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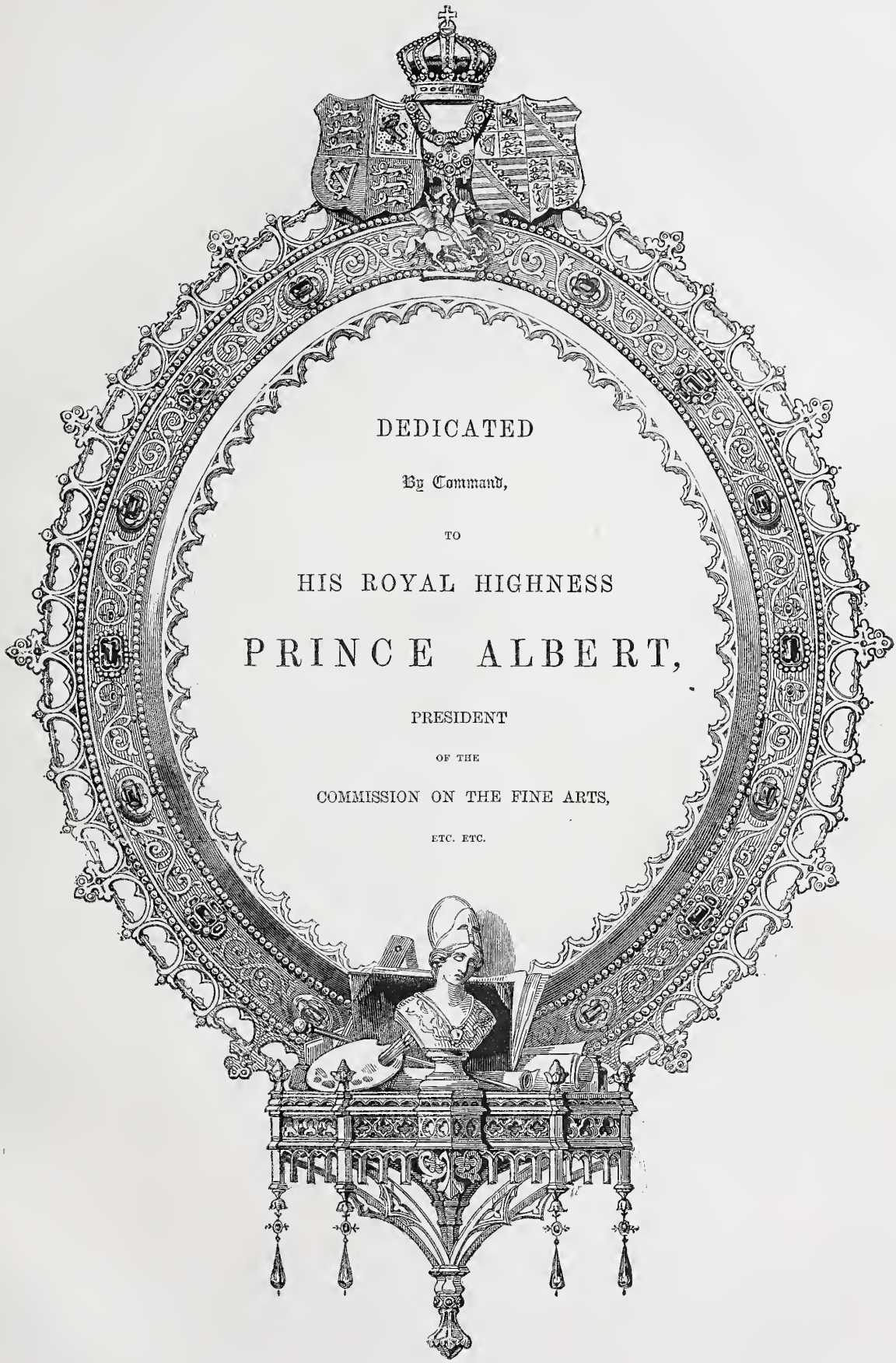
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LIST OF ILLUSTRATIONS.

ENGRAVINGS FROM THE VERNON GALLERY.

	PAINTED BY	ENGRAVED BY	PAGE
1. THE DEATH OF THE STAG.	SIR E. LANDSEER, R.A.	<i>J. Cousen</i>	4
2. THE CROWN OF HOPS	W. F. WITHERINGTON, R.A.	<i>H. Bourne</i>	8
3. DE TABLEY PARK	J. WARD, R.A.	<i>T. A. Prior</i>	52
4. SPANIARDS AND PERUVIANS	H. BRIGGS, R.A.	<i>W. Greatbach</i>	56
5. THE MEADOW	SIR A. W. CALLCOTT, R.A.	<i>R. Brandard</i>	76
6. REBEKAH AT THE WELL	W. HILTON, R.A.	<i>C. Rolls</i>	96
7. THE COVER SIDE	F. R. LEE, R.A.	<i>J. Cousen</i>	107
8. THE VICTIM	A. L. EGG, A.R.A.	<i>S. Sangster</i>	116
9. REFLECTION	E. V. RIPPINGILLE	<i>T. Hunt</i>	122
10. THE GOLDEN BOUGH	J. M. W. TURNER, R.A.	<i>T. A. Prior</i>	132
11. THE FLOWER GIRL	H. HOWARD, R.A.	<i>F. Wagner</i>	148
12. RED CAP	G. LANCE	<i>W. Taylor</i>	164
13. THE FAIR SLEEPER	H. WYATT	<i>G. A. Periam</i>	179
14. A JEWISH SYNAGOGUE	S. A. HART, R.A.	<i>E. Challis</i>	186
15. THE COLUMNS OF ST. MARK, VENICE	R. P. BONINGTON	<i>J. B. Allen</i>	192
16. INTEMPERANCE	T. STOTHARD, R.A.	<i>C. Cousen</i>	200
17. THE ASTRONOMER	H. WYATT	<i>R. Bell</i>	207
18. LAKE AVERNUS	R. WILSON, R.A.	<i>J. C. Bentley</i>	212
19. A FETE CHAMPETRE	T. STOTHARD, R.A.	<i>C. Cousen</i>	227
20. A LAKE IN CUMBERLAND	J. C. LOUTHERBOURG, R.A.	<i>W. Richardson</i>	232
21. THE OLD PIER AT LITTLEHAMPTON	SIR A. W. CALLCOTT, R.A.	<i>J. Cousen</i>	252
22. THE WAYSIDE IN ITALY	P. WILLIAMS	<i>C. Rolls</i>	257
23. WOOD-CUTTING IN WINDSOR FOREST	J. LINNELL	<i>T. A. Prior</i>	272
24. THE BATTLE OF TRAFALGAR	C. STANFIELD, R.A.	<i>J. Cousen</i>	287
25. MORNING ON THE SEA COAST	F. R. LEE, R.A.	<i>E. Ratcliffe</i>	316
26. THE PRIDE OF THE VILLAGE	J. C. HORSLEY	<i>G. A. Periam</i>	325

SCULPTURES.

	SCULPTOR	ENGRAVER	PAGE
1. THE MONUMENT TO THE COUNTESS OF LEICESTER	J. GIBSON, R.A.	<i>J. H. Baker</i>	16
2. THE MONUMENT TO MRS. THOMPSON	P. HOLLINS	<i>R. A. Artlett</i>	44
3. EARLY SORROW	P. MACDOWELL, R.A.	<i>W. Roffe</i>	88
4. SARPEDON	M. T. WATSON	<i>W. Roffe</i>	140
5. INNOCENCE	J. H. FOLEY, A.R.A.	<i>R. A. Artlett</i>	172
6. THE PRODIGAL SON	W. TREED	<i>J. H. Baker</i>	218
7. THE TOILET	L. WICHMANN	<i>W. H. Mote</i>	238
8. CUPID CAPTIVE	C. A. FRAIKIN	<i>J. H. Baker</i>	258
9. THE BAVARIA	SCHWANTHALER	<i>G. R. Hall</i>	280
10. PSYCHE	W. TREED	<i>W. H. Mote</i>	304

THE CARDINAL VIRTUES.

	DRAWN BY	ENGRAVED BY	PAGE
1. TEMPERANCE	PROFESSOR MUCKE	<i>M. Jackson</i>	17
2. CONSTANCY	PROFESSOR MUCKE	<i>M. Jackson</i>	60
3. PATRIOTISM	PROFESSOR MUCKE	<i>M. Jackson</i>	89
4. FORTITUDE	PROFESSOR MUCKE	<i>M. Jackson</i>	284

PRINTS IN COLOURS.

THE HAWKING PARTY	SIR E. LANDSEER, R.A.		32
SPECIMENS OF ENCAUSTIC TILES	H. MINTON & Co.	145, 176, 220, 239, 261	

CONTENTS.

- ADHESIVE Paper, 151
 Alabaster Vase in the Vatican, 34
 Album, King of Bavaria's, 29
 — presented to her Majesty, 223
 Amateur Exhibition, 199
 America, Art in, 63, 121, 147, 173, 190, 191, 259
 — Great Exhibition in, 150, 326
 Applications of Science to the Arts :—
 Chemistry of Pottery—Stoneware, 40
 Glass of the Exhibition, 321
 Heliochrome, 257
 Improvements in Photography, 106, 188
 Thomson's Process of Silvering Glass, 75
 Uses of Science in ameliorating the unhealthy
 Influences of Manufactures, 6
 Archaeological Association, new President, 125
 — Discovery, 202
 — Institute, new President, 99
 — Remains in the North, 126
 Architects' Benevolent Society, 125
 — in Iron and Glass, 99
 Art in Continental States, &c. :—
 Abbeville, 148
 Aix la Chapelle, 325
 Amiens, 232
 Antwerp, 178
 Augsburg, 147
 Austria, 95, 261
 Baden, 190
 Beauvais, 232
 Berlin, 29, 43, 147, 148, 178, 191, 232, 262, 280
 Bruges, 43
 Brunswick, 94
 Brussels, 43, 94, 121, 147, 148, 178, 232, 262
 Catania, 280
 Cologne, 190
 Constantinople, 148
 Copenhagen, 178
 Dresden, 148, 190, 191, 261
 Dusseldorf, 29, 94, 121, 191
 Elberfeld, 280
 Egypt, 232, 262
 Falaise, 325
 Florence, 280
 Göttingen, 147
 Halberstadt, 232
 Hamburg, 147, 190
 Hanover, 147
 Hayti, 98
 Leipsig, 29, 232
 Liege, 29
 Lyons, 94
 Munich, 29, 43, 94, 147, 178, 191, 261
 Naples, 232
 Nismes, 232
 Nuremberg, 43, 121
 Orleans, 261
 Paris, 29, 42, 94, 121, 147, 148, 178, 232,
 261, 280, 325
 Persepolis, 121
 Prague, 95, 232
 Rome, 95, 121, 231, 280
 Salzburg, 232
 Sardinia, 95, 148
 Stettin, 232
 Schaffhausen, 325
 St. Petersburg, 95
 Stuttgart, 147, 262
 Sydney, 262
 Thebes, 325
 Vienna, 147, 148, 190, 232, 325
 Venice, 280
 Weimar, 29
 Weisbaden, 191
 Art in the Provinces :—
 Belfast, 61, 146, 172
 Birmingham, 61, 239, 252, 279
 Bristol, 221, 279
 Bury, 96
 Canterbury, 146
 Carlisle, 61
 Cork, 96
 Dover, 221
 Dublin, 146, 279
 Durham, 30
 Art in the Provinces (*continued*) :—
 Edinburgh, 30, 61, 95, 98, 121, 252, 326
 Glasgow, 61, 95, 199, 221, 279
 Hanley, 61
 Huddersfield, 199
 Ipswich, 221
 Liverpool, 30, 31, 61, 96, 239, 252, 326
 Manchester, 61, 96, 121, 147, 199
 Norwich, 326
 Paisley, 279
 Plymouth, 173
 Preston, 199
 Salford, 95, 121
 Sheffield, 31, 95, 252
 Worcester, 61, 121, 279
 York, 61
 Artisan Schools, Suburban, 299
 Artists' Benevolent Fund, 182
 — General Benevolent Institution, 150, 258
 — Knife, 34
 Art, Science, and Manufactures, 245, 265
 Art-workmanship in the Middle Ages, 28
 Art-Union, American, 63
 — of Glasgow, 34, 61
 — of Liverpool, 31, 239
 — of London :—
 Distribution of Prizes, 172
 Exhibition of Prizes, 252
 Selection of Prizes, 212
 Statuettes, 124, 223
 Wood Engravings, 317
 Ascot Racc Cups, 202
 Assyrian Antiquities, 98, 244, 263
 Astronomer, The, 207
 Athens, Excavations at, 202
 Audubon, M., 98
 Autographs of Painters, 223, 263
 BAL-COSTUME, Her Majesty's, 201
 Banwell Church, Stained Windows in, 125
 Barrett, George, Tablet to, 97
 Battle of Trafalgar, 287
 Bavaria, The, 280
 Begas's Portraits of Illustrious Germans, 263
 Berlin, Decorative Architecture in, 43
 Bible Illustrated by German Artists, 26, 27, 30,
 58, 59, 90, 91, 110, 111, 216, 282, 283,
 Block Printing in Colours—Baxter's Process, 106
 — Leighton's Process, 32
 Bone, Mr. H. P., 326
 Bookbinders' Exhibition, 263
 Boydell's Shakspeare, 85
 Bridgewater House Gallery, 99, 183, 243
 British Association, 222
 — Benevolent Institution, 243
 British Institution :—
 Exhibition of Ancient Pictures, 190
 Exhibition of Copies, 327
 Exhibition of Modern Pictures, 72
 Management of, 62
 British Museum, 97, 183, 200, 298
 Buckingham Palace, 124
 Buckingham, Pension to Mr. S., 242
 CARVING in Box Wood, 150
 Ceilings, Decorations of, 125
 Cervantes, Portrait of, 9
 Chemistry of Pottery—Stoneware, 40
 Chinese Collection, The, 126
 Chiragon, The, 66
 Christchurch, Southwark, Rebuilding of, 126
 Claxton, Mr. M., at Sydney, 202
 Clipstone Street Society, 241
 Coal applied to Art purposes, 126
 Coello, Sanchez, 92
 Colosseum, The, 65, 126
 Columns of St. Mark, 192
 Competition in Public works, 222
 Competition, on the Principles of, 105
 Cololly, Testimonial to Dr., 99
 Copyrights Abroad, 126
 Copyrights, International, 29, 240, 299
 Cornelius's Medal of Count Brandenburg, 99
 Correspondence :—
 Awards of the Exhibition Juries, 297
 Correspondence (*continued*) :—
 Cheap Issue of Works of Art, 87
 Crystal Fountain, 192
 Exhibition in Hyde Park, 55
 Extension of Time for the Exhibition, 16
 Fitzwilliam Museum, 16
 Hay's Theory of Colour, 16
 Is Commerce Inimical to Art? 192
 Light in Picture Galleries, 312
 Permanent colours, 88, 107
 Photography, 132
 Sculpture in the Great Exhibition, 217
 Vehicles for Oil-Painting, 55
 White Zinc, 55
 World's Visit to London, 107
 Cottingham's Museum of Medieval Art, 84, 299
 Cover-Side, The, 107
 Crown of Hops, 8
 Cubitt, Testimonial to Mr. T., 99
 Cupid Captive, 258
 DAGUERREOTYPES, Enamelled, 243
 Death of the Stag, 4
 Design, Stealing a registered, 243
 De Tabley Park, 52
 Dictionary of Terms in Art :—
 Gabriel to Gorgonicon, 23
 Grace to Hippocampus, 81
 Hippocentaur to Ivy, 315
 Diorama, The, 65
 Domestic Manners of the English during the
 Middle Ages, 13, 49, 113, 169
 Donaldson, Medal to Mr. T. L., 124
 Drawing Implements, 327
 Dresden porcelain, 43
 EARLY sorrow, 88
 Elgin Marbles, 183
 Enamel Painting, 146
 Encaustic tiles, 145, 176, 220, 239, 261
 Engraving Plates from Ferns, &c., 34
 Entertainment given by British Artists to
 Foreign Sculptors, 182
 Entertainments to Foreign Visitors, 183
 Etty, Discovery of a Portrait by, 66
 Entrance to the Park, Proposed new, 151
 Exhibition of Foreign Pictures in London, 179,
 201, 217, 242
 Exhibition of Industrial Art of all Nations :—
 American Visitors to, 34
 Awards of the Juries, 295, 303
 Building, The, 64, 65
 Canning's (Lord) Report on the Awards, 294
 Compensation to Messrs. Munday, 223
 Contributors to, 181
 Crystal Palace and its Prospects, 262
 Dickinson's Views of, 223.
 Estimate for Permanent Occupation, 241
 Feeling for Form, 237
 First of May, 179
 Honours Awarded, 298
 Internal Decoration, 33, 96, 150
 Juries of, 220, 238
 Model of, 263
 Monstrosities, 126
 Objects and Results, 129
 Objects of Art and Vertu sold, 223
 Origin of, 301
 Photographs of, 299
 Preparations in Canada, 6
 — in France, 4
 — in Holland, 5
 Preparations for Opening, 122
 Prices of Admission, 96
 Proposed Preservation of the Building, 219
 Protection of Inventions Bill, 149
 Science of, 104
 Sculptures in, 217
 Sculptures, sold, 243
 Season Tickets, 150
 Surplus Funds, 304
 Thoughts and Suggestions on, 31, 53
 Thoughts on the Sculptures, 217
 United States in, 208
 Wanderings in, 180, 197, 230, 293

- Exhibition of Sketches and Drawings, 259
Exhibitions, Provincial, 241
Extension of the Parliamentary Franchise to Artists and Literary men, 221
- FAIR Sleeper, 179
Fallacies of Illustration, 148
Fan Manufactory of M. Duvelleroy, 99
Fête-Champêtre, 227
Fêtes at Paris, 229
Figure-head Carving, 125
Fitzwilliam Museum, 66, 327
Flaxman Remains, 97, 150, 182
Flower Girl, 148
Forgeries of Medieval Antiquities, 34
Frederick the Great—Inauguration of his Statue, 190
Fresco-Painting, 109
Friend of the Clergy Institution, 147
Funeral Heraldry, 125
- GAS APPARATUS, Portable, 125
Gas, Paine's Water, 125
Gelatine Casts, 243
German Literature, Illustrated, 308
Geometric Tracery, 86
German Prints, 207
Girardet, K., 112
Girl at Prayer, 243
Glass-Painting, 64
— Wood's Shakspeare, 126
Globe, Guerin's, 66
— Wyld's, 126, 151
Golden Bough, The, 132
Goldsmith, Poems of Oliver, 120
Gordon, P.B.S.A., Sir J. W., 30
Government School of Design—Exhibition, 101
Graphic Society, 34
Great Masters of Art :—
 Berghem, Nicholas, 306
 Both, John, 213
 Claude Lorraine, 165
 Durer, Albert, 141, 193
 Géricault, Theodore, 117
 Huysman, Cornelius, 79
 Jouvenet, John, 233
 Kalf, William, 47
 Ostade, Adrian Van, 273, 305
 Rembrandt, Paul, 9, 45
 Watteau, Anthony, 77
 Wouwerman, Philip, 253
Grosvenor Gallery, 202
Gudin, Pictures of M., 230
Guildhall on the 9th of July, 218, 223
Guild of Literature and Art, 151, 177, 202, 326
—, the Ladies', 223
- HAMPSTEAD Conversazione, 34, 183
Hawking Party, The,
Heideloff's Costumes, 18, 57, 92, 281
— Original Designs for Furniture, 25
Hertz, Museum of M., 223
Hogarth's Tomb at Chiswick, 148
Hospital for Consumption, 150
Houses of Parliament :—
 Expenses of, 202
 Occupation of, 241
 Paintings and Frescoes for, 263
 Pictures in, 33
Hungerford Hall, 242
- INDIA, The Arts in, 149
Indian Antiquities, 126
Industrial Museum in Paris, 202
Innocence, 172
Intemperance, 200
- JAMESON, Pension to Mrs., 242
Jet and Jet Ornaments, 272
Jewish Synagogue, 186
- Kew Gardens, 183
Kiss's Group of the Amazon, 202
- LAKE AVERNUS, 212
Lawrence, Birthplace of Sir T., 34
Leigh's School of Art, 98
Lewis's Sketches, 202, 221
Life in India, 33
Lind, Middle., 299
Lines on Ross's Picture of the Princess Royal, 203
Liquid Leather, 151
Literary Fund, 182
- Literary Institution in Westminster, 151
— Piracy, 263
Lithographs, Foreign, 173
London Improvements, 263
- MABERLY'S Engravings, 201
Machined Paper Hangings, 99
Mackenzie, Dr. Shelton, 34
Maclise, R.A., Daniel, 64
Macready, Portrait of, 65
Majesty's Theatre, Her, 123, 237
Mansion House, Conversazione at the, 202
Mantegna's Triumph of Julius Caesar, 125
Manuscripts, Restoration of, 326
Marble Arch, The, 99
Marshall's Tour through Europe, 222
Mary, Relics of Queen, 66
Meadow, The, 76
Mechanics' Institution, 223
Medallion for the Society for the Protection of Life from Fire, 99
Medieval Artists, 242
Memphis, Discovery of a Temple at, 126, 202
Metallography, 99
Monument to Countess of Leicester, 16
— Motherwell, 221
— O'Connell, 279
— Scott, Sir Walter, 31
— Shakspeare, 182
— Thomson, Mrs., 44
— Washington, 99, 151
— Wordsworth, 222, 326
Monuments of Greece, 131, 187, 228
Morning on the Sea-coast, 316
Mücke, Studio of Professor, 29
Murillo, West's copies from, 223
Museum of Ancient Art, 125
— Practical Geology, 174
- NASH'S Views of the Crystal Palace, 201
National Gallery :—
 New Picture, 298
 New Trustees, 98
 Number of Pictures, 65
 Proposed new Building, 151, 241
 Report of Commissioners, 279
 Worn on the, 37
National Institution, Election of Members, 33
— Exhibition, 138
New Calculating Machine, 243
Newspaper Stamps, 243
Northampton, Death of the Marquis of, 65
North London School of Drawing, 66, 327
Northumberland House, 182, 202
Nude in Statuary, 227
- OBITUARY :—
 Abraham, R., 44
 Bastin, J., 201
 Bentley, J. C., 280
 Fragonard, A., 29
 Gibbon, B. P., 238
 Henning, J., 212
 Howison, W., 44
 Hullmandel, C. J., 30
 Illidge, J. H., 182
 Leyland, J. B., 140
 Ritchie, J., 44
 Smyth, J. T., 183, 201
 Taylor, W. S., 44
 Thomson, J., 30
 Willes, W., 44
 Wilson, A., 85
 Wyon, R.A., William, 321
Old Pier at Littlehampton, 252
Overbeck's Pictures, 202
- PALANQUIN Carriage, 98
Panopticon, The, 125, 286
Panoramas :—
 Holy Land, 33, 124, 263; India, 33
 Lake of Lucerne, 65; Nile, The, 299
 Our Native Land, 65
 Tourist's Gallery, 65, 98
Paper Hangings, Machined, 99
Papier Mâché Manufacture, 277
Patent Penmanship, 242
Patents: Law Amendment, 261
Pavilion at Brighton, 99
Peel, Minasi's Portrait of Sir R., 151
Peel Testimonials :—
 Baily's Model of Statue, 241
 Blackburn, 121
 Bury, 96
- Peel Testimonials (*continued*) :—
 Committees for, 105
 Huddersfield, 199
 Leeds, 34
 Manchester, 96, 121
 Metropolitan, 126, 203, 223
 Preston, 199
 Salford, 95, 121
 Subscription, 99
 Tamworth, 98, 151
 Westminster, 151
Photographic Impressions on Paper, 217
Photographotype, The, 125
Photography, Improvements in, 106, 188
— on Glass, 125
— on Wood, 178
Pianoforte, Sax's Improved, 183
— Broadwood's, 327
Picture Galleries, Remarks on Lighting, 205
— Arctic Council, 223
— Auctions, Curiosities of, 107
— Battle of Agincourt, 203
— Blucher and Wellington, 124
— Certificates, 242
— Charles I. and his Adherents, 183
— Death of Nelson, 34, 66
— Destruction of Jerusalem, 263
— Gudin, M., 230
— Inauguration of the Exhibition, 272
— Louis Philippe, 202
— Napoleon crossing the Alps, 222
— Sacking of Rome in 1527, 183
— Sir Walter Scott and Friends, 152
— Washington on the Delaware, 299
Picture Sales of the Month :—
 Anderdon's Collection, 198
 Andrews's Collection, 198
 Artis's Collection, 198
 Capron's Collection, 174
 Crichton's, Sir A., Collection, 198
 Hoare's Collection, 221
 Royal Gallery of British Art Collection, 198
 Theobald's Collection, 174
 Thomson's Collection, 242
Pictures, Importation of Foreign, 299
— in Churches, 116
— of Sir W. Allan, P.R.S.A., 182
Pilgrimages to English Shrines :—
 Chertsey and its Neighbourhood, 287
 Grave of Grace Aguilar, 133
Pottery, Novel Application of, 34
Powers' Statue of Calhoun, 29
Pre-Raphaelites, The, 185
Present of the East India Company to the Queen, 327
Pride of the Village, 325
Pre-Raphaelitism, 285
Printing in Oil, 124
— Novelty in, 98
— On Metal, 263
— Press, Monster, 151
— of Vienna, Imperial, 319
Prodigal Son, 218
Proposals for Exhibiting the *chef-d'œuvres* of the English School of Painting, 97
Psyche, 304
Public Libraries, 241
Pyne's English Lake Scenery, 132, 202
- RAFFAELLE, Spurious Cartoons, 263
— The Cremona, 97
— The Moore, 32
Raffaello's Genius, On Development of, 1, 69
Railroad through the Desert, 242
Rebekah at the Well, 96
Record Office, New, 327
Red-Cap, 164, 202
Reflection, 122
Retzsch, A Morning with Moritz, 20
Réunion des Arts, 202
Reviews :—
 Adventures in Australia, 68
 Advice to Builders, &c., 184
 Allemanische Gedichte, 152
 Angelo, Engravings after Fra, 264
 Animals, Weir's, 100
 Annual of Scientific Discovery, 204
 Archæology of Scotland, 109
 Architectural Quarterly Review, 264
 Babbage on the Great Exhibition, 224
 Baying the Stag, 127
 Botanical Looker-out amongst the Wild Flowers of England and Wales, 244

Reviews (*continued*):—

British Metropolis in 1851, 203
 Britton, Autobiography of John, 68
 Broad Line Drawing Book, 128
 Burial of Harold, 127
 Calendar of the Anglican Church, 128
 Cambrian Mirror, 224
 Catalogue of Works Illustrated by T. and J. Bewick, 244
 Chantrey, Memorials of Sir F., 300
 Childhood's Hours, 244
 Chinese Seals found in Ireland, 160
 Christ and the Woman of Samaria, 184
 Christian Iconography, 327
 Chronicle of Battle Abbey, 204
 Commercial Aspect of the Exhibition, 128
 Cork River from Lota Park, 264
 Cottage Homes of England, 264
 Council of the League, 36
 Course of Drawing for Primary Schools, 100
 Curiosities of Glass Making, 67
 Cyclopædia of the Useful Arts, 264
 Darstellungen aus den Evangelien, 35
 Decorative Arts of the Middle Ages, 203
 Delineations of the Ox Tribe, 244
 Designs adapted to Civic Architecture, 328
 Domestic Powl, 328
 Domestic Pets, 68
 Dovecote and Aviary, 203
 Dover: Hastings, 328
 Dream Chintz, 68
 Duke of Wellington and Sir R. Peel, Portraits of, 152
 Durer, Vignettes D'Albert, 127
 English Grammar Simplified, 36
 English Merry-making, 244
 Essay on the Origin and Development of Window Tracery in England, 128
 Exposition of Ornament for all Artisans, 100
 Few Words about Music, 204
 Finden's Royal Gallery of British Art, 224
 Fine Arts Almanac, 36
 Flower-Garden, Paxton's, 328
 Flowers and Heraldry, 327
 Flowers and their Poetry, 128
 Fruit, Lance's, 36
 Gleanings on the Overland Route, 35
 God, 204
 Golden Dreams and Waking Realities, 264
 Goldsmith's Poems, 120
 Gothic Designs, 328
 "Guess if you can," 68
 Halt, The, 36
 Hampden, Portrait of, 328
 Handbook of Anatomy for Artists, 36
 Handbook of Painting, 56
 Handbook to the Antiquities in the British Museum, 244
 Harvey Demonstrating the Circulation of the Blood, 184
 Histoire de l'Orfevrerie, 184
 Horæ Egyptiacæ, 204
 Horses, Their Varieties, &c., 328
 How to Lay out a Small Garden, 68
 Hymn for all Nations, 224
 Illustrated Book of Songs for Children, 68
 Illustrations of Medieval Costume, 152
 Indian Journal of Arts, &c., 264
 Industrial Arts of the present Century, 300
 Instructions for Cleaning Paintings, 204
 Intellectual Reading Book, 100
 Introduction of Printing, 128
 Jack and the Giants, 100
 Jesus, 152
 Joan of Arc, 224
 Journal of a Landscape Painter, 184
 Ladies of Llangollen, 204
 Land Drainage, 328
 Lecture delivered at Woburn, 100
 Little Earnest Book, 328
 Locks and Keys, On the Construction of, 68
 London Exhibited in 1851, 244
 Lyrics of the Heart, 80
 Magdalen, The, 224
 Manual of Electro-Metallurgy, 204
 Modern London, 244
 Modern Tombs, Gleaned from the Public Cemeteries of London, 204
 Money, 100
 Monument of Frederick the Great, 264
 Moorland Cottage, 100
 Museum of Classical Antiquities, 128, 184
 Musical Bijou, 26

Reviews (*continued*):—

Musical Composition, Treatise on, 68
 Napoleon at Fontainebleau, 36
 Narratives of Sorcery and Magic, 184
 Natural Illustrations of British Grasses, 204
 Origin and Development of Window Tracery in England, 128
 Ornamental Design, Studies of, 328
 Overland Journey to the Exhibition, 264
 Palaces of Nineveh and Persepolis, 99
 Paradise Lost, Illustrated by J. Martin, 127
 Paxton, Portrait of Sir Joseph, 184
 Peel, Portrait of Sir Robert, 35
 Peter the Whaler, 68
 Photographic Hints on Daguerreotype, 66
 Photographic Manuals, 66
 Photography, Hunt's, 300
 Picturesque Sketches in Conway, 204
 Pilgrimages to English Shrines, 36
 Pilgrims' Progress—Scott's, 100
 Pleasures of the Country, 100
 Poetry and Art, 8
 Popular Narrative of the Exhibition, 128
 Portrait Painting in Water Colours, 100
 Princess, The, 67
 Principles of Colour Applied to Decorative Art, 127
 Queen and Prince Albert, Portraits of, 300
 Rachel, Portrait of Mdlle., 224
 Recollections of a Tour in the Ionian Islands, 152, 184
 — of Mrs. Anderson's School, 203
 — of the Great Exhibition, 300
 Refreshment, 300
 Remarks on the Amendment of the Law of Patents, 127
 Roman Wall, The, 100
 Rowbotham's Drawing Book, 184
 Royal Children, The, 152
 Royal Visits and Progresses to Wales, 67
 Sanctorum Apostolorum Effigies, 61
 Shakspeare, Portrait of, 224
 — Sentiments and Similes of, 300
 Sketches of the Pacific, 128
 Soils and Manures, 328
 State Opening of the Great Exhibition, 224
 Stones of Venice, 108
 Story Garden, 264
 Tears, 36
 Ten Commandments, 204
 "The Noble Army of Martyrs, Praise Thee," 300
 Three Sporting Days, 36
 Time of Peace and Time of War, 35
 Trihedral View of the Crystal Palace, 244
 Ugly Duck, The, 58
 Urbino, Memoirs of the Dukes of, 41
 Vollständige Sammlung aller Bandenkmale, 35
 Vasari's Lives of the Painters, 152, 244, 327
 View of St. Stephen's Church, &c., 184
 View of the Transept of the Great Exhibition Building, 264
 Views in North Wales, 184
 Villa of Lucullus at Misenum, 67, 126
 — Verocchio, 67
 Virgin and Child in the Clouds, 99
 Windsor Castle in the Present Time, 327
 Winged Thoughts, 68
 Robert's Picture of the Crystal Palace, 183
 Royal Academy:—
 Annual Distribution of Prizes, 33
 Appointment of Curators, 298
 Closing of the Exhibition, 241
 Election of Members, 97, 326
 Exhibition, 153
 Keeper, The, 149
 President, The, 182
 Royal Exchange, 156, 151
 — Society, 183
 Russell Institution, 125
 SARFEDON, 140
 Scene in Cumberland, 232
 Scenery of the Stage, 150, 236
 Scenes of Artist Life:
 Pacheco, F., 313
 Pantoja de la Cruz, 314
 Sanchez Coello, 93
 Teniers, D., 175
 School for Art Workmen, 151, 222
 — for Engineers, 263

School of Arts and Manufactures, 242
 — of Mines, Government, 239, 326
 Schools of Design:—
 Belfast, 61, 146
 Birmingham, 239
 Female, 121
 London, 101
 Manchester, 61
 Paris, 42
 Potteries, 61
 Sheffield, 31
 Worcester, 279
 York, 61
 Scientific Soirées, 183
 Scott (Sir W.), Works of, 94
 Scottish Academy, Royal, 62
 — Archæology, 109
 Sculpture in England, 201
 Sculpture, Mechanical Processes of, 183
 Shakspeare, Sale of Early Editions of, 126
 Shakspeare's House, 125
 Silica Colours, 125
 Sketching Club, The, 65, 178
 Sloane Street Gallery, 126
 Society of Arts:
 Alteration in its Constitution, 241
 Conversazione, 98, 150
 Offer of Prizes, 221
 Society of British Artists:
 Exhibition, 136
 Remarks on, 33
 Society of Water-Colour Painters (The New):
 Election of Members, 33
 Exhibition, 163
 Society of Water-Colour Painters (The Old):
 Election of Member, 98
 Exhibition, 162
 Rayner, Mr. S., 98
 Remarks on, 33
 Spaniards and Peruvians, 56
 Spinning Wheel for Ladies, 126
 Statues of:
 Albert, Prince, 239
 Bentinck, Lord G., 326
 Bernadotte, 243
 Bute, Marquis of, 66
 Dalton, J., 61, 199
 Flaxman, 126, 150
 Jeffrey, Lord, 126
 Lessing, 94
 Peel, Sir R., 241, 243
 Queen (The), 243, 263
 Queen, Equestrian Statue of, The, 278
 St. Michael, by Lough, 98
 Wallace, W., 95
 St. Paul's Cathedral, 34, 98
 St. Stephen's Church, Walbrook, 34
 Suggestions to Students of Art about to visit Italy, 225, 309.
 THAMES Tunnel, a Picture Gallery, 126
 Thompson, Russian Medal to Mr., 126
 Thorwaldsen in Rome, 63
 Tieck, Death of Professor, 202
 Toilet, The, 238
 Torrens, Pension to Colonel, 242
 Trigonometrical Surveys, 126
 Typo-chromatic Prints, 223
 UNION of Architects and Engineers, 99
 VANDERSCHRYK, Collection of M., 6
 Velasquez, Portrait by, 263
 Venetian Architecture, 108
 Victoria Street, 263
 Victim, The, 116
 Vinci, Presumed Picture by L. da, 99
 WARD'S (E. M.) Picture of James II., 34
 — — of the Royal Family of France, 327
 Ward's (Lord) Gallery, 149
 Wass' Gallery of British Art, 150, 182
 Waterloo, Model of the Battle of, 243
 Wayside in Italy, 257
 Wedgwood's Patent Manifold Writer, 98
 Wellington, Bust of the Duke of, 326
 Westminster Abbey, 241
 Wilson, Pension to Professor, 299
 Windsor Castle, 65, 299
 Wood-cutting in Windsor Forest, 272
 XANTHIAN Monuments, 263

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ON THE DEVELOPMENT OF
RAPHAEL'S GENIUS,
AND HIS INFLUENCE UPON ART.

BY DR. WAAGEN.*



It is a striking remark of Goethe's, that for the production of the highest works in Art and Science, a richly-gifted genius is not alone sufficient, but that the circumstances of life have a large share in favouring the development of the mental

powers. A splendid exotic, in a genial climate, warmed by the sun, fanned by gentle breezes, watered by fertilising showers, unfolds its flowery crown in full splendour; whilst, transplanted to a sterile soil and rude clime, and cut by the sharp blasts of a north wind, if it does not altogether lose its noble nature, it is shorn of its full beauty, and becomes more or less stunted and withered in its growth. So, likewise, is that noblest work of creation—the man of genius—as innumerable instances prove, dependent on the favourable or adverse circumstances of his life.

Rarely, however, throughout the range of modern times do we meet with an instance where such propitious influences have directed the development of a genius as in that of Raphael. Let us in the first place consider his position in early life, and the impressions which he received when a child. The little town of Urbino, in which he first saw the light, on Good Friday, May the 28th, in the year 1483, crowns the summit of a high hill, and is celebrated as much for its pure, healthy air, and the fine, noble physiognomy of its inhabitants, as for the grand and romantic character of the surrounding country. One remarkable peculiarity in the latter feature is the view that is obtained on the east, between the lofty and partly barren hills around, of the smooth surface of the Adriatic, several miles distant. The impression produced by the combined effect of the two grandest objects in nature, mountains and sea; upon the peculiarly susceptible mind of Raphael, when a child, was deep and lasting; and a proof of this we observe in the background of many of his landscapes, in which he has repeatedly introduced these effects,—on either side chains of mountains, parted in the distance by the sea, which closes the horizon. In like manner the local physiognomy of the people was so imprinted on his mind, that during my visit to Urbino I observed many features which seemed the very types of his earlier pictures. But an influence no less favourable than that of Nature and of men must have been exerted upon Raphael by his father, Giovanni Santi; for the latter was not only a painter of very considerable talent, whose works manifest a correct, tender,

* It is generally known that Dr. Waagen (the learned author of "Art and Artists in England") has been for some months past in this country, and has visited many private galleries, with a view to inquiries concerning paintings by Raphael: the results of these inquiries he designs to communicate to the public through the pages of the ART-JOURNAL.—ED. A.-J.

and genuine religious feeling, but he was at the same time a man of a noble natural disposition, and of varied attainments. This last fact is especially manifested in a long poem in *terza rima*, wherein he celebrates the life and exploits of his honoured lord and patron, Federigo di Montefeltre, Duke of Urbino, the celebrated General, and a man of high refinement. In this poem Giovanni Santi exhibits an intimate acquaintance with the greatest painters of his time, especially Luca Signorelli, Pietro Perugino, Leonardo da Vinci, and Andrea Mantegna, the last of whom he esteemed above all. We may readily conceive what impression the remarks and instruction upon the character of these masters, conveyed by an affectionate father, must have made upon the youthful Raphael. It may, perhaps, be thought by many that no great importance is to be ascribed to this circumstance, as Raphael lost his father when he was at the age of eleven. But any one who has lived in Italy knows at how early a period the mind of children is everywhere developed in that country; and in this particular instance we moreover remark, that in Raphael, as in Mozart, a marvellous inborn genius put forth its buds in early youth. Hence, in the education of Raphael's powers, no unimportant influence is to be attributed to those objects of Art by which a youth of such refined feeling was surrounded in Urbino,—the grand palace which the Duke Federigo had caused to be erected by Luciano Lauranna in the noblest style of the so-called Renaissance, and the pictures of a Pietro della Francesca, a Luca Signorelli, as well as Justus of Ghent, the greatest pupil of Hubert Van Eyck, which were to be seen in the churches of that town. Lastly, from his father, who was intimate at the Court of Urbino, Raphael must have heard much of the celebrated persons who contributed to render it one of the most refined and cultivated in Italy, of the Duke Guidobaldo and his lady Elizabeth Gonzaga, one of the greatest ornaments of her sex.

If, on the one hand, we regard it in the light of a misfortune that Raphael so early lost such a father, who was preceded to the grave by his wife a few years, yet in another point of view the circumstance favoured the development of his mind as an artist and as a man. The deep grief which he experienced thus early in life, from this bereavement, must long have echoed in a mind of such refined susceptibility and feeling; while, without doubt, it found its artistic expression, and at the same time its solace, in the noble sorrow, the poignant grief, which some of his earlier pictures breathe. But Raphael's education in Art must have been furthered in the happiest way by the circumstance of his being apprenticed and sent by his guardians (probably as early as the year 1495) to Pietro Perugino at Perugia. This master was just then at the very climax of his profession, and his pictures of that period unite great science and scrupulous execution, with a pure sentiment and enthusiastic feeling for his religious tasks, in which he at that time surpassed all the other painters of Italy. The impression produced on the mind of the youthful Raphael by the works of his master, breathing such a spirit, and the perfect manner in which he penetrated into them, are shown in his own works, which, up to the year 1504, partake wholly of the same tendency.

A residence likewise in the poetical city of Perugia, situated on an open, airy height, and commanding extensive views over the favoured land of Umbria—lastly, the society of other amiable and highly-gifted pupils of Perugino, as Spagna, for example, were circumstances which could not fail to have produced a beneficial effect on the education of the young Raphael. In his works of this period, however, notwithstanding this dependence on his master and his still limited knowledge of forms, the individual stamp of his genius is discernible, in a wonderful feeling for grace, and inward satisfaction and repose, as well as in great mental energy. The two *chefs-d'œuvre* of this period, painted in the years 1502 and 1503, are the "Coronation of Mary,"* now in the gallery of the Vatican,

* Engraved by E. Stülzel.

and the "Marriage of Mary and Joseph," called the Spozalizio,* the chief ornament of the gallery of the Brera at Milan. The latter picture, which bears the date of 1504, is, with few alterations, taken from a composition by Perugino.†

The year 1504 was the commencement of a new and highly important epoch in the career of Raphael. The residence at that time in Florence of Leonardo da Vinci, the greatest painter whom Italy then possessed, and properly speaking the founder of the highest school of painting there, induced the young Raphael to make a journey to that city, whither he started in the month of October, furnished with a letter of introduction from Johanna della Rovere, sister of the Duke of Urbino, to Pietro Soderini, at that time the head of the Republic of Florence. This letter, dated the first of October,‡ shows, by its warmth of expression, in what high estimation Raphael already stood at the court of Urbino. Let us, for an instant, consider the impression which the noble city of Florence, so long the focus of the elaborate studies of nature and the scientific groundwork of Art, especially in design and the knowledge of light and shade, must have produced on Raphael, then in his twenty-first year. Of the world of Art there presented to his youthful and enthusiastic gaze, I shall mention, among the earlier works, only the celebrated fresco-paintings of Masaccio in the Church of the Carmine,§ and the bronze gates of Lorenzo Ghiberti|| in the Baptistery at Florence, since the great influence of these works on the young artist is distinctly visible in his later pictures. From the former he acquired a sharpness and grandeur of character, and a distribution of the masses, which he had never before seen; in the gates of Ghiberti he perceived a delicacy and varied study of Nature which must also have been new to him. Among living painters, however, none could have produced such an effect upon him as Leonardo da Vinci, whose works combine the deepest knowledge of drawing and surface, with the finest penetration into the spiritual character of his vocation, and who had just then completed the celebrated cartoon of the "Fight for the Standard," in the battle between the Florentines and the army of the Duke of Milan, at Anghiari, in 1440,—a work which he executed on commission for the Government of Florence.¶ If Raphael, under the influence of all these impressions, became again a student, satisfied how much greatness still remained for him to acquire in his Art, he yet divested himself but slowly and by degrees of his previous modes of conception, and of the forms of Art in which he had been used to express these; and it is highly interesting to follow, in some of the works he executed during the four years he spent (with three interruptions) in Florence, his gradual progress and the changes he underwent. These four years, indeed, may properly be considered as the period of his initiation into the higher walks and mastery of Art.

Three works are peculiarly characteristic of Raphael's transition from one to another style of Art:—that executed for the nuns of St. Antony of Padua, at Perugia, a large altar-piece; a second, of the family of Ansidei, painted for the Chapel of St. Nicholas, in the Church of the Serviti, St. Fiorenzo, at Perugia, founded by Simon Ansidei, who died in 1490; and the third, a picture known by the name of the Madonna del Gran Duca.

In the first of these pictures, bearing the date

* Engraved by Giuseppe Longhi.

† Engraved by Samuel Amsler. This picture, painted for the Cathedral of Perugia, was taken away by the French, and is now at Caen, in Normandy. See Passavant, Part I, page 75.

‡ See this letter in Passavant, Part I, page 527.

§ The best copies are by Carlo Lasinio, in seven plates.

|| Engraved very faithfully by the Calmuck Feodor, in eleven plates.

¶ Bergeret, in Paris, has given an engraving of this cartoon, which is unfortunately lost, from a drawing in his possession. This engraving comprises other groups besides the celebrated "Fight for the Standard," earlier known from the engraving of Edelinck and the plate in the Etruria Pittrice (Vol. I. tab. xxix.) Without pretending to decide from the engraving whether the drawing from which it was made was by L. da Vinci, I cannot agree with Passavant in considering these new groups as of French execution.

1505,⁴ the whole composition, with the exception of the predella, was manifestly sketched in the year 1504, before Raphael's journey to Florence; and in its execution, likewise, the following parts unquestionably belong to the same period; viz., the lunette (a semicircle) over the chief picture with the half-figure of God the Father, in the act of benediction, with two worshipping angels and two cherubim. The impress of Perugino's school, with which this picture also agrees in colouring and treatment, is here still clearly visible. In the chief picture, on the contrary, only the child Jesus (clothed) and the little John at the foot of the throne worshipping, are connected with that period by certain peculiarities. On the other hand, the head of Mary, in the long oval, and the more correct proportions of the single parts, the nose, mouth, and eyes, which are too small in the Peruginesque epoch, evince the Florentine influence. This remark applies still more to the Peter and Paul. The motives are here more free, the position of the feet in particular more natural, the masses of the drapery broader. In these, as well as in the deep glowing tone of the whole lower picture, we trace the effect which the works of Fra Bartolomeo produced on the youthful Raphael; whilst, on the other hand, in the freedom and peculiar grace of movement in St. Catherine and St. Rosalia, the influence of Leonardo da Vinci is discernible.

This picture, which was sold by the nuns in the year 1678, for 2000 scudi, to Count Gio. Antonio Bigarini, at Rome, was removed at a later period to the Colonna Gallery; and toward the year 1800 came into the possession of the King of Naples. It still remains in the apartments of the royal palace.

Of the five pieces of the predella, which were sold by the nuns in 1603 to Queen Christina, of Sweden, and afterwards transferred to the Orleans Gallery, with which they came to England, the "Bearing the Cross,"† and the "Mourning the Body of Christ,"‡ both in composition and execution, manifest the Florentine influence. In the "Christ on the Mount of Olives,"§ the execution, but in the "St. Francis and St. Anthony of Padua,"|| the invention likewise, might have emanated from the fellow-pupils of Raphael.

In the second picture,¶ on the other hand, which also bears the date 1505, the epoch of Perugino is scarcely traceable except in the somewhat large body of the child, in the position of John the Evangelist (here represented as a man) beside the throne, as well as in the expression of the heads of the two, and of Mary. The careful study of nature, and the rounding of the naked parts, the freedom in the attitude of St. Nicholas, and the truth to nature in his head, the clearness of the shadows and reflected lights, indicate the fruits which Raphael had, even at that time, derived from his residence in Florence.** In the year 1764, this picture was purchased from the church in Perugia for Lord Robert Spencer, who afterwards presented it to his brother, the Duke of Marlborough. It has ever since remained at Blenheim, the country mansion of that family.

The third picture under our consideration is the "Madonna del Gran Duca," a name which it received from the affection of the Grand Duke of Tuscany, Ferdinand III., for this work, which he carried about with him in all his travels.†† In the head of Mary, still completely in the spirit of his master, Raphael attained the highest expression of fervent feeling and maternal bliss which he ever produced; whilst the careful study of nature, which, from the in-

fluence of Florentine Art, is seen in the body of the child, imparts to this painting an entirely novel charm, superior to that of his earlier works which breathe a similar feeling. We cannot be surprised that an affection for it has been inherited by the present Grand Duchess, so powerful, that she has it generally in her sleeping apartment. In this picture, which was undoubtedly painted towards the end of the year 1505, we observe, for the first time, that clear and bright harmony of tone in the flesh, as well as in the draperies, which is common in Raphael's pictures subsequent to the Florentine epoch. But the readiness with which Raphael seized and mastered the great features of the Florentine school of painting, is seen in the celebrated fresco in the semicircular lunette in the Church of St. Severo, at Perugia, which, according to the superscription, was likewise finished in the year 1505. In the figure of Christ, represented in glory, with God the Father above, in the youthful angels, in the six Saints (Benedict, Romualdo, Lawrence, Jerome, Martin, and Placidus) at the side of Christ, we perceive, especially in the symmetrical arrangement, the impression which the ancient mosaics in the Baptistery, and in St. Miniato in Monte, at Florence, had made upon Raphael. The noble characters, so true to nature, the grace and freedom of movement, the beautiful and broad masses of the draperies, the harmonious balance in the colouring, show, on the other hand, the extraordinary success of his studies of Art as it then existed in Florence. At the same time this work is in the highest degree interesting as Raphael's earliest known monumental painting, although the masterly treatment of the fresco-painting argues a previous employment of it. Dr. Emil Braun, of Rome, has rendered a great service to all lovers of Raphael, by bringing this painting into public notice for the first time, in the engraving executed by that admirable artist, Professor Keller, of Dusseldorf,—a service the more valuable, as the original work is very much injured, and undergoing gradual decay.

But in Raphael's easel-pictures, subsequent to the year 1505, this influence of Florentine Art becomes more and more prominent. I shall here advert to those which appear to me peculiarly characteristic in this point of view, and in the order in which, according to my opinion, they were probably painted.

In the "Madonna and Child," from the Casa Tempi, now in the Royal Gallery at Munich, the motive, as the mother presses the child to her with the utmost tenderness, is far more dramatic, and the task which the artist sets himself, in some bold but not wholly successful foreshortenings, is much more difficult, than in the above-mentioned three transition-pictures. In the head of Mary we no longer observe the feeling of tender sadness which characterises the school of Perugino, but simply one of the deepest and most joyous maternal love. This picture was in all probability executed in the course of the year 1506.*

With this work is connected, in point of time, the beautiful picture of the "Madonna with the Fan-Palm," one of the chief ornaments of the Bridgewater Gallery.† A little later may be classed the "St. Catherine," now one of the ornaments of the National Gallery.

In the so-called "Belle Jardinière," well known as one of the ornaments of the Louvre, and which was painted in the year 1508,‡ a further remarkable progress is perceptible. The expression of tranquil bliss and maiden innocence, undisturbed by any care or sorrow, with which Mary regards the Child as it looks up at her, exhibits thus early the germ of that elevated dignity which distinguishes Raphael's later Madonnas. The motive in the figure of St. John, kneeling with fervent reverence before the infant Christ, required a considerable amount of artistic knowledge. In the bodies of the two

children we recognise careful studies after nature, and the successful efforts to round off the single parts; all trace of the conventional graces of the school of Perugino here disappear, and in their place we observe that peculiar grace acquired from a refined study of nature, which gained for Raphael amongst his contemporaries the epithet of "graziosissimo."

Raphael exhibited all the aspects of the artistic powers he at this time possessed, in a picture completed in the same year, "The Entombment," which constitutes one of the chief ornaments of the celebrated collection in the Borghese Palace at Rome.* The object of the artist here was to exhibit a highly dramatic action, to express vehement and painful passions of the soul. Raphael seems fully to have comprehended the greatness and difficulty of this task, for of none of his other works do there exist so many studies as of this. He determined, however, in the principal motives to adhere to a celebrated engraving of the picture of "The Entombment," of Andrea Mantegna, an artist highly esteemed by his father, while he has greatly heightened the beauty of its details. He has here been equally successful in giving the most striking and beautiful expression to the deepest mental grief, in the heads of the Magdalen, John, and the fainting Mary, and in finishing and rounding off the body of Christ and the other naked parts of the picture, after nature, with a precision and accuracy bordering on hardness.

One of the last pictures which Raphael executed during this Florentine period of his career, probably in the first half of the year 1508, is the "Madonna di Casa Colonna," one of the ornaments of the Royal Museum at Berlin.† In this there is no remaining trace of the Madonnas of Perugino: the beautiful Mother is bending in tranquil bliss over her lovely, life-joyous child. In the momentariness of the motive, as she desists from reading in a prayer-book, and supports the child which is reaching up to her—in the beautiful and refined forms of the Child, in the easy and thoughtful execution, this picture exhibits the greatest artistic freedom of all Raphael's works of this period. In point of date and manner it agrees most nearly with the "Virgin and Child," in the collection of Lord Cowper, at Panshanger.‡ The picture likewise of "The Virgin," in the Bridgewater Gallery, gazing with love on the joyous up-turned features of the child, belongs to this period and tendency, although perhaps painted somewhat earlier. I formerly erroneously questioned the originality of this picture.

It was at this period of his career that Raphael, who was then twenty-five years of age, received in the summer of 1508, through the mediation of his uncle, the celebrated architect Bramante, an order from Pope Julius II. to embellish an apartment in the Vatican with fresco-paintings. But before we accompany him thither, I must notice some of the influences which acted upon Raphael during his Florentine epoch. The intercourse and friendship of the learned and variously-gifted Taddeo Taddei at Florence, in whose house Raphael met with the kindest reception, operated most beneficially on his general mental cultivation,—a condition so rarely appreciated or considered by artists, yet so indispensable to the accomplishment of anything truly great; and this advantage enabled him, during his residence at Urbino in the year 1506, to derive full benefit from the intercourse of many men of the most cultivated minds whom Italy then possessed, and who were associated at the court of Urbino, as Pietro Bembo, Bibiena, and Count Balthasar Castiglione.

Two other circumstances, however, must have exercised a great influence on the lofty flight which Raphael's genius afterwards took in Art at Rome. His intimacy with the celebrated painter Fra Bartolomeo di San Marco, who was at that time animated by a strong religious excitement, and Raphael's elder years, rekindled in the mind of the latter an enthusiasm for the

* Hitherto only engraved in a small outline by D'Agincourt, History of Art, plate 183. (English Edition 1847.)

† Now in the possession of Mr. Miles, of Leigh Court. See Kunstwerke in England, Part II., page 351.

‡ Now in the possession of Mr. Whyte, of Barron Hill. See Kunstwerke in England, Part II., page 471.

§ Now in the possession of Mr. Rogers, in London. See Ibid., Pt. I., page 408.

¶ Now in Dulwich College. See Ibid., Pt. II., page 193.

‡ Engraved by Gruner for Passavant's work. The lovers of Art may look forward to receiving an engraving complete in all its parts, by the same excellent artist, from a very successful drawing which I have seen at his house.

** See a detailed criticism in the Kunstwerke in England, Part II., page 45.

†† Engraved by Raphael Morghen.

* Engraved by B. Desnoyers.

† See a fuller account of this picture in the Kunstwerke, Pt. II., p. 42.

‡ Passavant has lately discovered the certain trace of a third figure of One, in the date inscribed in Roman numerals, whereas I in common with others had previously read 1507.

* Engraved by S. Amsler.

† Engraved by Casper.

‡ See a more detailed description of this picture in Kunstwerke, Part III., p. 5 (English translation).

class of religious subjects, which his delight in the study of the simple beauty of nature had for a while superseded. But the public exhibition, in the year 1506, of Michael Angelo's highly extolled cartoon, representing the Florentines surprised whilst bathing by an attack of the Pisans, and in the act of dressing and arming themselves and hastening to the fight,* must necessarily have powerfully stimulated Raphael's efforts to attain a grander conception and more free treatment of form. The suddenness and stirring animation of the scene had given Michael Angelo an opportunity to exhibit his profound anatomical science, and his masterly power in the boldest foreshortenings, in the over-strained action of the muscles, and in every difficult variety of attitude, in a degree and manner which modern Art had never before accomplished; insomuch that the appearance of this cartoon formed quite an epoch among the artists of Tuscany, and it was even preferred to the above-mentioned one by Leonardo da Vinci, as a companion to which it had been executed, likewise on commission for the city of Florence.

Thus prepared, and under the influence of such impressions, Raphael could not at this period have met with anything more favourable than his summons to Rome by Pope Julius II.—a pontiff who was far in advance of all the princes of his time in a true taste for Art, as well as in the energy and means necessary to carry out grand undertakings. At the same time the greatness of the antique world, which was now first presented to Raphael's gaze, could not have failed to operate on a mind of his susceptibility and power, in a wonderfully expanding and elevating manner. In addition to all these influences was, lastly, the intercourse of a number of men who at that time rendered Rome the focus of mental cultivation and refinement in Europe. Raphael showed himself quite equal to the greatness of these circumstances and relations of life, as well as to the grand and elevating tasks which were appointed him; and in an incredibly short time the wings of his genius unfolded to their full stretch and power. This was at once seen in the cycle of ideas which he proposed to the Pope for the pictorial embellishment of the Camera della Segnatura, an apartment in which the Pope used to sign his decrees. Raphael's intention in this task was to represent artistically and to glorify the highest interests of humanity,—Religion, Science, Art under the form of Poetry, and Justice.

In the representation of Religion, executed in the year 1509, which corresponded with the mediæval Church mode of conception, Raphael perceived, with a rare power of genius and penetration, that in order to attain the solemnity and elevation befitting the subject, he must in his arrangement follow the old Christian mosaics, the grand and varied effect of which he had recently witnessed in Rome. In the upper portion of the picture,† therefore, following the strict symmetrical arrangement of those mosaics, he represented God the Father at the very top,—under Him, Christ in glory, between Mary and John the Baptist,—and around these, in a semicircle, apostles, patriarchs, and saints. But with the finest skill, Raphael, by the variety of motives in the corresponding figures, as well as by the decided yet artistically perfected execution of the forms, balanced the severity of the antique with the higher requirements of the cultivated state of Art in his time. A still greater opportunity for the freer treatment of the corresponding groups was afforded in the lower portion of the picture, where Fathers of the Church, saints, and the congregation are assembled around the communion-cup and the host, the symbol of redemption, standing upon the altar, over which hovers the Holy Spirit.

* The chief portion, consisting of nineteen figures, is engraved by T. Schiavonetti, from a picture at Holkham, the seat of the Earl of Leicester, painted in chiaro-oscuro. Beside this, the chief group, also by Augustino Veneziano, and single figures by Marc Antonio. See the fuller description in the *Kunstwerke in England*, Part III., p. 304 of the English translation.

† Engraved by Volpato. Another engraving, of which the greatest expectations may be formed, by Professor Keller, of Disseldorf, has been for some years in progress of execution.

It is highly interesting to observe how Raphael, during the execution of this work, added to the grandeur of the forms, the freedom of representation, and the breadth in the masses of drapery. In this picture Painting attained its highest and most beautiful development, in the grave and severe Church style, and here celebrates its triumph.

In the "Apollo and Muses on the Summit of Parnassus," executed in the year 1510, where Raphael represents Poetry, he has worthily associated with the most celebrated Greek and Latin poets, Homer and Virgil, the greatest poets of Italy, Dante and Petrarca.* This picture, in which the combination of colours is peculiarly bright and harmonious, exhibits the enthusiasm for ancient poetry which so remarkably characterised that period. The forms, as well as the heads, of the Muses possess a marvellous beauty. Raphael had originally given the lyre to Apollo, as is seen in an engraving by Marc Antonio, from a drawing by Raphael; and I quite agree with my friend Passavant, that the exchange of the lyre for a violin in this picture was probably made at the desire of Julius II., who, perhaps, wished in this manner to immortalise Giacomo Sansevero, a favourite improvisatore of that time, who used generally to accompany himself on the violin.

The third picture in this Stanza, opposite to that of "Religion," likewise executed in 1510, represents Science, and is commonly known by the name of "The School of Athens." This work‡ exhibits, in conformity with the subject, a greater freedom in arrangement than the picture of "Religion." In place of the law of symmetry, the law of eurhythmy rather is here observed. The forms have a greater fullness, and display the most masterly execution: the masses of drapery exhibit a greater breadth, and the keeping of the whole corresponds in a far higher degree to what is understood by the term "pictorial effect." The entire space in the apartment—a magnificent building in the taste of the Renaissance, with various perspective stages in the centre—is treated in this pictorial manner. Among the statues which adorn this building, Minerva and Apollo occupy the principal places, and bear a strikingly significant reference to the subject of the picture. In the centre of the whole, we see Plato and Aristotle, the heads of the two great branches or tendencies into which philosophy is divided—idealism and realism. This contrast is incomparably expressed in the idealist Plato, a venerable and enthusiastic old man, by his arm uplifted to Heaven, and in Aristotle, a vigorous man of keen intellect, by his outspread hand pointing downwards, indicating the broad basis of reality, on which he rests. In the auditors of the two philosophers, extending perspectively deeper into the picture, and finely distanced according to the laws of aerial perspective, the pictorial principle is again peculiarly prominent. We may infer, with certainty, that in the mutual relation of the philosophers, as well as in the characteristic features of the details, Raphael derived great assistance from the communications of Balhasar Castiglione, Bibiena, and other men of highly cultivated minds, with whom he was soon on terms of close intimacy in Rome. With reference to Raphael's time, this picture gives us the most intellectual, artistic personification of the zealous study of the Greek philosophy at that time in Italy by the Platonists.

In the same manner the representation of the Roman and Canon Law, executed in 1511, which forms two pictures on the fourth wall, is, on the one hand, an exhibition of the great legal power of the Pope, and on the other, of the zeal with which the Roman law was, at that time, studied in Italy. But, in three allegorical figures, occupying the space above the two pictures which are separated by the window, "Prudence between Strength and Moderation," Raphael, at the early age of only twenty-eight years, attained the highest grade of his genius in balancing the figures in the allotted space, in the grace of the motives, the nobleness of the characters, the beauty and grandeur of the

forms, and lastly, in the delicacy and harmony of the colouring.*

The four allegorical figures of Theology, Poetry, Philosophy, and Jurisprudence, as well as the historical pictures which adorn the ceiling, are, in their kinds, no less beautiful than those on the walls.

Viewed altogether, this Stanza contains the greatest productions which painting has, in modern times, accomplished; and it obtained the fullest measure of approbation from the Pope, a man of no less cultivated intellect, than great feeling for Art, whilst it excited the highest enthusiasm amongst all the artists and amateurs of Rome.

It was probably during the time that Raphael was engaged on the painting of this Stanza, that he executed the little picture known by the name of the Aldobrandini Raphael. In the graceful and animated movement, in the slender form of the Madonna, this picture recalls the last works of Raphael's Florentine epoch, the "Madonna di Casa Colonna," and the "Madonna del Baldacchino." The same remark applies to the "Infant Christ," as well as to the "Little John," who stretches out his hand playfully for a pink which is offered to him by the infant Christ. The study of the forms, however, manifests a greater artistic maturity, and the tone of the flesh, as well as the light and cool tints of the drapery, exhibit the influence of a long acquaintance with fresco-painting. The employment, likewise, of gold, although very sparingly, in the borders and glories, points to this earlier period of the Roman epoch. During the dominion of the French in Italy, after the Revolution of 1789, the painter Day obtained this little picture from the Aldobrandini family in Rome, and afterwards sold it to Lord Garvagh, in whose residence in London it still remains.†

In the year 1511, likewise, probably towards its close, Raphael executed, for Sigismondo Conti, private secretary of the Pope, the altar-picture which has become so celebrated under the name of "The Madonna di Fuligno." This work, in various points of view, ranks with the most important of Raphael's easel-pictures.‡ For the first time in his artistic career he represents the Madonna enthroned on the clouds, as Queen of Heaven. August dignity and grace reign in her features. The infant Christ, standing at her side, looks lovingly down on the donor, who is kneeling beneath in fervent devotion,—Conti, a speaking portrait, who is recommended to his care by his tutelar patron standing behind him, the venerable St. Jerome. On the other side of the picture, corresponding to Conti, kneels St. Francis, entreating fervently the Divine grace for the people collected before the picture, towards whom he points with his right hand. In the head of the Saint, Raphael has given, under the most finished form of Art, the highest expression to the religious sentiment of longing which he acquired in the school of Perugino. Behind St. Francis, and corresponding to St. Jerome, stands John the Baptist, of a serious and severe character; and here, too, quite in the spirit of the Scriptures, as the forerunner of Christ, he points towards Him with his right hand, whilst looking out of the picture toward the people, and drawing their attention to the presence of the Deity. In the centre, between these two groups, Raphael, with his peculiarly refined feeling of style, has filled the otherwise void space by the introduction of an angel, whose beautiful features are radiant with heavenly joy. Upon a small tablet, which he holds, was formerly an inscription referring to the person who gave the commission for the picture. In this work, wherein the brilliant but sharply defined circle surrounding "Mary and the Child," recalls to mind the old-fashioned, mediæval, almond-shaped form—thence called by Vasari *Mandorla*, in which the Deity is usually represented—Raphael again carries out, in the highest form of Art, the old method of composition in altar-pictures, "Mary and the Child," with adoring saints on either side. Without sacrificing the law of symmetrical

* Engraved by Raphael Morgben.

† See my "Kunstwerke und Künstler in England," Part II., p. 15. Engraved by Alessandro Mochetti.

‡ Engraved by Desnoyers.

* Engraved by Volpato.

† Engraved by Volpato.

arrangement, so well adapted to such a purpose, he has in an inimitable manner softened its severity by the variety of motives in the corresponding figures, and imparted animation by the above-mentioned intellectual allusions. At the same time this work manifests, in the golden and remarkably harmonious colouring which is peculiar to none of Raphael's early pictures, as well as in the broad and vigorous treatment of the oil-painting, a new and hitherto unnoticed stage in the artistic development of Raphael's power, namely the decided influence of Sebastian del Piombo, who had come to Rome in the year 1511, and who had acquired those peculiarities from his master Giorgione, the proper originator of the free and broad style of execution in oil-painting, and whose pictures on this account, according to Vasari, excited the greatest admiration in Rome. This influence cannot be sufficiently pointed out in the works of Sebastiau del Piombo which we possess of his Romau epoch; the majority of these have a fainter tone, gradually acquired at Rome in consequence of his efforts at perfecting form, to which he was instigated by Michael Angelo; but in order rightly to appreciate this influence, the picture of Sebastian del Piombo in the Church of St. Chrysostom, at Venice, must be seen and studied. This work, representing that Saint seated upon a throne and surrounded by six other Saints, still betrays in some parts, for instance in the legs of John, the weakness in drawing which so much struck the artists at Rome during the first period of his residence there; but it exhibits on the other hand a depth and glow of colouring, which in no degree yields to his master Giorgione, and in which the "Madonna and Child" reminds us strikingly of the "Madonna di Fuligno." But from the fact that, when he first went to Rome he was only twenty-six years of age, we may infer with certainty that he had finished this picture not long previous to his journey thither, so that we possess a certain criterion of the artistic method which he carried with him to Rome.

That Raphael, however, could at this period represent the "Madonna and Child," in her more domestic character, with incomparable grace, is seen in the beautiful picture he executed, probably in 1512, for Leonello da Carpi, and which now forms one of the principal ornaments of the Royal Gallery at Naples.*

THE VERNON GALLERY.

THE DEATH OF THE STAG.

Sir E. Landseer, R.A., Painter. J. Cousen, Engraver.
Size of the Picture, 2 ft. 11½ in. by 2 ft. 3¼ in.

We have frequently had occasion to express our regret that artists should select any circumstance of a painful character out of which to compose a picture: it is no affectation of over-sensibility to say that a wrong is done to human nature when there is offered to it, as a matter of gratification, what ought always to be regarded as one of pity and sympathy: this is supposing that mankind in general are accustomed to take delight in witnessing representations of mental or bodily suffering, whether endured by their own species or by the brute creation. It is a great error which painters thus commit; there is no good to be derived from it,—no noble or wise lesson to be learned; the tender-hearted turn aside from such pictures, however skilfully produced, and the more truthful and natural they are, the stronger is the impression made; while they serve only to confirm the callous in those feelings which render them insensible to the distresses of others.

The remarks just made seem naturally to arise from the contemplation of a work like Landseer's "Death of the Stag;" a fine picture, but a subject ill calculated to elicit pleasure. The noble animal has evidently had a hard struggle for his life; he has at length, as a last resource, taken to the waters, over which he is carried with fearful rapidity, the dogs at the same time tenaciously clinging to their prey, while the whole trio are in danger of being dashed headlong against the rocks or overwhelmed by the torrent. The scene is represented with amazing power; the head of the stag especially being painted with consummate skill.

* To be continued.

THE PREPARATIONS IN FRANCE FOR THE EXHIBITION OF 1851.

IF we have paid to France the last of our continental visits, to ascertain and report the progress made by her manufacturers in reference to the ensuing Exhibition, it is not that we consider her least in importance as regards her claims to consideration, or that she will be found behind her immediate neighbours in the impending contest of the Industrial Arts. The experience of past years has taught us how much we have a right to look for from a country which has so long been regarded as the fountain of all that is brilliant, luxurious, and elegant; while her own experience in similar national Expositions must have inculcated among her producing classes many lessons of which she will now doubtless avail herself, but which other countries, yet in the infancy of their knowledge, have still to learn. To England, an exhibition of national industry is a novelty; but France, during the last half century, has seen eleven national expositions, so that she has become sufficiently practised in all the requirements which such displays demand; and the generation now busily occupied in furnishing their contingent to the mighty array to be assembled in London during the present year, will bring with them the inheritance of skill and artistic knowledge derived from their forefathers who won their peaceful honours under the Consulate, the Empire, and the Restoration. It is remarkable that during the many years wherein the popular passion for military glory had possession of nine-tenths of the inhabitants of France, she never entirely let go her hold of those advantages which the taste and ingenuity of her manufacturers had secured to her; and though her resources and the benefits arising from them extended but little beyond her own borders for a very considerable term of years, they soon became known and appreciated when her armed legions were for the most part disbanded, and her ports and her roads were open to the whole world.

But this ardent love of martial renown is rapidly passing away from her more thoughtful and sober-minded citizens; they have lost their inherent enthusiasm for war which entail more peril than profit, and which, though adding largely to national glory, do nothing to promote the solid happiness and moral elevation of the people; and they shrink from the idea of another revolution. France is utterly tired of all such matters, and is, without doubt, desirous of turning "swords into ploughshares and spears into pruning-hooks." We were in Paris on the day when the President delivered his late message to the Chamber of Representatives; the excitement was intense; crowds—not of ferocious and ill-disposed *canaille* from the Faubourg St. Antoine and other wretched localities of the city, but of well-dressed and respectable persons—gathered round the edifice, anxious to learn from the speech whether the future was to be one of probable peace or of discord; and the satisfaction felt at the tone of the address was expressed in no measured orniggardly terms. Paris saw before her eyes the prospect of continued tranquillity, and with it of advancing prosperity, and, we believe, is now fully assured that there are other glories to be won than those gained on the tented field, and other sources for developing her spirit and her strength than those she displayed at Jena and Austerlitz.

There is, however, much for her to learn, and still more to do, ere she can attain commercial greatness; many obstructions have yet to be cleared away, and far more liberal views towards foreign countries must be entertained, to enable her to occupy the position which a great nation should assume with reference to those around her. There are jealousies to be overcome, imposts to be laid aside, free intercourse to be encouraged, the elements of distrust to be uprooted, generous views in regard to others to be inculcated, both in the spirit and the letter. At the present time none of these exist to any extent; yet it is not so much the fault of the

people generally, as of the government under which they live; but inasmuch as they who rule do so only by the sufferance of the governed, the latter have the remedy in their own hands, and it is their own fault if a better order of things be not enforced. The government of France assumes a power in commercial matters which the most despotic ruler in the world can scarcely surpass; and this as much towards her own subjects as foreigners.

As in Germany and in Belgium, so in France, the great Exhibition of 1851 is spoken of in the highest terms of eulogy, as worthy of a liberal, enterprising, and enlightened people. The comprehensiveness of the scheme and the vast arrangements everywhere making in England for efficiently carrying out the contemplated work, elicit the surprise and the admiration of the Parisian manufacturers. Still, many, even of those who purpose contributing, are at a loss to conceive how they are to be benefited by it. "What is the use," observed an extensive iron-manufacturer to us, "of my sending specimens of my works? you have greater facilities than I for producing cheaply. How can I expect to get an order from England?" We admitted the justice of his remark, and could only reply that "The superiority of his ornamental workmanship might be the means of procuring him orders against the men of Birmingham and Glasgow."

Notwithstanding, however, these suspicions of ultimate gain on the part of individuals, we found the leading houses of Paris, almost without exception, busily employed in preparation; yet most of them so far behind completion as to necessitate their retention to the very last day when works can be admitted. The French Commission requiring that all objects destined for the Exhibition shall be transmitted to them by the 31st of December, seems to have caused great dissatisfaction, from the presumed impossibility of getting them ready in time. The uncertainty also which existed, as to the decision of the jury in Paris upon the merits of the productions so transmitted, was felt as a grievance by the lesser manufacturers. We found, too, that many clever workmen who were accustomed to make goods and sell them to the shopkeepers, and who had obtained prizes at their own national expositions, were making no preparations for sending to London, being deterred by the expense, which, until it was too late, they did not know would be defrayed by the French government. A register had been for some time opened at the Hôtel de Ville, for the department of the Seine, where all applications for space were made. This list was closed on the 31st of October, when the books showed the names of 134 exhibitors who had obtained gold medals at their national exhibitions, and a much larger number of those who had received awards of less value, or had not gained honorary distinction at all. The first of these only were admitted to send their productions without the adjudication of the central jury.

The laws concerning copyright in England have necessarily attracted the attention of the French manufacturers, who are desirous to receive some satisfactory information on the subject; they feel that the law, as now existing, gives them little or no protection, and they urged upon our notice the importance of some definite settlement of the question, so as to leave no doubt respecting the result. It was observed to us by the head of an extensive firm who carries on a very considerable business with this country, that his travellers visit England for orders annually in the months of January and February. "Now," he continued, "I am getting up some very beautiful things for your exposition in May, but there is at present nothing to prevent my designs being copied and similar goods manufactured by your countrymen, and sold in England before my agents can go their rounds in 1852. If I find this cannot be prevented, I must decline contributing."

The silversmiths and jewellers of Paris also complain of the length of time which, as the Executive in London have hitherto decided, elapses between the reception of the goods here and the opening of the Exhibition: several expressed their intentions of withholding their contributions if they were compelled to keep



E. LANDSEER, R. A. PAINTER.

THE DEATH OF THE STAG.

FROM THE PICTURE IN THE VERNON GALLERY

J. COUSEN, ENGRAVER.

them packed up for some weeks before displaying them. This, they said, would greatly injure the brilliancy and beauty of their works, while there exists no necessity for their being thus closed up, inasmuch as the rapid communication between the two cities enables the goods to be conveyed speedily from one to the other. In short, it is evident from all we heard and saw that, if the time for receiving such manufactured articles be not extended to the latest possible moment, we shall not get much from the other side of the Channel in these departments of Industrial Art.

Having thus briefly alluded to some of the objections made, and difficulties felt, by the foreign competitor, and which we trust may yet be obviated by the Executive Committee in London, where they have the power—we proceed to notice what we found to be in progress among the principal manufacturing firms of Paris. We visited more than a hundred of these, and were received everywhere with the greatest courtesy and consideration; the *Art-Journal* is well known among the manufacturers of the city, especially by the illustrated reports of the French expositions. We were much gratified to hear the most favourable opinions expressed of our efforts to do justice to their exertions in time past, as well as their ready offers of assistance for the future. It surprised them greatly to find that the conductors of any periodical publication should consider it worth their while to send correspondents over half Europe, to ascertain what may be expected for the great festival of Industry.

All the principal silversmiths and jewellers are busily occupied in the work of preparation. We saw in one establishment a magnificent silver tea-service, unique in design and of most elaborate workmanship; in another, a richly-wrought silver jewel-box, of Gothic character; and elsewhere, a massive candelabrum several feet high, made for the Pacha of Egypt, and a profusely-ornamented gold cartridge-box, intended for the same destination; while another firm are producing several caskets of great beauty: yet we are bound to state that we have seen in England articles quite equal to these in all the essentials of excellence.

A visit to various bronze manufactories afforded us much pleasure; we found much there that is good, and much also of an inferior quality. There will be a considerable display of this material in figures, lamps, lustres, vases. One manufacturer is producing a chandelier, set with enamels and imitation pearls, the effect of which when lighted up is as novel as it is brilliant; and we saw in the *atelier* of another some vases of rather small dimensions, but most artistically designed and executed, such as Cellini would not have disowned. As we know that Birmingham has lately made great strides in this art, we shall feel anxious to see the two in competition.

It is extraordinary with the means and appliances which England has so readily at her command for the production of ornamental iron-work, she is still so far behind our continental neighbours both in the quantity and quality she puts forth. There is no doubt but that were the demand for it greater, far more attention would be given to its manufacture; but the architects and builders of this country seem yet to be opposed to its free introduction into our edifices: whether this arises from the additional cost it would entail, or from some other cause which we cannot divine, it is impossible to say; still it is much to be deplored that so beautiful a description of external ornament should be denied us, while Paris abounds with it in every direction. One cannot pass through a single street of the city, whether it be new or old, without stopping to admire the elaborate and rich specimens of iron-work which meet the eye on all sides in the shape of balconies, verandahs, panels inserted in doors, knockers, &c., &c. The butchers' shops, in many instances, are peculiarly distinguished for their ornamental iron-work, which they use instead of shutters, and fix as cornices and bressumers over their shops. The foundries in Paris, Lille, St. Dizier, and other places, find therefore much occupation in this kind of work, and are now preparing to send

over to us some of their best work, not only of such matters as we have enumerated, but likewise in chandeliers, lamps, posts, fountains, crosses, &c., of which many very admirable designs were submitted to us.

A firm celebrated for the manufacture of church ornaments in metal, have executed some jewelled ornaments and cups, as well as a variety of decorations in brass; and another house has got ready a variety of candelabra and chandeliers of the same material.

The cutlers of Paris seem unwilling to enter the lists with the workmen of Sheffield, but two or three of the principal gunsmiths, and several sword cutlers, intend to exhibit; they showed us some fine specimens yet in an unfinished state.

The carvers in wood and marble are exceedingly busy, and we shall unquestionably see some very beautiful examples of their handicraft. The Parisians admire ornamental furniture, consequently there is always a great demand for their services; some of them are most clever artists, educated for a far higher department of art, but compelled by circumstances to exercise their talents on more humble works. In most cases where carved furniture is exhibited, it will be in the name of the dealer, not in that of the actual executor, who supplies the former with whatever he may require, and to whom the whole merit of the article belongs. We visited several factories and workshops in which were a variety of domestic and purely ornamental objects, executed in a very elegant style; and a number of carved chimney-pieces are entitled to high commendation. We expect that in this department we shall find ourselves inferior to the French artisans, who have far greater exercise for their powers than our own, in the elaborate external carvings of the Parisian edifices.

The papier-mâché manufacturers, on the other hand, are very far behind us; there is nothing worthy of the slightest comparison with the produce of Birmingham; but the workers in bull have attained a high degree of perfection.

The artists in terra-cotta seem to have done little or nothing since our visit to Paris in 1849. There are but few of them, and these principally men of considerable talent, though, generally, in comparatively humble circumstances. Hence they rarely produce new works till the old stock is well-nigh sold off; and as regards our Exposition, we found them unwilling to incur (as they thought they must do) the expense and the risk of forwarding their frail goods to England. There are one or two, however, who have applied for space.

We now come to the article of carpets, a luxury in which the Parisians are beginning to indulge extensively. There are three or four very large houses in Paris who are making great efforts to rival Brussels and Axminster. We visited these establishments, and saw numerous rich and costly designs; there is no doubt of our having a considerable display from these quarters. The national works at Gobelin are in full activity, both in tapestries and carpeting, the result of which we expect to see in the "Palace of Glass" in May next; although the secrecy maintained in the factory prevents our speaking positively on the subject. We saw there some exquisitely wrought productions, which, if sent, will not of course be admitted in competition.

This also may be said of the porcelain of Sévres; there is much doing here, but we could not ascertain for what especial purpose, from the same silence being observed among the *fabricants* as at the Gobelin works. Two or three of the leading private manufacturers will exhibit, the superiority of whose works over our own, so far as we could judge from what was submitted to us, consists in the delicacy and finish of the paintings. We shall not, however, be greatly surprised to find Messrs. Copeland and Messrs. Minton proving formidable competitors.

The mercers' shops of Paris are filled with the beautiful silks of Lyons, and the ribbons of St. Etienne and St. Chamond. Spitalfields, Manchester, and Coventry must be vigilant and careful, to avoid defeat in the impending contest.

Thus far our observation of what is doing in France extended, and the result leaves us no ground for apprehending ill-success to the manufacturing industry of Great Britain. There is a

spirit of perseverance, energy, and diligence, among our countrymen, which urges them onwards in the race for superiority,—the more strenuously as the difficulties seem insuperable. These qualities, if exercised with discretion and judgment, will enable them to surmount almost every obstacle; if they fail in 1851 the blame will be their own, and the loss will be theirs also; for there is no concealing the fact that the foreigner is expecting to reap a large reward from his present exertions, and he should have it if found deserving.—"*Palmarum qui meruit, ferat.*" The time is but short now for our remarks to be of much service in the way of incentive; let us hope a few months will prove them to have been unnecessary. Under any circumstances, we would fain believe that our visits to the continent will not have been without their use to all who may be more or less interested in the GREAT INTERNATIONAL EXPOSITION.

THE PREPARATIONS IN HOLLAND

FOR THE EXHIBITION OF 1851.

It must be regarded as a proof of the almost universal interest felt in the approaching Exhibition, that a people so proverbially unexcitable as the Dutch should be stirred into something like energetic action by the summons that England has sent forth. But Holland is a country of traders, not manufacturers; its wealth and its grandeur arise from commercial pursuits; it has neither minerals, nor wood, nor coals, out of which and by means of which the useful and the ornamental are formed; and though these are procured, through its commerce, from other countries, the supply is so limited as scarcely to be sufficient for home consumption. Exportation of such articles as these materials would command is out of the question; except perhaps carved furniture, of which, we believe, a large quantity is manufactured in Holland, and sold in England as "antiques." The rich pastures and the breeds of cattle which they sustain, are the main sources of the producing wealth of the country, if we except the flax from which the Dutch linens, so celebrated for their fine texture and durability, are made. The paper of Holland is also of first-rate quality, and used at one time to command high prices on the Continent; but the former buyers now manufacture for themselves.

In the absence therefore of all such means and appliances as other nations possess for making a display of their industrial Arts, we cannot reasonably expect great things from Holland. Still we shall not be without some specimens of what her producing classes can accomplish, as the following report from our correspondent there will show. We premise the notice by stating that he has put himself in communication both with the Government commission of the country, and with the principal contributors, for the purpose of laying before them our plans for engraving the works of the latter; and all parties express their perfect readiness to cooperate with us in our undertaking.

"I have taken a hasty tour through the country, starting from ROTTERDAM, celebrated for its ship-building, which will contribute a few models of naval architecture, and on to SCHIEDAM, whose principal manufacture is so well known, that no specimen is needed; there will however be contributions of white lead, and of farina, from this latter place.

"Next comes DELFT, long famous for its blue earthenware, known by the title of Delft-ware; you will have specimens of these, and of carpeting, for I understand Dutch carpeting is beginning to be extensively used in England.

"The rich and populous *village* of the HAGUE is preparing carved rosewood furniture, silver embroidery, and chased silver cups, &c. Some of these objects are very elegant.

"LEYDEN, still, and for a long time past, renowned for its woollen manufactures, is at present represented by six houses, who are getting ready specimens of their beautiful soft blankets with scarlet borders, that make one warm to look upon.

"AMSTERDAM will show a very varied list of her productions; machines for preparing sugar on a new principle, rich cut velvets better known as Utrecht velvet, wax candles very cheap, painted glass for windows, models of improvements on railways, and new modes of stopping carriages on the same, with other objects too numerous to specify.

"ZEIST, a little village near Utrecht, where the large establishment of Moravian brothers exists, will forward some very excellent contributions; architectural ornaments in terra-cotta, tables, chairs, and statues, vases in cast-iron and zinc, in imitation of bronze, producing a good effect at a moderate cost.

"GONDA sends a quantity of pipes, to suit all ages of smokers from five years upwards.

"The province of NORTH BRABANT, the most manufacturing part of the country, is preparing coarse woollen baizes and carpets, which are much cheaper than the English; also specimens of the well-known Dutch linen and some home-made calicos, &c.

"From MAESTRICHT, in the province of Limburg, will be sent glass of various kinds, and glass pipes for gas or water.

"I believe I have now enumerated the chief articles that may be expected from this country, which, you well know, is purely commercial and not manufacturing; the people, nevertheless, are doing their best to prove they are not insensible to the advantages of being, however unworthily by comparison, represented in your great gathering of all nations. W. M."

THE PREPARATIONS IN CANADA

FOR THE EXHIBITION OF 1851.

In the *Art-Journal* for the month of September, in the past year, we briefly alluded to the Exhibition of Industrial Art then taking place at Toronto, under the auspices of the Toronto Mechanics' Institute; and intimated that it was the intention of the committee to forward to the International Exhibition in London such articles as were deemed worthy of being exhibited here. In our publication of the following month, a short article appeared, stating that the provincial fair about to be held at Montreal would most probably receive a large number of the productions of Canada, which were displayed at Toronto, where they would be subject to further competition. These two events have now taken place, and so successful has been the result, that we may expect to see in London a very considerable display of the industrial skill and talent of this most important British colony.

The government of Canada, and, indeed, all classes of its inhabitants, are fully sensible of the expediency of developing the natural and productive resources of the country before the public of Great Britain; more especially with the view of attracting thither some of the better classes of emigrants who are almost daily quitting the land of their birth and are seeking a home and a subsistence beyond the seas. Canada grows in abundance almost every grain which is cultivated here, together with hemp, flax, and tobacco in many districts: it has mines of lead, iron, copper, coals, salt, &c., which only require capital to bring them into profitable working; fine timber grows in its vast forests, and its fisheries are abundant; there is, in short, almost everything to tempt the emigrant to try his fortune there, not the least inducement being the shortness of the passage thither compared with that to Australia and other places towards which the tide of colonisation is setting. This, even in a commercial point of view only, must prove of great advantage to the trader, from the rapidity with which interchanges may be made between the two countries; five weeks being sufficient, on an average, for a communication between the ports of Liverpool and Montreal, there and back, and of course *vice versa*.

With the view of offering every incentive to the producing classes, and of affording all facilities for sending to England in the present year, the government of Canada have voted 2000*l.* to meet the expenses of such transmissions, inde-

pendent of private subscriptions; an executive committee has been formed at Montreal, one member of which, with Mr. Logan, an eminent resident geologist, will be despatched to this country for the purpose of arranging the various articles in the "Crystal Palace," in conjunction with the accredited London agent of the committee, Mr. H. Houghton, of Friday Street. We learn from this gentleman, through whom we have been placed in communication with many of the intended exhibitors, that the first instalment of Canadian productions has already arrived in London in 117 packages. These are principally what may be termed heavy articles of natural produce, with a few examples of manufactures. Grain of all kinds, raw materials in metals, ores, minerals, mechanics' tools in great variety, nails, a huge church-bell, ornamental chairs and stools, Indian saddles, embroidered slippers, carpeting, cloths of various descriptions, two splendid sleighs or sledges, oil-cloth, a complete Indian dress of great value, boxes and other articles made of bark, &c., &c. It thus appears that the contributions from this country will be of a very miscellaneous character, but those we have enumerated, though of obvious utility, are not generally of that ornamental description adapted for illustration in our Journal; we shall look for such among the two hundred packages which are to follow those already shipped, and which, we understand, will contain many objects costly in value and elaborately designed.

The Hudson's Bay Company purpose exhibiting a complete assortment of the skins, &c., collected by them in British North America; they have already forwarded to the Montreal Committee for shipment a very beautiful canoe, made of Indian bark, and capable of containing thirty men.

The interest which the Canadians feel in the forthcoming Exhibition is daily increasing; they look to the result of their contributions with no little confidence that the country will ultimately be greatly benefited thereby, and we believe they will not be disappointed.

THE COLLECTION OF

M. VANDERSCHRYK AT LOUVAIN.

We have heretofore had occasion to remark on the utility and value of private collections of pictures when they effectually illustrate the ability of the native artists of a country, and give to foreigners the opportunity of forming an acquaintance with merits of which a passing visit could seldom allow them to take cognisance. They do a double service, not only by affording employment to, and aiding the development of, native talent, but they insure its respect in other lands.

The quiet town of Louvain, principally known to the traveller by the exquisite beauty and elaborate decoration of its *Hôtel de Ville*, is not without its claims to attention on the score of Art, as it contains also the atelier of a Belgian sculptor, M. Geerts, and the collection of pictures of M. Vanderschryk, which is a good epitome of the arts of the Low Countries in time past as well as in time present.

We were much pleased with the variety and beauty of the works contained in this gallery. The principal pictures are disposed round the walls of a saloon constructed expressly for the purpose in the garden of the proprietor's house, who has also devoted two large rooms of his dwelling-house to the same purpose. This love of Art, and value of artists, is no uncommon feature on the continent; and we have seen many instances of an earnest desire for "the pleasure Art can give" exhibited by the merchant or tradesman as well as by the wealthy banker or nobleman, whose walls are always free to the talent of the artist, and the lover of Art; and whose doors are always open to the visits of its professors, who are received with respect and gladness. Here we may again "learn a lesson." We have heard of persons neither very rich nor very noble who scruple not to do full honour to Art, and spend large sums of money in its patronage—in some instances constructing new rooms expressly to fit pictures, and thus to carry out fully the wishes and intentions of the artist.

In examining the collection of M. Vanderschryk we were especially pleased with a fine specimen by H. Leys of Antwerp, a scene of a "Dutch Merry-making," of a far more elevated kind than was ever painted by the old masters of the country,

possessing much beauty of colour, great grace in drawing, and a due amount of humour in some figures of persons of the lower class, relieved and contrasted by the introduction of other personages of a higher grade. Koekoek is a landscape-painter of much merit, whose winter scenes display great and peculiar ability. A young Cavalier making ardent love to a rich old Widow, who, being busily engaged in counting her gold, finds her arithmetic rather confused by his attentions, is a work of great talent by Kremer. Some interiors by Bossuet reminded us of our own Roberts, and are of considerable excellence. Ommeganck paints cattle with an ability which savours perhaps too much of Dutch excellence and very minute finish, but his landscape backgrounds are better in tone than usual. Keyser's pictures pleased us from their rich and full colouring, and others in this collection are open to the same praise.

Altogether the modern Belgian school shows well in this collection: there are also many very fine works of the older masters; particularly some grand and vigorous landscapes by Ruysdael, in which falling water, broken trees, and cloudy skies are depicted in great sublimity; some excellent specimens of Teniers, a Water-doctor and a Surgeon's Shop, particularly exhibiting in the most favourable manner his peculiar powers; as well as that constantly-occurring and favourite subject—the Temptation of St. Anthony. A woman sewing at a window, by Maes, is also fine; and so also is "A Village Inn," by Jan Steen, showing less of this artist's grossness than usual. A Landscape by Van Stry reminded us of Cuypp. Some moonlight pictures by A. Vandeneer are exceedingly beautiful; the rich mellow light and extraordinary truthfulness of these scenes have never been surpassed. Berghem, and others of the school, contribute excellent works.

This collection, as will be understood from our brief notice, contains a very good selection of the best native artists of the Low Countries, living and dead. It is therefore to be respected in a national sense, as well as in a critical one. It will fail in neither of these claims to attention; and we cannot but warmly commend the taste and liberality which has selected and secured so honourable a memento of the Arts of the country, which, while it affords the stranger a sample of native ability, reflects due honour on the collector.

ON THE APPLICATIONS OF SCIENCE TO THE FINE AND USEFUL ARTS.

THE USES OF SCIENCE IN AMELIORATING THE UNHEALTHFUL INFLUENCES OF MANUFACTURES, &c.

THIS is an extensive subject, and as important as it is extensive. It is one which calls for the most careful, painstaking attention; and its claims to our notice are such as must reach home to every human breast in which still beats a heart alive to others' woes. It is somewhat curious that among a people whom we are proud to believe stand first in the foremost ranks of those who study to relieve suffering humanity in any of its sorrows and afflictions, so little attention has been paid to the diseases of workmen. From time to time, usually with wide intervals, the public have been excited by the story of the injurious influences of certain descriptions of manufacture, and then with some expressions of regret, since few remedies have been offered; the public have grieved, but grieving, have still allowed the source of suffering to continue in its vigour. It was not that the public did not desire to ameliorate the condition of the suffering workman; they did desire it, and would willingly have sacrificed something to have effected a beneficial change; but there were few men who could devote their attention to the generally involved subject, and those who guessed at remedies seldom proposed such as could be applied under the circumstances of the manufacture. Thus disappointment frequently resulted from the adoption of "improved" plans; and as they generally involved a considerable outlay, the master and the workmen were persuaded they must submit to the evil; and too often were led to declare that science was a delusion.

Many mistakes, too, are current on these subjects; in some instances it is believed that really scientific inventions of the utmost value are failures; and, again, there are other cases in

which those arrangements which have been proved to be useless, are still regarded by the mass as valuable discoveries.

Without attempting to embrace the subject, which is, in its fulness, beyond us, we only desire to show what has really been done, in a few striking instances, and to exhibit, in broad bold colouring, what yet remains for science to do; to keep insidious poisons from corrupting human blood, and to check the destructive influences which too rapidly wear away human life.

These matters would have formed most fitting subjects for national prizes to have been awarded, if fairly earned, at the time of our National Exhibition; and the offer of such would have directed attention to the particular evils—many of them almost unknown beyond the workshop—and we might have elicited from thinking men some valuable suggestions. While yet the question of the money prizes was under consideration, we ventured to address the Commission on this subject. We pointed out the sufferings of the miner, of the white-lead manufacturer, of the cutler and the needle-pointer, of the looking-glass silversmith, and the gilder; but the suggestions we gave, if ever entertained, were allowed to fall through as useless, owing to the hasty and imperfect consideration they received. Allusion has already been made to two kinds of error, very generally spread abroad, as to the influences of particular scientific inventions. It is advisable to describe particularly examples of these; one of them still valuable, commonly believed to be abandoned; the other useless, as is commonly believed to be in use.

The Safety Lamp of Davy is the first of these; the Magnetic Wire Mask, introduced for the benefit of the cutler, is the second. We are constantly being shocked by the harrowing relations of colliery explosions. Hundreds of lives are every year sacrificed in the task of raising from its bed that fossil fuel which renders our homes so cheerful at this season, and which gives to our island its distinguishing character in all the larger branches of manufacture. The coal formations are, it is now most satisfactorily proved, the result of a very remarkable description of vegetation, which was somewhat analogous to that which occurs in the seething swamps of the Tropics. Carbon and hydrogen form the main elements of wood; they also constitute the characteristic principles of coal. Compounds of these chemical agents exist in the solid, liquid, and gaseous forms; and, owing to some influence which is not clearly explained, enormous accumulations of the gaseous carburetted hydrogen take place in the bed, or seams of coal, and these bursting into the workings of the mine, and mixing with common atmospheric air, form a most explosive mass, ready for ignition the moment a flame is brought in contact with it.

Sir Humphry Davy discovered that flame would not pass through wire gauze; and, surrounding a lamp with this material, he demonstrated that, although the mixed and explosive gases might pass into the flame, that, having taken fire, they could not pass out again, nor communicate the combustion to the external air. Thus armed, the coal-miner was enabled to pass uninjured through an atmosphere of death. This great discovery brought to the English chemist high rewards, and no small amount of honour. Accident, however, followed accident, and yet the "Davy," as the lamp was called, was said to have been used; and thus the public have been led to believe that it had proved useless. It is by no means intended to assert that an explosion never did take place through the wire of a perfect Davy lamp; but we believe the instances have been exceedingly rare, and only under very remarkable conditions. In every case of recent occurrence in which an explosion appears to have taken place in any mine where these lamps have been used, it has been shown, upon examination, that the miner has either taken off the cap of his lamp, that the lamp has been broken by a fall of coal, or that the wire gauze had been rent by carelessness. The principle of the Davy lamp has stood every test, and with the improvements introduced by Newman and Mr. Biram, it is still employed with the utmost confidence in all well-

conducted collieries. The Government have recently appointed six inspectors, whose duties are to inspect the coal-mines, and to report on any imperfect workings, or on any circumstance which may by possibility lead to an explosion, and we hope this will lead to a more careful system of working, and that the number of accidents will be largely diminished.

The Sheffield cutler, particularly in the operation of dry grinding, is exposed to the influences of all the exceedingly fine particles of steel-dust which float in the atmosphere as they are thrown off from the grindstone. These are absorbed by breathing, and in a short time they become a source of irritation to the lungs, which continue increasing until actual pulmonary disease, in a very distressing form, become permanent, and life is shortened by its ravages.

Magnetised screens were recommended and employed, and we find, as recently at the meeting of the Westminster Committee on the subject of the Exhibition, the Bishop of Oxford speaking of these magnetic screens as evidence of the aids which science had rendered to man. That those screens stop all the steel-dust, is proved; but the fine silicious particles which are abraded from the sandstone in the operation of grinding pass freely through the magnetised wires, and produce results as disastrous as those which referred to the steel-dust.

The magnetic screens are now rarely, indeed, employed. In some of the superior manufactories at Sheffield and elsewhere a very ingenious mechanical contrivance has been introduced, which promises to be of the utmost value. By means of a rotating fan a strong current of air is thrown upon the wheel in front of the grinder, which carries everything, both steel and sand dust, and the subtle polishing powders he may employ, away from him into a shaft. Thus, all injurious influences arising from this cause are removed; and, if universally adopted, there can be no doubt but we should soon see a striking abatement in the diseases, which are peculiar to the grinder and needle-pointer.

Science has certainly entirely relieved one, and by no means a small, class of artisans, from the poisonous influences of their trade as formerly practised. Gilding of metals was always effected by making an amalgam of gold and quicksilver; this amalgam was applied to the substance which was to be gilded, and, being exposed to a moderate heat in a charcoal fire, the mercury was volatilised, and the gold remained. In this operation the workman was exposed to the twofold influences of the mercury and the carbonic acid from his charcoal fire. All the evils resulting from the internal use of mercury were endured by the gilder of watches and of sword-handles and blades. Paralysis and palsy made life miserable; and where, from care, the workman escaped these sad afflictions, he suffered from pains in his bones, commonly referred to rheumatism, but which really arose from the destructive influence of the metal mercury. The process of electro-gilding, by which, from a solution of gold, the metal is deposited upon any metallic or prepared surface by the agency of voltaic or magnetic electricity, is so perfect that little is left to admire. There are no mercurial fumes; the whole process is so cleanly and so elegant, that it might be carried on without injury to the most delicate in the drawing-room or the boudoir. Notwithstanding this, we regret to learn that there are still in this metropolis a very numerous class who persist in employing the unhealthful operation of mercurial gilding.

By the patent process of Mr. Drayton, and also by a more recent patent, the silvering of glass is effected by precipitation: in the first case, by the action of essential oils upon a solution of nitrate of silver, rendered quite neutral by ammonia; and in the second, by the action of grape sugar. It was hoped that the "silvering" of glass by the amalgam of mercury and tin would have been superseded, and thus, that the mercurial palsy to which looking-glass makers are subject would have been avoided. It, however, unfortunately happens—in particular of Mr. Drayton's process we now speak—that organic particles are involved with the silver, and these eventually become little centres of chemical action, which

destroy the beautiful silver surface produced in the first instance on the glass. For mirrors, therefore, the mercurial amalgam is still employed. The patentees of the new process profess to have overcome the difficulty of which we speak. We hope time will prove that they have done so; since we desire to see—and the real difficulties must be within the reach of careful inquiry—pure silver on all our looking-glasses, and their manufacturers a healthful race.

The influence of lead upon the human frame has long been known; and in all the large white-lead works, men and women—for both are employed—are constantly on the sick list from the effects of this poison.

The process of making white-lead is, in all essential particulars, as follows:—Metallic lead, from which the silver has been separated, is cast into small gridiron shapes about six inches square. Several of these are placed over an earthenware pot filled with pyroligneous acid (acetic acid), and some scores of these pots, thus prepared, are placed on a bed of good warm tan: these are covered with another layer of tan, and on this is placed a second course of the pots of vinegar and lead. Several courses are thus piled one above the other, and the whole is tightly packed together and covered with a thick stratum of tan. The stack being thus arranged, is allowed to stand for some weeks. A considerable amount of heat is generated by the bark, the acetic acid is volatilized, and it corrodes the lead, giving rise to an oxide of that metal, and a carbonate in combination.

These stacks are usually taken down by men, and women are employed in carefully removing the white-lead from the tan. From this the corroded lead is taken to a mill—for precaution it is now almost always wetted—it is crushed by rollers, and the lead which has not been acted on is separated from that which is chemically changed. It is then ground to an impalpable powder, and placed in pots to dry; these being arranged in a stove. When dry, the lead is packed in casks, or it is ground with oil for the painter.

In all these processes the dust of lead is continually to be detected in the air of the works, and lead is also absorbed by the skin. The result is lead cholera, and often worse consequences. In all large establishments medicines of a suitable character are kept; and as the sulphate of lead is the least soluble of the lead salts, sulphate of magnesia (Epsom salts) forms a very important pharmaceutical agent, since it converts the carbonate into the less noxious sulphate. It is somewhat surprising, knowing, as all white-lead makers do, the peculiar differences between the effects of the carbonate and the sulphate of lead, that they do not introduce into their works, as a general beverage, a lemonade sort of drink in which the acid should be the sulphuric. This might be made exceedingly pleasant, and it would have the effect of always neutralising the insidious carbonate in which the people are working.

Much attention has lately been directed to the use of "white zinc" in the place of "white lead." This preparation is an oxide of zinc; it is manufactured in some instances by the action of heat and of the atmosphere, in others by precipitation. Which process may produce the best result has yet to be determined. There are some points in which the zinc white has an advantage over the lead white. It will not blacken under the influence of sulphuretted hydrogen, or of those organic compounds which are to be detected in the atmospheres of crowded cities; and we are not sure whether it is not from the first a purer white. We honestly state, that we have heard as an objection to its use that it does not chemically combine with the oil as the white lead does; but Mr. Langston Scott*

* In fairness to this gentleman, we append the following statement, quoted from the patentee's circular:—"The white or oxide of zinc, as manufactured under Mr. Scott's superintendence at his works, is guaranteed to be perfectly pure. In its use it is both healthy and disinfecting, so that families may remain at home during the process of painting without danger or annoyance. Painters will no longer suffer from the cholera or palsy, and their lives be proportionably prolonged. The use of zinc in medicine and healing purposes proves its sanitary qualities; as also the fact of the workmen at the white zinc factory being free from

assures us that such is not the fact. These are points, however, with which we have nothing to do at present. It has been strongly stated, that the men employed in the white zinc works are free from any disease produced by this metal. We trust this may be so, and if so, we should hail the introduction of white zinc as a blessing to humanity. We have, however, been informed—and we have been at some trouble to verify the information—that the men in these works do suffer from sickness; that nausea is induced, and many very troublesome varieties of irritation of the stomach maintained. We cannot vouch for the strict correctness of this; but knowing that sulphate of zinc and some other of the zinc salts are most powerfully emetic, there is much reason to fear that this is the result which may be expected.

A new variety of "white lead" is being introduced into the market, which promises to supersede the ordinary kinds. This is an oxy-chloride of lead, manufactured under a patent by Mr. Pattinson, of Gateshead and Newcastle, who is well known among metallurgical manufacturers by his beautiful process for desilverizing lead. This white lead is prepared by direct chemical action from the ore, and in every stage of the process up to the period of drying it for the market, is in a very wet and pasty condition. This preparation has only hitherto been made at the rate of two or three tons a week, but preparations are in progress to produce as much as thirty tons a week, by the commencement of the year. As to the effects of this preparation on the health of the men, we, of course, know but little by experience; but there appears to be no reason for supposing that it can, with proper care, and with due attention to cleanliness, produce any injurious results.

Bismuth white, Barytes white, and some other similar preparations, have been from time to time introduced as being in many respects, and particularly in those which relate to health, superior to the lead pigments. They have not, however, maintained their positions, and as paints for all the ordinary purposes of life, they have proved nearly valueless. The lead paints have a very peculiar property, which have not been clearly shown to belong to any other of the mineral pigments. If, particularly aided by a little heat, lead and oil are brought together, an actual combination takes place, and a plaster is formed, which may be regarded as a chemical compound, and the organic matter and the metal can only be separated from each other by the influence of some stronger affinity. All the other metalliferous pigments only mix, they do not combine with oil. We fear this property may still compel the use of lead paints in all exposed positions.

We may again return to this most important subject, in which every interest is concerned. A few only of the more striking examples of what science has done, and what it should do, have been given. The field is a very large one. Scarcely a factory but has its tale of disease to tell, and numerous are the trades which are of an unhealthful tendency.

Human beings doomed to toil will ever suffer from the curse of inattention and a want of knowledge. It becomes us all, however, in these days, when we boast, often but too vainly, of our great intelligence, to see that the knowledge we really possess is applied to the amelioration of the condition of our suffering brethren. In numerous cases much might be done; in nearly all, we believe, a liberal adoption of the resources of science would prove to the manufacturer a wise economy, and to the workman a permanent blessing.

ROBERT HUNT.

any complaint, notwithstanding the laborious nature of their occupation. A striking contrast to the above is shown by an extract from that ably conducted periodical, *The Builder*:—"WHITE ZINC PAINT.—The Society for the Encouragement of National Industry in Paris has granted a medal of gold, worth 3000 francs, to M. Leclair, for his substitution of white zinc for white lead. It appears that, from 1838 to 1847, no less than 3142 persons entered the Paris hospitals attacked by disease originating in the use of lead; of these, 1898 persons worked at white lead or at minium, 712 painters, 63 grinders of colours, and 10 preparers of visiting cards with a porcelain surface. Since 1846 no person has been attacked in M. Leclair's establishment."

POETRY AND ART.*

THERE is no living author to whom British Art is so much indebted as to Mr. Alaric Watts; although many years have passed since his intercourse with artists was close and frequent, the present generation of painters who have become famous owe him much; for, in their earlier struggles towards the celebrity they have since obtained, they were aided not a little by his judgment and experience, which gave many of their first works, through the medium of engraving, to the world. Men must be somewhat aged now to recollect the advent of those pleasant and graceful Christmas books called "Annuals;" to Mr. Watts unquestionably belongs the merit of so improving upon them that they became singularly beautiful and admirable as collections of works of Art. The engravings which embellished "The Literary Souvenir," of which Mr. Watts was for so long a time the editor, have never been equalled in England, since the abandonment of that ably conducted publication. He laboured, and most successfully, so to raise the character of this class of works, as to convert that which had been previously little more than a toy, into a production which represented the Art-talent of the country; and the exquisite gems that appeared from time to time in his volumes, judged not by their size but their merit, were placed, and will remain, among the worthiest tributes the genius of the age received from the power by which its influence is strengthened and extended.

We do Mr. Watts, therefore, no more than justice, when we attribute to him much of the popularity which an improved state of art has obtained in this country; for, beyond all question, a better taste originated in, and was fostered by, "the Annuals." Previous to their appearance, wretched perpetrations of the graver were widely circulated throughout the kingdom; such as, within a few years after the publication of better things, entirely vanished from London and provincial markets.

It would now, we imagine, be a difficult matter to collect a complete series of the illustrations of "The Literary Souvenir;" like most things cheap, which are comparatively neglected, to be valued and coveted when Time has made them scarce; they would, at the present moment, be highly estimated as rare examples of the beautiful in Art, and of the best artists of the age and country; among them would be found copies, as perfect as the burin could render, of some of the best works of Lawrence, of Wilkie, of Eastlake, of Uwins, of Roberts, of Mulready, and a host of others, including many who have since climbed the hill at the foot of which they then lingered.

Mr. Watts has for several years dwelt at a long distance from Art; as he informs us in the beautiful volume we are about to review,

"At the oar incessant pulling,
Mid the stir and strife of men."

No doubt, however, often while busied amid political turmoils, his mind and heart have gone back to the labours of his earlier life, when his pleasant task was to associate, in happy and profitable intercourse, Literature with Art, and Art with Literature.

He will for many reasons, therefore, receive a cordial greeting, when he once more appears before the public in his old character. This Book of "Lyrics of the Heart," was commenced twenty years ago, and many of the engravings were executed about that period. Various circumstances have combined to keep it back; but published now, when so much of mediocre engraving finds its way abroad, it is doubly welcome. It recalls the palmy days of "Book prints;" as a series of fine engravings of admirable pictures, it has certainly not been equalled since "The Annuals" died; and we believe, as well as hope, that we shall find evidence, in its prosperity, that mediocrity has not done its work of impairing public taste.

The volume is a collection of poems from the pen of Mr. Watts, with a few graceful and touching compositions by his lady; many of them have been long established in public favour—such, for example, as "My Own Fire-side," "Ten Years Ago," "Kirkstall Abbey Re-visited," and others, which are familiar in all collections of "Fugitive Pieces," published in England and America. They have secured for their author a very high position among the poets of the age; and, gathered together in any form, they would have been acceptable to all who cherish the domestic virtues, and consider fittest for song those themes which tell of home and homely graces.

* "Lyrics of the Heart," with other Poems, by Alaric A. Watts. With forty-one engravings on steel. London: Longman & Co.

It is, however, with the volume as a work of Art that we have chiefly to do; and as we have intimated, we may accord to it very unqualified praise. It is beautifully "got up;" the printing and paper are worthy of the engravings; the style of the book is that which, if we recollect aright, was first introduced by Mr. Rogers, in his illustrated edition of "Italy;" that is to say, an engraving appears at the top or foot of the printed page;—we have in this work no fewer than forty-one. The painters, whose pictures have been principally resorted to, are Uwins, Stothard, Howard, Westall, Newton, D. Roberts, Danby, Lawrence, Etty, Leslie, Stanfield, Barret, and Haydon; and the engravings are from the burins of some of our best artists:—C. Rolls, W. Finden, Portbury, Great-bach, Lightfoot, Willmore, Outrim, Challis, W. Miller, and E. Wallis. The favourites, perhaps, will be some exquisite gems after Stothard; full of that grace and delicacy for which the "old man" was famous to the last. The subjects are, of course, very varied; groups, fancy-portraits, landscapes, processions, ancient ruins, allegories, &c.

The book comes well at Christmas-time, and will be a welcome guest at many an English fireside; whether regard be had to its fine poetry, containing lyrics, which cannot fail to touch the heart, and teach pure lessons in eloquent and impressive verse,—or to those beautiful productions of Art which refine the taste and are sources of instruction as well as of delight. We hope it may be the forerunner of others of its class; for which no one can so well cater—for which no one has so well catered—as Mr. Alaric Watts.

THE VERNON GALLERY.

THE CROWN OF HOPS.

W. F. Witherington, R.A., Painter. H. Bourne, Engraver.
Size of the Picture 1 ft. 5 in. by 1 ft. 2 in.

THE south-eastern parts of England and one or two small districts in the midland counties present in their hop-gardens features of picturesque attraction which are nowhere else to be met with. They are to this country what the vineyards are to the southern districts of France, fields of beauty, of fragrance, and in the time of the in-gathering, or of the "hopping," as it is termed, of much joyous merry-making. A day's ride through the "lursts," or villages of Kent and Sussex, in the month of September, if the season is not a late one, is one which a stranger to those localities will not easily forget: the forests of tall poles wreathed round from their very base with the luxuriously climbing plant which hangs in thick clusters at the top, or sometimes stretches out its long tendrils to the neighbouring poles, so as to form elegant festoons between them, and a continuous arcade of green beneath which one may walk sheltered from the heat of an autumnal noonday sun;—the bright brown bunches of the flowers hanging like immense tassels, and the perfume they yield,—the preparations for picking, and drying, and packing in the huge pockets,—form altogether a scene having no counterpart, except, as we just intimated, in the time of the vintage. Independent of the picturesque interest attached to such a subject, its nationality would be certain of commending it to the notice of an English artist who had ever witnessed it.

At the proper season, men, women, and children are employed in picking the hops, and preparing them for the market. Mr. Witherington has selected for his picture a little episode in the day's work, when the younger labourers are resting awhile from their tasks: a girl, who, from her superior style of dress, we should rather suppose to be a visitor to the garden than a "picker," is decorating a younger child with a chaplet of the golden flowers. The idea is excellent; so also is the manner in which it has been carried out. The faces of the group are highly expressive, especially that of the little girl, so full of self-complacency at the honours bestowed upon her; while the smile of amusement assumed by the boy bespeaks his enjoyment of the scene. This group, in all its parts, is admirably painted, and finished with great care; it is brilliantly coloured, yet with perfect harmony of tones. In the background, to the left, is another group of elder females and lads engaged in their work, and in the distance, to the right, are other figures, also occupied with their labours.

The picture is, unquestionably, one of the best ever painted by Mr. Witherington; since its exhibition at the Royal Academy, in 1843, he has, in a great measure, departed from this class of Art, whereon, however, his ultimate fame must rest rather than on the landscapes which have succeeded to it.



THE CROWN OF HOPS.

FROM THE PICTURE IN THE VERNON GALLERY.

ONE OF THE PICTURE,
FT. 6 IN. A LFT. 2 IN.

PHOTOGRAPH BY HENRY HENNING

1. The first part of the paper discusses the general theory of the firm, focusing on the role of the entrepreneur and the importance of capital structure.

2. The second part of the paper discusses the role of the entrepreneur in the firm, focusing on the importance of the entrepreneur's vision and leadership.

3. The third part of the paper discusses the importance of capital structure in the firm, focusing on the role of debt and equity financing.

4. The fourth part of the paper discusses the role of the entrepreneur in the firm, focusing on the importance of the entrepreneur's vision and leadership.

5. The fifth part of the paper discusses the role of the entrepreneur in the firm, focusing on the importance of the entrepreneur's vision and leadership.

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10. The tenth part of the paper discusses the role of the entrepreneur in the firm, focusing on the importance of the entrepreneur's vision and leadership.

11. The eleventh part of the paper discusses the role of the entrepreneur in the firm, focusing on the importance of the entrepreneur's vision and leadership.

12. The twelfth part of the paper discusses the role of the entrepreneur in the firm, focusing on the importance of the entrepreneur's vision and leadership.



W.P. WITHERINGTON, R.A. PAINTER.

H. BOURNE, ENGRAVER.

THE CROWN OF HOPS.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE,
1 FT. 6 IN. ALT. 2 IN.

PRINTED BY W. & A. G. WATTS.

THE GREAT MASTERS OF ART.

No. I.—PAUL REMBRANDT VAN RYN.



therefore be allowed free scope for the indulgence of such observations as may be deduced from the lives and actions he records: having studied to make himself acquainted with the philosophy of the human mind, as manifested in its development and working, he is permitted, indeed is required, to give to others the benefit of his knowledge that they also may be taught wisdom.

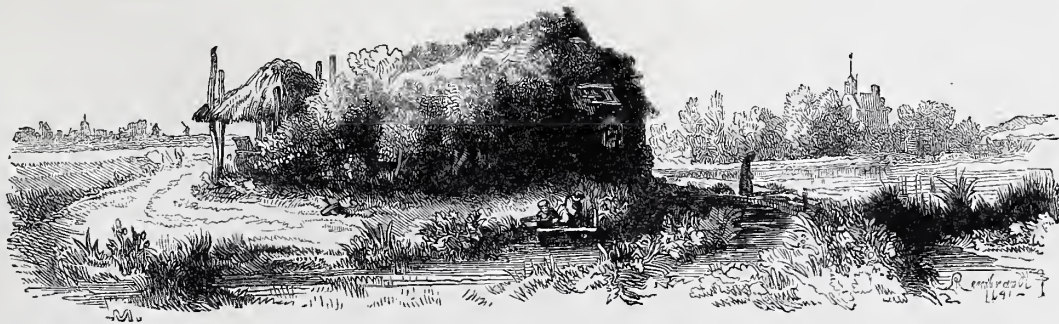
There are few men of note whose history has not been written over and over again; if they moved as stars of the first magnitude among their fellow-men, an entire volume or even more, has not been considered too much for a record of their lives; if of secondary importance, whatever is related of them forms only a portion of large and costly publications, so that, in either case, such biographies are placed beyond the reach of the great mass of the public. This is more especially the case with painters and other disciples of art; it is therefore thought that a series of brief sketches of some of the great masters of by-gone times, accompanied by illustrations of their works, will find favour with a large class of our readers. In carrying out this plan we shall not affect to offer anything new to those who have already studied the lives and works of such as may come under notice; we shall rather address ourselves to those who have had no opportunity of so doing, and consequently endeavour to make our sketches acceptable to them in particular. The history of some painters offers little for the biographer to narrate, beyond a chronological statement of their birth, parentage, preceptors, and a list of their works; the tale is soon told. It is not so, however, with all; kings and princes have shared with some the companionship of the studio; they have held constant communion with the great and the powerful, and have played their parts boldly and openly in the battle of life. But it is not such who exclusively afford the most interesting or profitable subject-matter to the writer; there is much to be gleaned from the history of many whose world lay within their own painting-rooms, who knew little beyond, and cared for less; who felt that, while other men were working their way to fame and fortune amid the tumult and bustle of political life, they were earning an immortality as proud and as imperishable in the quiet, hallowed pursuit of their own avocations. There is a glory that awaits the scholar, the indefatigable labourer in the fields of literature, and the patient yet enthusiastic artist, which the most mighty conqueror never has, and never will, achieve:

it is won, perhaps, in solitude and obscurity—amid trial and distress; but it is a glory that brings no affliction upon others, and that leaves no sorrow behind it.

Premising that we are indebted for the illustrations which accompany this series, and for many of the historical facts, to a voluminous and costly French publication of recent date, our list cannot be commenced with a better name than that of PAUL REMBRANDT, whose works are so highly appreciated in this country. This great master of the Dutch school was the son of a miller, named Herman Gerretsz, and surnamed Van Ryn, that is, *of the Rhine*, because his mill was situated upon a branch of that river, as seen in the

Rembrandt f. 1633 Rembrandt f. 1621 Rembrandt f. 1621

THERE is that in the biography of a great man, which, if the narration goes no further than a simple statement of facts connected with his history, becomes acceptable to every intelligent reader who would know how he who is honoured among men lived and moved in the world around him. To render such history really useful and valuable, it should show less of the skill of the writer in giving his materials the most attractive form, than of his intention to invest them with truthfulness and simplicity; otherwise the subject is lost amid the superabundance of literary labour, and the author takes the place of his hero in the mind, if not in the estimation, of the reader. It is not, however, meant to be implied that biographical writing



THE MILL.

should be free from comment; the task of the biographer is to make his subject a guide or a warning to others; he is an instructor, and should

engraving above, near Leyden, between the villages of Leyderdorp and Koukerck: he was born on the 15th of June, 1606, and was christened in the

name which has since become so famous, that of Rembrandt. His father, a man of easy circumstances, determined to give him a classical education to qualify him for one of the learned professions, and accordingly sent the lad to the University of Leyden, then in high repute; but by some means or other, which can only be accounted for by an in-born genius that will always develop itself under any circumstances, a love for painting had taken fast hold of his mind, and to practise this was a far higher charm than the study of the dead languages and legal authorities. According to Sandrart, his contemporary, who wrote a "History of Painters," young Rembrandt passed much time with Van Swanenburg, an engraver of Leyden, from whom he received his first lessons in that art for which he subsequently became so distinguished. Bryan, in his "Dictionary of Painters," says, "Rembrandt's father placed him as a disciple with Jacob van Zwaanenbergh, at Amsterdam, under whom he studied three years, and his progress in that time was the astonishment of his master." But we are inclined to follow the former authority, as it is more than probable that the youth would have remained in Leyden, rather than be removed farther from home; moreover, Bryan's list contains no account of the painter of Amsterdam, while he makes mention of the engraver of Leyden. Houbracken differs from both these writers, for he says Rembrandt's first master was Peter Lastman, with whom he studied six months at Amsterdam, and then quitted him to enter the study of Jan Pinas. This seems to be the most correct statement, for we may see in the works of Pinas and of Lastman the germs of that manner which has given immortality to their pupil. But, inasmuch as seven cities of Greece contended for the birth-place of Homer, so, numerous writers have striven to place the illustrious painter with some favourite master, as if the genius of the scholar were reflected back upon that of the instructor. It is thus that Leewen assigns to him another

master still, G. Schooten, of Leyden. These matters are, however, of little importance, for he was a follower of no one predecessor, nor did he form a style from a combination of what had been done before; he had his own peculiar views of art;



THE ASTROLOGER.

he saw the world around him, animate and inanimate, with his own eyes—and stamped his works with an originality that cannot be mistaken for anything but the result of a free and unbiassed mind.

Rembrandt has left us many examples of his personal appearance, from the freshness of com-

parative youth to the period when time, and labour, and penuriousness indicated advancing age. On his return to his father's mill, from Amsterdam, he was about twenty years old, healthy and vigorous; his forehead, capacious and slightly projecting, exhibited those developments which announce the existence of thought and imagination; his eyes were small and deep set, yet lively, intelligent, and full of fire; his hair, growing in rich abundance, was of a dark auburn colour, and curled naturally over his shoulders, giving him much the appearance of a Jew, as we see in the "PORTRAIT" here engraved: his nose, thick, flat, and rubicund, marked his countenance with an air of extreme vulgarity, which, however, was somewhat relieved by a well-formed mouth and the bright expression of his eyes. "Such," says a modern French writer, "was Rembrandt, himself the model of those whom he delighted to portray; they had expression without nobleness—intellect, but not dignity."

An artist so fashioned could not be otherwise than original and independent in all his ideas. Thus, when he set himself to study from nature, he brought to the task less of the native *bonhomie* which is the distinctive trait of so many of the Dutch painters, than of a desire that everything should be marked with his own individuality; he mingled his own caprices and fancies with an attentive observation of realities. Of all the phenomena of nature, that which most puzzles us is light; of all the difficulties that beset a painter, that which he first labours to overcome is, or should be, expression; these two powerful qualities we see in the early prints of Rembrandt, and if we follow him, from the first rough sketches which he essayed in oil, to those masterly and fine engravings, the fruits of his matured experience, we still find him working with these objects in view, though his model may have been no other than the grotesque figure of a Dutch boor, or the equally inelegant form of a buxom servant-maid in the village ale-house where he went to study.



Louis MARVÉ,

Rembrandt—

THE NIGHT GUARD.

It is marvellous how a mind so constituted could ever entertain the idea of painting such a subject as "THE DESCENT FROM THE CROSS," one, in all respects, so foreign to his ordinary course of thought

and conception, and so diametrically opposed to those studies which formed his chief delight. The same observation applies, but not with equal force, to his other Scriptural pictures. But it is the mark

of high genius to be capricious, and to show its powers in a diversity of ways; moreover, he had the example of other great painters before him to serve as precedents. Yet the classic artists of

Italy and Spain, and even his own fellow-countryman, Rubens, brought to bear on these sacred subjects ideas and feelings in harmony with them. Not so Rembrandt; the magic of his chiaroscuro, and the glowing beauty of his colour, cannot atone for the hideous vulgarity of his figures, their masqueradish costumes, and their inappropriate appearance on the scene of action. Is it possible to discover in the group which is engraved on the fourth page of this article, a single figure characterised by elegance or dignity?—and one can scarcely suppress a smile, even on so solemn an event as is here represented, to see a burly Dutch burgomaster turbaned and embroidered, standing in an attitude of indifference before the Cross, with a walking-stick in his hand. Surely so absurd an anachronism was never before nor since perpetrated on canvas. It may reasonably be doubted whether, with such an organisation of faculty as he evinced, had he possessed the advantages of a more refined artistic education, he could ever have availed himself of them to produce works of a more elevated sentiment. That he was not without some knowledge of the Italian schools of art—some writers go so far as to state that he visited Venice, but there are no sufficient grounds for such assertion,—is evident in the remarks to be found in M. Nieuwenhuys's "Review of the Lives and Works of the most eminent Painters," who says—"Although some have pretended that he ought to have studied the antique, it is not less true that he was

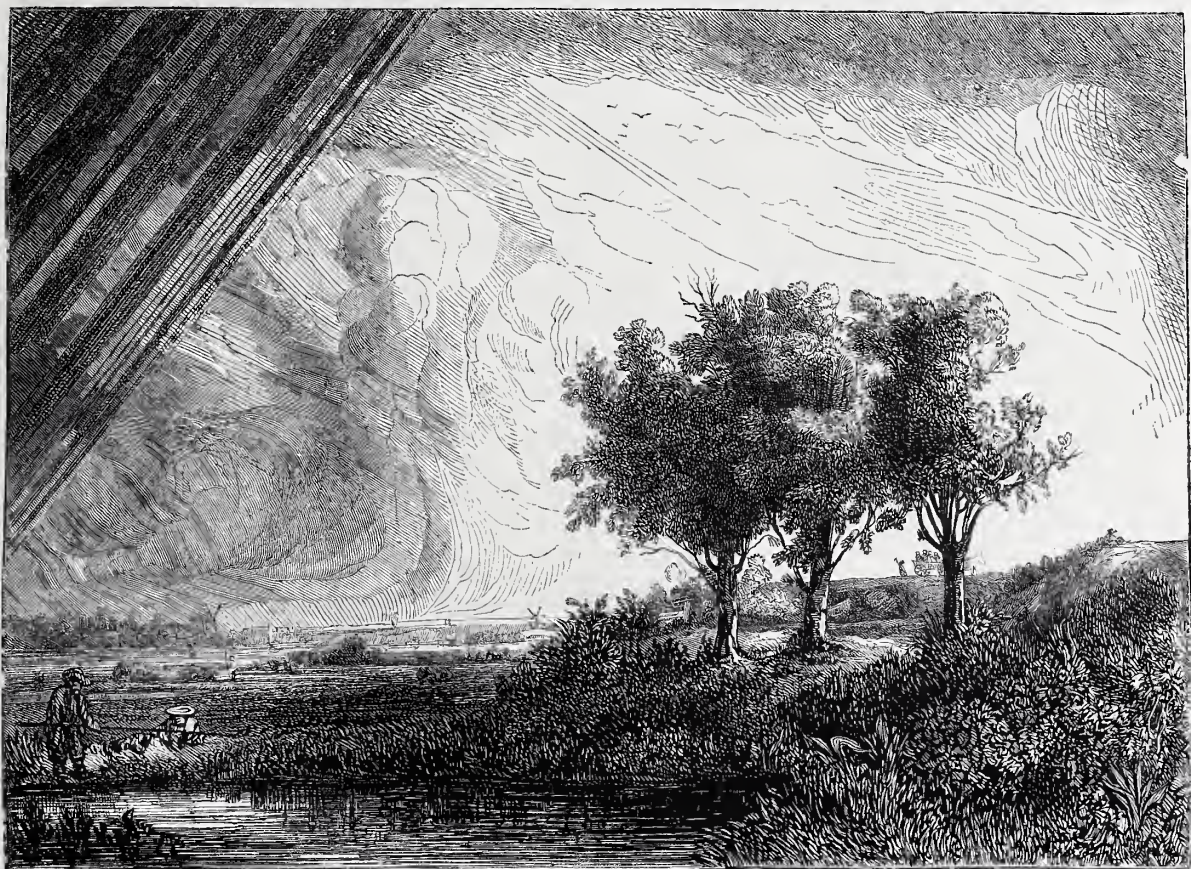


THE WOMAN OF SAMARIA.

FREDERICK

by no means deficient in this point; for it is known that he purchased, at a high price, casts from antique marbles, paintings, drawings, and engravings, by the most excellent Italian masters, to assist him in his studies, and which are mentioned in the inventory of his goods when seized for debt." We find included in this inventory a large number of engravings and drawings from the works of Raffaele, the Caraccis, and Guido, so that, as it has been justly observed, "whatever was his practice, he certainly knew their value, and availed himself of their beauties in his compositions, though he neglected them in his forms;" he admired all but imitated none. It is the attribute of a great mind to be in all things self-dependent.

Once more returned to his miller's home, Rembrandt for some time was occupied with admiring and studying the beauties of nature, not at all dreaming that he had himself become an object of attraction. Holland was at this time the resort of many amateurs of the arts, both native and foreign; and it was scarcely possible that a sketch or an etching, from such a hand as his, could get into circulation without obtaining notice. A people of quiet and reflective habits, like the Dutch, were not slow in estimating at its true value the genius of the young painter who had sprung up among them, especially as his works were of a class which attracted the attention of some who could estimate its merits, he was advised to carry it to



Rembrandt 1640

THE THREE TREES.

the Hague, and submit it to a wealthy amateur there. The artist and his performance met with a cordial reception, and to the great astonishment of the former, his patron gave him a hundred florins for the picture. Decamps says of this incident, "this sum of a hundred florins well-nigh turned the head of the young painter; he had undertaken the journey to the Hague on foot, but, that he might make greater speed to acquaint his father with his

good fortune, he ordered a post-chaise, and flung himself into it. When the carriage arrived at the inn where travellers on this journey were accustomed to dine, the host and his servants, as a matter of course, went forward to see who might be its occupants. Rembrandt would not alight; he thought only of his treasure; and fearing he might, by so doing, expose it to danger, he would not allow the ostler to detach the horses from the vehicle,

but merely to bring them some oats in a moveable trough. This repast finished, he again started forward for Leyden, where he arrived without interruption; and jumping hastily from the carriage hurried homewards with the riches he had acquired."

But perhaps this success, great and unexpected as it was, would never have drawn Rembrandt from the solitude he kept on the banks of the Rhine, if a new feeling had not, with it, crept into



Louis MARVY del.

Rembrandt. P. 1633.

CARBONNEAU. SC.

THE DESCENT FROM THE CROSS.

his heart—that of acquiring wealth. Accordingly, at about the age of twenty-one, he established himself in a house at Amsterdam. Whether from personal vanity, or the desire to make himself known among his new fellow-citizens, he immediately commenced painting and engraving his own portrait in a variety of ways; sometimes covered with a rich mantle and wearing a velvet cap, as in the engraving which heads this notice and which is known by the name of *Rembrandt appuye*;

sometimes carrying a bird of prey, or a naked sabre. Others represent him with frills and ruffs of plaited lace; and others again, bare-headed, his hair rough and uncombed, taking all manner of eccentric curvatures. As soon as his reputation became sufficiently established, he opened a school, dividing it into separate studios, so that every pupil might work by himself from his own model, which was the living figure, being apprehensive, that if working together in one com-

mon *atelier* they would be copyists of each other, and each would lose his own individuality of thought and feeling. It is said that Rembrandt was as anxious for originality in his pupils as he was jealous of his own. That the painters whom he instructed differed widely in their styles, is perfectly true; but it is equally true that each reflected back some of the light they had derived from their master; witness Gérard Dow, Hoogstracten, F. Bol, and others.

(To be continued.)

THE DOMESTIC MANNERS OF THE ENGLISH

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., & C.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

I. INTRODUCTORY.—THE ANGLO-SAXONS BEFORE THEIR CONVERSION.—GENERAL ARRANGEMENT OF A SAXON HOUSE.

MUCH has been written at different times on the costume and some other circumstances connected with the condition of our forefathers in past times, but no one has undertaken with much success to treat generally of the domestic manners of the middle ages; and it is proposed, in a series of papers, to do as much as can be effected in a Journal which embraces so many subjects more or less connected with Art, towards supplying this deficiency. The history of domestic manners is a subject, the materials of which are exceedingly varied, widely scattered, and not easily brought together; they, of course, vary in character with the periods to which they relate, and at certain periods are much rarer than at others. The interest of the subject must be felt by every one who appreciates Art; for what avails our knowledge of costume unless we know the manners, the mode of living, the houses, the furniture, the utensils, of those whom we have learnt how to clothe?

In England, as in most other countries of western Europe, at the period of the middle ages when we first became intimately acquainted with them, the manners and customs of their inhabitants were a mixture of those of the barbarian settlers themselves, and of those which they found among the conquered Romans; the latter prevailing to a greater or less extent, according to the peculiar circumstances of the country. This was certainly the case in England among our Saxon forefathers; and it becomes a matter of interest to ascertain what were really the types which belonged to the Saxon race, and to distinguish them from those which they derived from the Roman inhabitants of our island.

We have only one record of the manners of the Saxons before they settled in Britain, and that is neither perfect, nor altogether unaltered—it is the romance of Beowulf, a poem in pure Anglo-Saxon, which contains internal marks of having been composed before the people who spoke that language had quitted their settlements on the Continent. Yet we can hardly peruse it without suspecting that some of its portrayures are descriptive rather of what was seen in England than of what existed in the north of Germany. Thus we might almost imagine that the "street variegated with stones" (*street was stán-fáh*), along which the hero Beowulf and his followers proceeded from the shore to the royal residence of Hrothgar, was a description of a Roman road as found in Britain.

It came into the mind of Hrothgar, we are told, that he would cause to be built a house, "a great mead-hall," which was to be his chief palace, or metropolis. The hall-gate, we are informed, rose aloft, "high and curved with pinnacles" (*heáh and horn-geáp*). It is elsewhere described as a "lofty house;" the hall was high; it was "fast within and without, with iron bonds, forged cunningly;" it appears that there were steps to it, and the roof is described as being variegated with gold; the walls were covered with tapestry (*web æfter wagum*), which also was "variegated with gold," and presented to the view "many a wondrous sight to every one that looketh upon such." The walls appear to have been of wood; we are repeatedly told that the roof was carved and lofty; the floor is described as being variegated (probably a tessellated pavement); and the seats were benches arranged round it, with the exception of Hrothgar's chair or throne. In the vicinity of the hall stood the chambers or bowers, in which there were beds (*bed æfter bárum*).

These few epithets and allusions, scattered through the poem, give us a tolerable notion of what the house of a Saxon chieftain must have been in the country from whence our ancestors came, as well as afterwards in that where they finally settled. The romantic story is taken up

more with imaginary combats with monsters, than with domestic scenes, but it contains a few incidents of private life. The hall of King Hrothgar was visited by a monster named Grendel, who came at night to prey upon its inhabitants; and it was Beowulf's mission to free them from this nocturnal scourge. By direction of the primeval coast-guard, he and his men proceeded by the "street" already mentioned to the hall of Hrothgar, at the entrance to which they laid aside their armour and left their weapons. Beowulf found the chief and his followers drinking their ale and mead, and made known the object of his journey. "Then," says the poem, "there was for the sons of the Geats (Beowulf and his followers), altogether, a bench cleared in the beer-hall; there the bold of spirit, free from quarrel, went to sit; the thane observed his office, he that in his hand bare the twisted ale-cup; he poured the bright sweet liquor; meanwhile the poet sang serene in Heorot (the name of Hrothgar's palace), there was joy of heroes." Thus the company passed their time, listening to the bard, boasting of their exploits, and telling their stories, until Wealtheow, Hrothgar's queen, entered and "greeted the men in the hall." She now served the liquor, offering the cup first to her husband, and then to the rest of the guests, after which she seated herself by Hrothgar, and the festivities continued till it was time to retire to bed. Beowulf and his followers were left to sleep in the hall—"the wine-hall, the treasure-house of men, variegated with vessels" (*fættum fáhne*). Grendel came in the night, and after a dreadful combat received his death-wound from Beowulf. The noise in the hall was great; "a fearful terror fell on the North Danes, on each of those who from the walls heard the outcry." These were the watchmen stationed on the wall forming the chieftain's palace, that enclosed the whole mass of buildings (*of wealle*).

As far as we can judge by the description of the poem, Hrothgar and his household in their bowers or bed-chambers had heard little of the tumult, but they went early in the morning to the hall to rejoice in Beowulf's victory. There was great feasting again in the hall that day, and Beowulf and his followers were rewarded with rich gifts. After dinner the minstrel again took up the harp and sang some of the favourite histories of their tribe. "The lay was sung, the song of the gleeman, the joke rose again, the noise from the benches grew loud, cup-bearers gave the wine from wondrous vessels." Then the queen, "under a golden crown," again served the cup to Hrothgar and Beowulf. She afterwards went as before to her seat, and "there was the costliest of feasts, the men drank wine," until bed-time arrived a second time. While their leader appears to have been accommodated with a chamber, Beowulf's men again occupied the hall. "They bared the bench-planks; it was spread all over with beds and bolsters; at their heads they set their war-rims, the bright shield-wood; there, on the bench, might easily be seen, above the warrior, his helmet lofty in war, the ringed mail-shirt, and the solid shield; it was their custom ever to be ready for war, both in house and in field."

Grendel had a mother (it was the primitive form of the legend of the devil and his dam), and this second night she came unexpectedly to avenge her son, and slew one of Hrothgar's favourite counsellors and nobles, who must therefore have also slept in the hall. Beowulf and his warriors next day went in search of this new marauder, and succeeded in destroying her, after which exploit they returned to their own home laden with rich presents.

These sketches of early manners, slight as they may be, are invaluable to us, in the absence of all other documentary record during several ages, until after the Anglo-Saxons had been converted to Christianity. During this long period we have, however, one source of invaluable information, though of a restricted kind—the barrows or graves of our primeval forefathers, which contain almost every description of article that they used when alive. In that solitary document, the poem of Beowulf, we are told of the arms which the Saxons used, of the dresses in which they were clad; of the rings, and bracelets,

and ornaments, of which they were proud; of the "solid cup, the valuable drinking-vessel," from which they quaffed the mead, or the vases from which they poured it; but we can obtain no notions of the form or character of these articles. From the graves, on the contrary, we obtain a perfect knowledge of the form and design of all these various articles, without deriving any knowledge as to the manner in which they were used. The subject now becomes a more extensive one; and in the Anglo-Saxon barrows in England, we find a mixture, in these articles, of Anglo-Saxon and Roman, which furnishes a remarkable illustration of the mixture of the races. We are all perfectly well acquainted with Roman types; and in the few examples which can be here given of articles found in early Anglo-Saxon barrows, I shall only introduce such as will enable us to judge what classes of the subsequent mediæval types were really derived from pure Saxon or Teutonic originals.

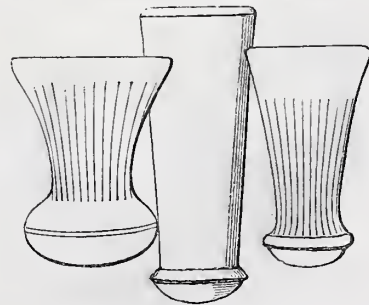
It is curious enough that the poet who composed the romance of Beowulf enumerates among the treasures in the ancient barrow, guarded by the dragon who was finally slain by his hero, "the dear, or precious, drinking-cup" (*drync-fæt deôre*). Drinking-cups are frequently found in the Saxon barrows or graves in England. A group, representing the more usual forms, is given in our cut, No. 1, found chiefly in barrows



NO. 1. ANGLO-SAXON DRINKING GLASSES.

in Kent, and now in the collections of Lord Londesborough and Mr. Rolfe. The example to the right no doubt represents the "twisted" pattern, so often mentioned in Beowulf, and evidently the favourite ornament among the early Saxons. All these cups are of glass; they are so formed that it is evident they could not stand upright, so that it was necessary to empty them at a draught. This characteristic of the old drinking-cups is said to have given rise to the modern name of tumblers.

That these glass drinking-cups—or, if we like to use the term, these glasses—were implements peculiar to the Germanic race to which the Saxons belonged, and not derived from the Romans, we have corroborative evidence in discoveries made on the Continent. I will only take examples from some graves of this same early period, discovered at Selzen, in Rhenish Hesse, an interesting account of which was published at Mainz, in 1848, by the brothers W. and L. Lindenschmit. In these graves



NO. 2. GERMANO-SAXON DRINKING GLASSES.

several drinking-cups were found, also of glass, and resembling in character the two middle figures in our cut, No. 1. Three specimens are

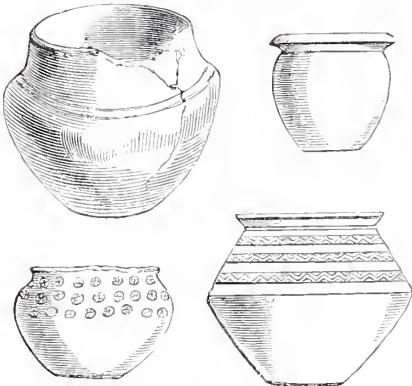
given in the cut No. 2. In our cut No. 5, lower down, is one of the cup-shaped glasses, also found in these Hessian graves, which closely resembles that given in the cut No. 1. None of the cups of the champagne-glass form, like those found in England, occur in these foreign barrows.

We shall find also that the pottery of the later Anglo-Saxon period presented a mixture of forms, partly derived from those which had belonged to the Saxon race in their primitive condition, and partly copied or imitated from those of the Romans. In fact, in our Anglo-Saxon graves we find much purely Roman pottery mixed with earthen vessels of Saxon manufacture; and this is also the case in Germany. As Roman forms are known to every one, we need only give the pure Saxon types. Our cut, No. 3, represents five examples, and will give a



NO. 3. ANGLO-SAXON POTTERY.

sufficient notion of their general character. The two to the left were taken, with a large quantity more, of similar character, from a Saxon cemetery at Kingston, near Derby; the vessel in the middle, and the upper one to the right, are from Kent; and the lower one to the right is also from the cemetery at Kingston. Several of these were usually considered as types of ancient British pottery, until their real character was recently demonstrated, and it is corroborated by the discovery of similar pottery, in what I will term



NO. 4. GERMANO-SAXON POTTERY.

the Germano-Saxon graves. Four samples from the cemetery at Selzen, are given in the cut



NO. 5. GERMANO-SAXON POTTERY AND GLASS.

No. 4. We have here not only the rude-formed vessels with lumps on the side, but also the

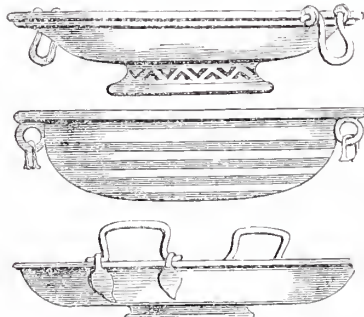
characteristic ornament of crosses in circles. The next cut, No. 5, represents two earthen vessels of another description, found in the graves at Selzen. The one to the right is evidently the prototype of our modern pitcher. I am informed there is in the Museum at Dover a specimen of pottery of this shape, taken from an Anglo-Saxon barrow in that neighbourhood; and Mr. Roach Smith took fragments of another from an Anglo-Saxon tumulus near the same place. The other variation of the pitcher here given is remarkable, not on account of similar specimens having been found, as far as I know, in graves in England, but because vessels of a similar form are found rather commonly in the Anglo-Saxon illuminated manuscripts. One of these is given in the group No. 6, which repre-



NO. 6. ANGLO-SAXON POTTERY.

sents three types of the later Anglo-Saxon pottery, selected from a large number copied by Strutt from Anglo-Saxon manuscripts. The figure to the left, in this group, is a later Saxon form of the pitcher; perhaps the singular form of the handle may have originated in an error of the draughtsman.

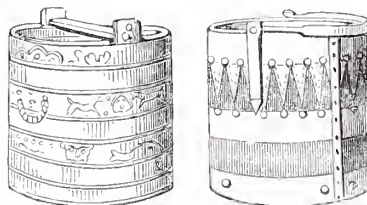
Among the numerous articles of all kinds found in the early Anglo-Saxon graves, are howls of metal (generally bronze or copper), often very thickly gilt, and of elegant forms; they are perhaps borrowed from the Romans. Three examples are given in the cut No. 7, all found in



NO. 7. ANGLO-SAXON BOWLS.

Kent. They were probably intended for the service of the table. Another class of utensils found rather commonly in the Anglo-Saxon barrows are buckets.

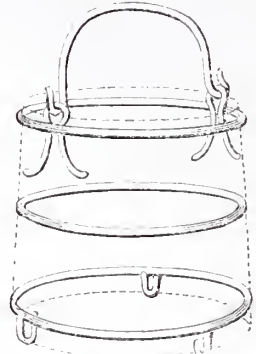
The first of those represented in our cut, No. 8, was found in a Saxon barrow near Marlborough, in Wiltshire; the other was found on the Chatham lines. As far as my own experience goes, I believe these buckets are usually found with male skeletons, and from



NO. 8. ANGLO-SAXON BUCKETS.

this circumstance and the fact of their being usually ornamented, I am inclined to think they served some purposes connected with the festivities of the hall; perhaps they were used to carry in the ale or mead. The Anglo-Saxon translation of the Book of Judges (ch. vii., ver. 20),

rendered *hydrias confregissent by to-bracon þa lucas*, they broke the buckets. A common name for this implement, which was properly *buc*, was *æscen*, which signified literally a vessel made of ash, the favourite wood of the Anglo-Saxons. Our cut, No. 9, represents a bucket of wood with very delicately-formed bronze hoops and handle, found in a barrow in Bourne Park, near Canterbury. The wood was entirely



NO. 9. ANGLO-SAXON BUCKET.

decayed; but the hoops and handle are in the collection of Lord Londeshorough. I am not aware if any such buckets have been found under similar circumstances on the Continent. The close resemblance between the weapons and other instruments found in the English barrows and in those at Selzen, may be illustrated by a comparison of the two axes represented in the cut, No. 10. The upper one was found at Selzen;



NO. 10. ANGLO-SAXON AXES.

the lower one is in the Museum of Mr. Rolfe, and was obtained from a barrow in the Isle of Thanet. The same similarity is observed between the knives, which is the more remarkable, as the later Anglo-Saxon knives were quite of a different form. The example, cut No. 11, taken from a grave at Selzen, is the only instance I know of a knife of this early period of Saxon history with the handle preserved; it has been



NO. 11. GERMANO-SAXON KNIFE.

beautifully enamelled. This may be taken as the type of the primitive Anglo-Saxon knife.

Having given these few examples of the general forms of the implements in use among the Saxons before their conversion to Christianity, as much to illustrate their manners as described by Beowulf, as to show what classes of types were originally Saxon, we will proceed to treat of their domestic manners as we learn them from the more numerous and more definite documents of a later period. We shall find it convenient to consider the subject separately as it regards in-door life and out-door life, and it will be proper first that we should form some definite notion of an Anglo-Saxon house.

We can already form some notion of the primeval Saxon mansion from our brief review of the poem of Beowulf; and we shall find that it continued nearly the same down to a late period. The most important part of the building was the hall, on which was bestowed all the ornamentation of which the builders and deco-

rators of that early period were capable. Around, or near this, stood, in separate buildings, the bed-chambers, or bowers (*būr*), of which the latter name is only now preserved, as applied to a summer-house in a garden; but the reader of old English poetry will remember well the common phrase of a *bird in bower*, a lady in her bower or chamber. These, and the household offices, were all grouped within an inclosure, or outward wall, which, I imagine, was generally of earth, for the Anglo-Saxon word, *weall*, applied to an earthen rampart, as well as to masonry. What is termed in the poem of Judith, *wealles gat*, the gate of the wall, was the entrance through this inclosure or rampart. I am convinced that many of the earth-works, which are often looked upon as ancient camps, are nothing more than the remains of the inclosures of Anglo-Saxon residences.

In *Beowulf*, the sleeping-rooms of Hrothgar and his court seem to have been so completely detached from the hall, that their inmates did not hear the combat that was going on in the hall at night. In smaller houses the sleeping-rooms were fewer, or none, until we arrive at the simple room in which the inmates had board and lodging together, with a mere hedge for its inclosure, the prototype of our ordinary cottage and garden. The wall served for a defence against robbers and enemies, while, in times of peace and tranquillity, it was a protection from indiscreet intruders, for the doors of the hall and chambers seem to have been generally left open. Beggars assembled round the door of the wall—the *ostium domūs*—to wait for alms.

We have unfortunately no special descriptions of Anglo-Saxon houses, but scattered incidents in the Anglo-Saxon historians show us that this general arrangement of the house lasted down to the latest period of their monarchy. Thus, in the year 755, Cynewulf, king of the West Saxons, was murdered at Merton by the atheling Cyneard. The circumstances of the story are but imperfectly understood, unless we bear in mind the above description of a house. Cynewulf had gone to Merton privately, to visit a lady there, who seems to have been his mistress, and he only took a small party of his followers with him. Cyneard assembled a body of men, entered the inclosure of the house unperceived (as appears by the context), and surrounded the detached chamber (*būr*) in which was the king with the lady. The king, taken by surprise, rushed to the door (*on þa dæru eode*), and was there slain fighting. The king's attendants, although certainly within the inclosure of the house, were out of hearing of this sudden fray, (they were probably in the hall), but they were roused by the woman's screams, rushed to the spot, and fought till, overwhelmed by the numbers of their enemies, they also were all slain. The murderers now took possession of the house, and shut the entrance gate of the wall of inclosure, to protect themselves against the body of the king's followers who had been left at a distance. These, next day, when they heard what had happened, hastened to the spot, attacked the house, and continued fighting around the gates (*ymb þa gate*) until they made their way in, and slew all the men who were there. Again we are told, in the Ramsey Chronicle published by Gale, of a rich man in the Danish period, who was oppressive to his people, and, therefore, suspicious of them. He accordingly had four watchmen every night chosen alternately from his people, who kept guard at the outside of his hall, evidently for the purpose of preventing his enemies from being admitted into the inclosure by treachery.

He lay in his chamber or bower. One night, the watchmen having drunk more than usual, were unguarded in their speech, and talked together of a plot into which they had entered against the life of their lord. He, happening to be awake, heard their conversation from his chamber, and defeated their project. We see here the chamber of the lord of the mansion so little substantial in its construction that its inmates could hear what was going on out of doors. At a still later period, a Northumbrian noble, whom Hereward visited in his youth, had a building for wild beasts within his house or inclosure. One day a bear broke loose, and immediately made for the chamber or bower of the lady of the household, in which she had taken shelter with her women, and whither no doubt the savage animal was attracted by their cries. We gather from the context that this asylum would not have availed them, had not young Hereward slain the bear before it reached them. In fact, the lady's chamber was still only a detached

probable that only a small portion of the elevation was masonry, and that the wooden walls (*parietes*) were raised above it, as is very commonly the case in old timber-houses still existing. I suspect that the Roman houses in this island were built just in the same manner, which will account for our finding the walls of Roman villas always nearly, if not quite, level, at a no very great altitude. Had they been the remains of higher walls of stone and brick broken down, the top would have been much more uneven. The greater portion of the Saxon houses were certainly of timber; in Alfric's colloquy, it is the carpenter or worker in wood (*se treo-wyrhta*) who builds houses; and the very word to express the operation of building, *timbrian*, *getimbrian*, signified literally to construct of timber. We observe in the above representation of a house, that none of the buildings have more than a ground floor, and this seems to have been a characteristic of the houses of all classes. The Saxon word *flōr* is generally used in the early



NO. 12. ANGLO-SAXON MANSION.

room, probably with a very weak door, which was not capable of withstanding any force.

The Harleian Manuscript, No. 603 (in the British Museum), contains several illustrations of Anglo-Saxon domestic architecture, most of which are rather sketchy and indefinite; but there is one picture (fol. 57, vo), which illustrates in a very interesting manner the distribution of the house. Of this, an exact copy is given in the accompanying cut, No. 12.* The manuscript is perhaps as old as the ninth century, and the picture here given illustrates Psalm cxi., in the Vulgate version, the description of the just and righteous chieftain; the beggars are admitted within the inclosure (where the scene is laid), to receive the alms of the lord; and he and his lady are occupied in distributing bread to them, while his servants are bringing out of one of the bowers raiment to clothe the naked. The larger building behind, ending in a sort of round tower with a cupola, is evidently the hall—the stag's head seems to mark its character. The buildings to the left are chambers or bowers; to the right is the domestic chapel, and the little room attached is perhaps the chamber of the chaplain.

It is evidently the intention in this picture to represent the walls of the rooms as being formed, in the lower part, of masonry, with timber walls above, and all the windows are in the timber walls. If we make allowance for want of perspective and proportion in the drawing, it is

* Strutt has engraved, without indicating the manuscript from which it is taken, a small Saxon house, consisting of one hall or place for living in, with a chamber attached, exactly like the domestic chapel and its attached chamber in the above cut. This seems to have been the usual shape of small houses in the Anglo-Saxon period.

writers to represent the Latin *pavimentum*. The term upper-floor occurs once or twice, but only I think in translating from foreign Latin writers. The only instance that occurs to my memory of an upper-floor in an Anglo-Saxon house, is the story of Dunstan's council at Calne in 978, when, according to the Saxon Chronicle, the *witan*, or council, fell from an upper-floor (*of ane up-floran*), while Dunstan himself avoided their fate by supporting himself on a beam (*uþpon anum beame*). The buildings in the above picture are all roofed with tiles of different forms, evidently copied from the older Roman roof-tiles. Perhaps the flatness of these roofs is only to be considered as a proof of the draughtman's ignorance of perspective. One of Alfric's homilies applies the epithet *steep* to a roof—*on Sam sticelan hrofe*.

The collective house had various names in Anglo-Saxon. It was called *hūs*, a house, a general term for all residences great or small; it was called *heal*, or hall, because that was the most important part of the building—we still call gentlemen's seats halls; it was called *ham*, as being the residence or home of its possessor; and it was called *tān*, in regard of its inclosure.

The Anglo-Saxons chose for their country-houses a position which commanded a prospect around, because such sites afforded protection at the same time that they enabled the possessor to overlook his own landed possessions. The Ramsey Chronicle, describing the beautiful situation of the mansion at "Schitlingdonia" (Shitlington), in Bedfordshire, tells us that the surrounding country lay spread out like a panorama from the door of the hall—*ubi ab ostio aulæ tota fere villa et late patens ager arabilis oculis subiacet intuitus*.

CORRESPONDENCE.

EXTENSION OF TIME FOR THE GREAT EXHIBITION.

SIR,—I am much pleased with your article in the *Art-Journal* this month, in reference to the date of receiving goods. An extension of a month or six weeks (which would then give ample time to arrange the goods) would be of the utmost value; I, as well as many, nay, most manufacturers, have been too much occupied with orders—trade having been so good—to think of the Exposition, so that it will be hard work to get all the specimens we intend sending ready by the 1st of April;—as for getting them ready by the 1st of March, I do not see the possibility. The preliminary arrangements of the Committee reduced the time to the lowest possible space. It was late in the summer before there was a confident belief that the Exposition would take place at all, from the opposition the scheme met with, regarding site, funds, &c.; and now even we do not know what amount of space we shall have, or whether it will be wall or counter. If we do not have the space demanded in proper form last March or April, we shall have to alter the arrangement of our tables entirely; that will involve the necessity of making fresh designs and additional goods, or, rather, to substitute one kind of article for another; this cannot be accomplished in the time: paper goods are long in hand, and cannot be made in less time without running the risk of spoiling; some of our larger goods have been in hand three or four months, and are very far from completion even now. But still, if we have the original space, so that we can carry out our first arrangements, we can be ready in time; but if an alteration take place, we cannot possibly be so, or, at least, make so good a show as we intend. It is equally impolitic and unjust, when all definite arrangement has been postponed so long, that the time of receiving should not be extended likewise, putting aside the consideration that we have the three darkest months in the year for our preparations.*

A MANUFACTURER.

THE FITZWILLIAM MUSEUM.

SIR,—Feeling as I do that the Fitzwilliam Gallery at Cambridge is a step in advance of anything we have yet executed in this country, for the reception of works of Art, honourable alike to the Founder, the University, and the Architect,—my remarks will, I trust, be accepted in the same friendly spirit in which they are given. My only wish is that the effect of so noble a building, and of the treasures of Art which it contains, should not be marred by a want of proper skill in carrying out some of those minor arrangements which are really essential to its success as a whole. At the north end, *in loco honoris*, is placed the new portrait of H.R.H. Prince Albert,—a fitting and graceful compliment, no doubt, to him as Chancellor of the University, and a patron of all that is good and tasteful. Of this picture as a work of art, we need not remark. Suffice it to say, that as the general tone of it was somewhat fiery, the authorities have thought proper to endeavour to cool it, by giving the walls a coat of that identical, dreadful, greenish mud colour which was first tried at the National Gallery. Against this monstrosity, I beg to enter my most earnest protest. I believe that this colour, for such a purpose, is both theoretically and practically wrong, especially for old pictures. In our consideration of this subject, we are too apt to leave out of our consideration the fact that the *frames* of the pictures form an amount of *yellow* far greater than that of any other positive colour. In addition to this, the hue which varnish and age give is more or less of a yellow tone, and is diffused *over every other colour* on the entire surface. It appears to me there are two ways of treating this difficulty:—First, by trying the complementary colours as a ground,—*viz.*, a warm grey purple or light greyish violet. Any one who will take the trouble to try the experiment will, I believe, be at once satisfied of its fitness for the purpose. And it has this fur-

* We print this letter out of nearly a hundred we have received on the same subject, trusting, however, that before our Journal is in the hands of the public, the Royal Commission may have yielded to the opinions so unequivocally expressed upon this important point—an *extension of time* to the exhibitors. The arguments in its favour we have over and again set forth; and so convinced are we, from our own personal communication with manufacturers both here and abroad, of the necessity which exists for such postponement, that we are persuaded the Exhibition will suffer to an extent little dreamed of, should the reasonable request not be complied with.

ther advantage, that even if large surfaces are left uncovered by the paintings themselves, it is so quiet and agreeable in its tone, that the eye is neither attracted to it, as would be the case with a bright crimson, nor repulsed, as it is, by the wretched-looking green above referred to. Red may not be altogether objectionable when but a small portion only is visible; but if much of it is seen, it will overpower everything else, unless correspondingly lowered in intensity, when it is apt to become heavy and disagreeable.

Secondly,—There is an opposite plan of treating the yellow, and it is this:—Destroy the predominance of yellow in the frames, &c., by hangings of the *briestest* lemon yellow damask. Possibly this might not be altogether satisfactory to the eye *as a whole*, but I believe it would bring out the tones and colours of the pictures themselves, in a way which no other colour would be found to do. This latter plan must also be accompanied by a full share of *diffused* light in the gallery, otherwise the pictures will still have the effect of obscure dark patches.

I would also remark, that unless the walls are fully covered with pictures, some material, such as damask or brocade, should be introduced, otherwise nothing will prevent these noble apartments from having a cold and cheerless effect. Either you must give the effect of a gallery, and cover all the walls with works of art (which at present would not be practicable), or you must give the effect of richness and comfort in some other way.

Those who remember how gloriously some of these old masters showed in their temporary abode, the old School House, cannot but feel grieved and mortified to see them so lamentably “fallen from their high estate,” especially after the great expense incurred, and the taste and talent shown in the construction of a building for their express reception. That most splendid bit of colour, which used to feast the eye (over the doorway), the Rembrandt’s “Dutch Officer,” is almost invisible in its present position. The rays of light from the small and *too lofty* windows fall directly upon it, and are reflected back upon the eye of the spectator in a way which leaves little to be seen of it, save the imperfections of the canvas, and the inequalities of old Van Rhyne’s “trowel”-handling. Again, the expression of the eye of St. Roch, in the Annibale Caracci, is entirely destroyed, from the same cause; and so more or less of all the old pictures of a low tone. If the object of the building is to exhibit to the best advantage the munificent bequest of Lord Fitzwilliam, surely some attempt ought to be made to remedy this state of things. The light in the long room is not only inadequate, but badly placed. The windows are so situated that either the light itself, or the white surface of the upper portion of the walls and ceiling, is reflected from the canvas on the eye; and the amount of *diffused* light is so small, that this effect is by no means neutralised by it; and the consequence is a poverty of effect, most disappointing to those who have known and appreciated these triumphs of Art when placed in another position.

It is not easy to devise a remedy without injuring the beauty of the ceiling; but two or more large sky-lights, similar to those at the British Institution, would, to a considerable extent, remedy the defect, without destroying the beauty of the room. In addition to which, the plain white surfaces of the upper part of the walls should at once be covered with some material of a light-absorbing character. The true principle I take to be, to adjust in the right proportion the amount of *direct* and *diffused* light, and to destroy as much as possible *white* and reflecting surfaces.

If these remarks should induce abler pens to discuss this subject, my end is answered. The under-graduates of the University will, in a few years, become the arbiters of taste and patrons of the arts of our country; and it surely is worth some exertion to give that taste and that patronage a right direction in their early stages.

Yours truly, WALDENSIS.

MR. D. R. HAY’S THEORY OF COLOUR.

DEAR SIR,—I feel some difficulty in replying to Mr. D. R. Hay, and had that gentleman confined his letter to argument alone I should not have replied, since I perceive that we look at Nature through such different media, that it is impossible we can ever see the same order of Beauty.

Mr. D. R. Hay states that I have misrepresented him, and attributes this to “haste and inadvertency alone.” I will not admit either the one or the other as an excuse; I read Mr. Hay’s works slowly and carefully, often endeavouring to comprehend by tedious study those passages which were obscure at first. I believed, and I now believe, I fully comprehended Mr. Hay’s theory of symmetrical

beauty. I cannot discover in what I have misrepresented him, and his letter to you affords me no clue to any misrepresentations in my article. Differences of opinion there are many; my objections to Mr. D. R. Hay’s views not a few; and these are strengthened by the new aspect in which he has placed many of them in his last communication.

Mr. D. R. Hay must certainly understand the meaning of Plato’s singularly explicit but poetic sentence, “*Mind alone is beautiful.*” His remark that this denies the existence of a visible beauty is an absurdity. The finest work that was ever chiseled by the sculptor’s hands,—the choicest forms which were ever rendered in all the beauty of colour by the painter, visible to the human eye, was of the mind, and of the feelings, not of the understanding.

The appreciation of these belongs to the mind; the more intellectual, the more exalted and spiritualised, the more complete the perception of the Beautiful—the more deep and lasting the impression produced by visible beauty.

Mr. Hay teaches symmetry, and I doubt not his system is a good one in that respect. I only contend that he urges it too far, in persuading us to believe that the correct drawing of curves constitutes the creation of the Beautiful.

The awful shadow of some unseen power
Floats, though unseen, among us; visiting
This various world with an inconstant wing
As summer winds that creep from flower to flower.

Thy light alone, like mist o’er mountain driven,
Or music by the night-wind sent
Through strings of some still instrument,
Or moonlight on a midnight stream,
Gives grace and truth to life’s unquiet dream.

So sung Shelley of Intellectual Beauty, and thus, notwithstanding Mr. D. R. Hay’s hypothesis, I believe of visible external beauty.

Allow me, sir, to assure Mr. D. R. Hay of my highest respect, and having propounded my views, to bid adieu to a discussion which may be infinitely prolonged without advancing in the smallest degree toward conviction.

ROBERT HUNT.

THE MONUMENT

TO THE COUNTESS OF LEICESTER.

FROM THE BAS-RELIEF BY J. GIBSON, R.A.

THE church in the small but picturesque village of Longford, in the county of Derby, contains this beautiful tribute of conjugal regard.

It was erected by the Right Hon. Edward Ellice, M.P. and P.C., to the memory of his second wife, the daughter of the Earl of Albermarle, and relict of Thomas Coke, first Earl of Leicester, so well known as the celebrated Norfolk agriculturist.

The group of figures we have engraved forms the upper portion of the monument; the lower part, which is plain, except at the sides, contains an appropriate inscription. The sculptor’s design bears reference to the cause of the lady’s death,—an angel, carrying a young infant, leads with it the mother to the gates of heaven; above them shines the star of Hope. The idea is not altogether novel, but Mr. Gibson’s treatment of the subject is beautiful and eloquent; the latter quality more especially seen in the relative position of the faces of the two most important figures,—the calm benignity of the angel, and the trustful reliance of the mother. Both, though thickly enveloped in drapery, are absolutely ærial; for the arrangement of the white linen garments and the position of the group indicate motion, as far as Art can effect it in marble.

There is something inexpressibly touching in such records of the departed, speaking as they do in a language that goes home to the heart more than the most laboured eulogy the pen could supply. They reveal some portion of the history of the dead long after time has blotted out the sculptured epitaph, and men have forgotten even the names of those for whom they were raised. They stand for ages not merely as monuments of Art for the admiration of the critic, but as exponents of the love and the respect of the living for those who have been taken away from them.



TO THE MEMORY OF THE COUNTESS OF LEICESTER.

ENGRAVED BY J. H. BAKER, FROM THE CAR-RELIEF BY J. H. HUNTER, R.A.



THE CARDINAL VIRTUES: DRAWN ON THE WOOD BY PROFESSOR MÜCKE, OF DUSSELDORF
Engraved by Mason Jackson.

COSTUMES OF VARIOUS EPOCHS.

DRAWN AND DESCRIBED BY PROFESSOR HEIDELOFF.

[It is our agreeable task to introduce into the pages of our Journal a series of papers on costume by the distinguished artist and antiquary, Carl Heideloff of Nuremberg. It was the intention of the learned Professor to devote some portion of his study to this interesting and popular branch of archaeological science, and he announced the publication of such a work in the adopted town of his residence several years ago; but it was abandoned from some temporary cause. He has now chosen our Journal as the medium of its communication to the artistic world; and the present pages will exhibit the commencement of his intention to illustrate the costumes of the middle ages, which he will continue and complete in this publication. That both the Professor and ourselves will, by this means, do good service to all who may require information on the subject, we are fully assured, inasmuch as the examples he will adduce cannot fail to be highly instructive.

"I cannot but indulge in the hope," says the Professor, in the communication with which he has honoured us, "that these designs will meet with a favourable reception, the more so, as at present, resources the most interesting are at my disposal, and perhaps are accessible to no one else. By this means I shall be enabled to bring to light subjects hitherto entirely unknown. Among them rank first—the genealogical tables of the noble house of Haller of Hallerstein; those of the families of Tucher and Buchler, some fragments of very ancient *Codices*, &c. I have especially been careful to see the authenticity of these pieces fully established, and I believe there can be no doubt of their genuineness; as I am particularly desirous to keep them free of all spurious articles, a fault which is too frequently visible in French works on costume."

The great and peculiar experience of Heideloff is the result of many years earnest devotion to the antiquities of his country. His life has really passed in their constant study. In a memoir of him published in our volume for 1845 we remarked that, "to the list of illustrious men who have achieved eminence in spite of difficulties may be added the name of Carl Heideloff;" and we refer to that memoir, as a remarkable history of a remarkable man, who has raised by his study and perseverance the ancient art of his country to a position of respect and honour. His works in Art-Literature are numerous, and are distinguished by laborious research.

The series of papers on costume which we have from time to time introduced into our pages, we know to have been of especial value to artists and lovers of art. Those by F. W. Fairholt, F.S.A., were, like the present series, expressly compiled for us; they have met with a large amount of favour. The same may be said of other examples from France; and in now adding the name of Professor Heideloff to our contributors, we feel assured that we are doing an acceptable service in continuing a valuable history of an interesting and useful branch of artistic archaeology having claims on general attention.]

FIGURE 1.—Count Eberhard the Elder, first Duke of Wurtemberg, in a festival habit, at Stuttgart, in the year 1492, on the occasion of his receiving the Order of the Golden Fleece, the first which Austria instituted for herself (King Maximilian inherited it from Burgundy), and which he received together with King Henry VIII. of England. This costume is taken from an old illumination which, in the year 1847, I copied for King William of Wurtemberg, and which is now preserved in his private library at Stuttgart. This exemplifies the quilted doublet, made of a kind of damasked black velvet, which appears to have been worn over the defensive armour, improved by King Maximilian. Upon the black surcoat appear the Orders of the Golden Fleece and the Holy Sepulchre. According to cotemporary statues and monuments Georg von Ehingen and Heinrich von Wellwerth, officers of the court of Eberhard, wore this kind of doublet. The former, according to a portrait, of a red colour; the latter authority is in the Wellwerth Chapel, in the cloister of Lorch, near Schw. Gmuend.

Figure 2.—Exhibits a riding-dress of the Parisian fashion of the seventeenth century, taken from Matthew Merian's beautifully coloured and splendid edition of "Antony Pluvinel's Art of Equitation.—1628." The per-

son represented as wearing the dress is Louis XIII. of France, at that time twenty-nine years of age, and he appears in the work in fourteen different costumes, which all display very great taste. In the finely coloured copy the short jerkin or doublet of the King has open sleeves,



and the wide small clothes of dark-rose colour, embroidered in silver; he wears a blue ribbon and the order of the Holy Spirit; the under waistcoat, together with the hose are sea-green, bordered and embroidered with silver, and the inner



garment, which appears through the slashing of the breeches, of a fashion which was adopted in Germany, from the Netherlands, in the sixteenth century, was among people of rank generally

white. The fashion of slashed breeches, however, at this renaissance period, gradually disappeared, and in the reign of Louis XIV. was altogether abandoned. The riding-boots were of yellowish tanned leather, and the gloves of the same, with silver embroidery, and trimmed with



silver fringe. The hat was light grey or drab, also trimmed with silver and ornamented with three white ostrich feathers. The ruff is richly orna-



mented with the finest point lace.—The son of the luxurious Mary de Medicis appears to have inherited a love of dress from his mother; and he was so fond of variety that he may be said

to have been the inventor of French fashions. I shall, as I proceed, frequently return to this, and especially in bringing forward the female costume, in which I do not bind myself closely to chronological order, but shall exercise a free choice from the third to the thirteenth century, and thence again to the eighteenth.



Figure 3.—This is a female costume of the thirteenth century, from a glass painting in the cloister of Flines, in Flanders. The figure represents the Countess Margaret of Flanders, the foundress of the house, who died in the year 1297 at an advanced age. The long, wide, scalloped sleeves of the upper dress are lined

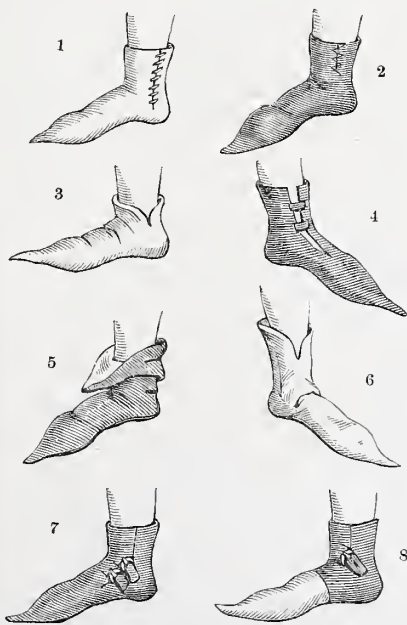


with white, the under garment is light blue, the head-dress simple, decorated with the *mela*. The hair is plaited, the breast is picturesquely ornamented with a string of pearls, festoons of which are cast over the left arm. The black shoes, which are also worn by the figure No. 5, are remarkable.

Figure 4.—Military Costume of the twelfth century, from the old Psalter of the inheritance of the Abbess Margravine of Brandenburg-Saint-Clara, at Bamberg, A.D. 1489—1526. This warrior is probably a hastatus, or vexillarius, that is, the standard-bearer. In the Psalter there are two of these, the one with a vermilion, the other with a blue standard; both similar in form, and both wearing long surcoats, coats without sleeves, and cut up in four places, that is, before,



behind, and at both sides. The corners are turned up and show the lining, blue trimming, and a small blue shield upon the white ground of the lining. The warrior in red has a green shield; he in the blue coat has a red shield. Both head-gear and body covering are mailed, that is, guarded with chain links or iron rings, (*mailles*) wherefore it was called "cotte" (*habit de mailles*) and was fastened round the body with a girdle, and reached to the knees. To this mailed shirt were added gloves and mailed hose. Our figure has sleeves and gloves as if cast in a mould, and the head-gear reached to the face—



a kind of hood. The coat of mail was a defence so perfect against the sword, that, notwithstanding the weight of the weapons of that time, few instances occurred of its having been cut through. The power of the lance was more to be feared, for it might penetrate through the rings. For this equipment there was necessary a thick and strong padded doublet, called *ganbeson*, *ganbeson*, or *anqueton*; and besides this,

generally in the thirteenth and fourteenth centuries, an iron plate or breast shield, worn next the body. This advantageous defence, which was in use during the greater part of three centuries, was exclusively used by knights; but, notwithstanding its value, it was laid aside towards the end of the thirteenth century, in consequence of its oppressive heat, and the entire suit of plate substituted; and mail armour was only then partially used. The defensive armour of our figures is of copper gilt, and under the surcoat are hose of cloth; here indeed the figure wearing the red surcoat has green hose, and that in blue has red hose. The shoes are black, with white trimming. The sword-hilts are gold, the one enamelled in blue, and the other red, with a gold military *cingulum*. The banners of each, that is, both red and green, are bordered with gold.

Figure 5.—Costume of a lady of the latter part of the sixteenth century. This very elegant style of dress enhanced the rich costume of the period of the *renaissance*, in which costly stuffs and embroideries were the prevailing taste. We see in this figure a golden head-dress set with pearls, resembling the diadem of the ancient Greeks. There is a striking change in the *chemisette* and the dress with a collar. The long pointed shoes which had, under the dictation of the Spanish fashion, been shortened, now assumed the contrary form, and resembled those of the present day. This is Catherine Nützel, the wife of the consul and burgomaster Maximilian Veit Holzschuher of Nuremberg, taken from an old drawing. She wears a dark red dress, with black velvet collar and shoulder trimming. The border appears to have been embroidered with gold in the original, at least it is painted yellow and enriched with gold thread. The trimming is black velvet and the design of the sleeves is worked in gold and ornamented with pearls like the pouch-belt. The pouch is of green leather enriched with gold, the *chemisette* is white, with a gold neck-chain; the shoes are black.

Figure 6.—Dress of a knight at the beginning of the sixteenth century, after a drawing in my Norica collection. This figure represents Sigismund Marschalk von Pappenheim, knight and bailiff of the imperial city of Nuremberg, he having been chosen twenty-ninth bailiff in the year 1479, by the emperor, Frederick III. This interesting costume looks magnificent in colours; the knight wears a vermilion bonnet, his red-brown overcoat is turned and lined with a black silk material (*moirée*) and forms a short cape. The undercoat, which is open at the breast, is light blue, with violet trimming, and held together with gold laces. The *chemisette*, which is worked with gold, is shown, as is also the stomacher, enriched with pearls. The hose are vermilion, and the shoes of yellow leather; hilts of the sword and dagger gold, the sheaths of both dark red.

Figure 7.—Head coverings worn during the fifteenth and sixteenth centuries. No part of the costume was so susceptible of enrichment as the head-dress, so that in one century we may find in monuments and portraits head-dresses of a hundred different kinds. The hats and bonnets, Figs. 1 to 8, were principally worn by young people in the fifteenth, sixteenth, and even so late as the seventeenth century, and were of every imaginable colour. The hat, Fig. 1, was very much admired in the fifteenth century, as also was Fig. 2. Those marked 3, 4, 7, & 8, are of a later period, especially the first three; that marked 8, is of the fashion of the Netherlands, and was very much admired; 3 and 4, were worn by older persons, and formed very often a part of inferior costumes, and have been worn almost until our own times.

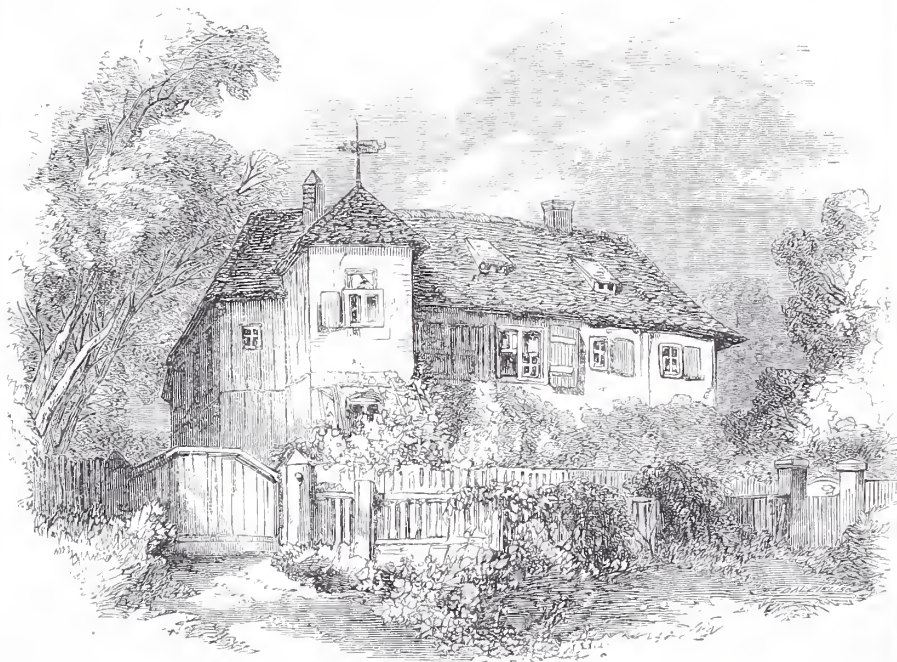
Figure 8.—Boots of the fourteenth, fifteenth, and sixteenth centuries. In Figs. 1, 2, 4, we see laced boots, and in Figs. 7 and 8, others fastened with buckles; Figs. 3 and 6 are cut up at the side and before in the fashion of Aix, which entered the lists against the monstrous long pointed shoes; Fig. 5 is a larger boot which could be drawn up to the calf of the leg, and was called a young gentlemen's riding boot. As the cut shows, these could be drawn in a manner extremely picturesque.



Moritz Retzsch

A MORNING WITH MORITZ RETZSCH. By Mrs. S. C. HALL.

DRESDEN—"the flower of Germany"—is always remembered with more than pleasure by those who have resided within its walls. It has attractions for all ages and all tastes. When our Tour was projected, such of our friends as had visited the capital of "fair Saxony"



THE COTTAGE-HOUSE OF MORITZ RETZSCH.

exclaimed, "How delighted you will be with Dresden;" one spoke with a sort of mysterious rapture of the treasures of the "Green Vaults," collected when Saxon princes were among the richest sovereigns of Europe, and preserved to the present day, with jealous care; another extolled the beauty of the surrounding scenery; a third told of the artistic adornments of the Theatre, decorated by some of the finest sculptured alti-relievi of modern times—the works of the admirable Professor Rietschel; a fourth lauded the Armoury, as containing the various weapons, offensive and defensive, of chivalrous warfare—the trappings and accoutrements of the tournament, as well as of the battle-field; "everybody," extolled the Frescoes with which the genius of Bendemann has enriched the Palace walls; artists talked of galleries containing glories of ancient Art; a hunter of the picturesque besought us to give four days at least to Saxon Switzerland; and an old military friend intreated that we would visit the great battle-field of 1813, and observe a large square block of granite, overshadowed by trees, recording that there "fell MOREAU, by the side of Alexandre;" and we did visit it, in the sunset of one of the loveliest evenings in autumn, and looked down from the very spot upon the valley of the Elbe; the graceful city—so rich in memories and monuments—sleeping beside the vine-clad hills, as calmly as a cradled child. The record and the tomb were there. But who, in the midst of such soft and silent beauty, could realise the slaughter of the battle-field of Dresden?

The Saxons may be justly proud of their fine city. As a Continental residence its advantages are great. There are gay shops of all kinds; excellent libraries; a good opera; a noble river, where steamers ply to Pilmitz and Schandau, to Meissen and to Riesa; promenades and gardens; footpaths through vine-clad hills; and collections of pictures which thrill the heart to think upon. The city, too, has an air of quiet, though peopled, dignity, which is far more agreeable than the elaborate display of unfinished Munich; and even more attractive than the superb structures, the noble streets, the grand effects, or the active movement, of Berlin, where things progress with almost English rapidity.

What true and vivid pleasure we derive from recalling Dresden to our memory; how grandly does it people the solitude of our country home! Putting away for a moment the works of Art that stamp its fame, what pleasant voices ring in our ears—what a rare privilege it is to have seen how worthy a competitor of the Art of the past is the Art of modern Germany? At Dresden we enjoyed the advantage of friendly intercourse with one who is honoured as much for his virtues as his talents, and whom it is a gratification to name—Professor VOGEL VON VOGELSTEIN, whose latest work decorates a new church at Leipsig designed by the estimable and highly gifted Professor HEILELOFF of Nuremberg. The simplicity of life of the great German masters, is very striking; they care nothing for display, except that upon their canvas, or their walls. One of the great secrets of their success is their earnestness of purpose. Professor Vogel seldom leaves his studio except to render courtesy to friend or stranger: and it is happy for those who have the privilege of his acquaintance, to know that such labours of love draw him frequently forth. As yet, years have not diminished the ardour with which he works—respected and beloved by all who know him. It was a true pleasure to sit in his studio, and converse with him; not only about Art, but about England; where he spent some time in communion with Wilkie, and Callcott, and Lawrence, and others, who, though passed away, have left immortalities behind them.*

While conversing with Professor Vogel one morning we expressed an earnest wish to see

* The father of Professor Vogel held the same Art-appointment in the late court of Saxony which his son holds in the present. The King commanded, some years ago, that the painter should obtain the portraits of all persons, strangers as well as Saxons, connected with Art and Literature, to form a royal collection; to each portrait is attached a short biography; it is a most interesting assemblage of remarkable persons; among whom we were pleased to see some of the "celebrities" of England.

MORITZ RETZSCH—who has so wonderfully embodied the conceptions of Goethe, of Shakspeare, and of Schiller; his extraordinary powers of invention and description, with a few strokes of his pencil, had rendered him an object of the deepest interest to us, many years ago when an artist friend, now dead and gone, first made him known to us; and although he resided we had been told, “a long way out of Dresden,” we resolved, if we could, to visit him at his home. It was therefore very pleasant when Professor Vogel offered to accompany us himself, and present us to the great artist. In the evening, as we stood on the noble bridge that spans the rapid Elbe, a summer house crowning one of the distant vine-clad hills, was pointed out to us as belonging to him whom we so much desired to know.

“His dwelling,” said our friend, “is directly below that hill, and he resides on his paternal acres; his father’s vineyards are as green as ever; and the artist’s love of Nature, is fostered amid its beauties.” Nothing could be more charming than the scene. We had left the Bruhl Terrace crowded with company, driven away from its music and society by the clouds of tobacco smoke which wrap the Germans in an elysium peculiarly “their own;” but the music was softened by distance, into sweeter harmony. The sun was setting, warming the pale green of the vineyards into autumnal richness, and casting delicious tints upon the undulating waters; the atmosphere was so pure, so free from what sad experience teaches us to consider the natural vapours of city life, that the spires and public buildings looked as if carved in ivory; the mighty river swept freely on, its strong current hopelessly contending with the massive masonry of the bridge; one or two steamers were puffing their way from some of the distant villages; and a party near the shore were moving their oars, rather than rowing, singing what sounded to us like a round and chorus, in that perfect tune and time, where the voices seem as one; twilight came down without any haze, so that the range of hills was still visible, and still we fancied we saw the Pavilion of Moritz Retzsch. Our friend told us he was born at Dresden in 1779, and had never visited the distant schools, nor wandered far from his native city; in early childhood he manifested a talent for Art; modelling in clay, carving in wood, and exercising his imitative, as well as his imaginative, powers, by drawing with any thing, or upon anything, whatever he saw or fancied. He never intended to become an artist; he had not received what is called “an artistic education.” He looked at and loved whatever was beautiful in nature, and copied it without an effort. At that period, the profession of Art would have been all too tranquil a dream for his boyhood to enjoy; nay, his “hot youth,” ardent and desiring excitement, full of visions of adventure and liberty, had, at one time, nearly induced him to become a huntsman, or forester,—(one of the jägers made familiar to us on the stage, in green hunting dress and buskin, with belt and bugle,)—in the Royal service; a little consideration, a few speaking facts, however, taught him that this project would not have secured him the freedom he coveted so much; and, most fortunately, when he entered his twentieth year, he determined on the course which has given both to himself and to the world, such delicious pleasure. He abandoned himself to Art, and has ever since exercised it with a devotion and enthusiasm, a sacred freedom, that despite his excitable temperament, has rendered him happy. Such was our friend’s information concerning the author of those wonderful “OUTLINES” which have been the admiration of the world for nearly half a century, and are scarcely better known in Germany than they are in England.

“Nothing,” he added “could surpass the ardour with which the young artist laboured. His soul was animated by the grand conceptions of Goethe and Schiller; his ears drank in the beauty and sublimity of their poetry; and he lived in the mingled communion of great men, and the lovely and softened beauty of Saxon fatherland.” In 1828, he was nominated Professor

of Painting in the Dresden Royal Academy; but fame, much as he sought and loved it, did not fill his soul. The older he grew, the more his great heart yearned for that continuous sympathy with some object to comprehend and appreciate his noble pursuit, and to value him, as he believed he deserved. He coveted affection as much as fame.

One of the dwellers near his father’s vineyard was rich in the possession of a little daughter of extraordinary grace and beauty. She inspired the artist with some of his brightest conceptions of that peculiar infantine loveliness, which his pencil has rendered with such eloquent fidelity.

The child crept into his heart—the young girl took possession of it. The poet-painter made no effort to dispossess her; on the contrary, he increased her power by giving her an excellent education; and when she had arrived at the age of womanhood, he made her his wife. Their married years have numbered many. One may be considered old, the other is no longer young; but their happiness has been, as far as it can be, without a shadow. Although they have no children, they do not seem to have desired them. Some gallant husbands pen a sonnet to a wife on her birthday, or the anniversary of her marriage, but Moritz Retzsch sketches his birthday ode, in which the beauty and worth of his cherished wife, his own tenderness and happiness, their mingled hopes and prayers, are pencilled in forms the most poetic and expressive. From year to year these designs have enriched the album of Madame Retzsch; and never was a more noble tribute laid at the feet of any lady-love, even in the times of old romance!

Professor Vogel had promised that Moritz Retzsch should show us his drawings; and we were full of hope that we should also have the privilege of seeing this Album. The sunset had given promise of—

“A goodly day to-morrow.”

And it was with no small delight that, on our return to our hotel, we found an hour had been fixed for our visit to the village, or Weinberg, and that Professor Vogel would be ready to accompany us at the time appointed.

We were prepared to expect allegorical designs; and Mrs. Jameson has long since converted us to a belief in the great power and benefit of symbolic painting, particularly on the minds and imaginations of the young. “To address the moral faculties through the medium of the imagination,” says this distinguished lady, “for any permanent or beneficial purpose, is the last thing thought of by our legislators and educators. Fable, except as a mere nomenclature of heathen gods and goddesses, is banished from the nursery, and allegory in Poetry and the Fine Arts is out of fashion;” and then she mingles her ink with gall, and adds, “it is deemed the child’s play of the intellect, fit only for the days of Dante, or Spenser, or Michael Angelo.”

Wearied with pleasure, we slept; but what we had seen and what we anticipated rendered repose impossible. The morning was bright, and warm, and sunny; and when our kind friend entered the carriage, we felt assured of a day’s enjoyment. We soon skirted the city, and found ourselves rolling in sight of the river; the road was overshadowed by trees, which had not yielded a leaf to the insidious advances of autumn; the villas—not certainly with shaven lawns and carefully-tended gardens, were picturesque and charming from the novelty of their construction, and not the less striking because the foliage was left to twine about them in unconstrained luxuriance. We had become accustomed to the wicker wagons, and the heavy oxen, and slow paces of men and horses; but there is something always to admire in the broad faces of the well-built Saxons, and the frank and kindly expression of their clear blue eyes.

We soon reached the narrow roads that wound along the base of the vine-clad hills, rising so abruptly as to form terrace after terrace, until they achieved the topmost height. Nothing can be more delightful than the situation of the houses at the foot of these hills, commanding, as they do, the whole of the rich valley in which Dresden is placed. “They call it Paradise,”

said our kind companion; “and truly it deserves the name.”

It was positively refreshing to hear how Professor Vogel delighted in extolling Professor Retzsch. His eulogiums were so warm from the heart, and the desire to do his friend service so sincere, that we honoured him more than ever. At last we paused at the garden-gate of the cottage-house of the illustrator of Faust—and entered. Wide-spreading trees overshadowed the path which led along the side of the house to a sort of stone verandah, formed by the upper story projecting over the lower, and supported by rude stone pillars. At the further end, were stairs leading to the living-rooms; and down these stairs came a gentleman who must have riveted attention wherever seen. His figure was somewhat short and massive, and his dress not of the most modern fashion; yet the head was magnificent. His whole appearance recalled Cuvier to us so forcibly, that we instantly murmured the name of the great naturalist; but when his clear wild blue eyes beamed their welcome, and his lips parted into a smile to give it words, we were even more strongly reminded of Professor Wilson; in each, a large well-developed head, masculine features, a broad and high forehead, a mouth strongly expressive of a combination of generosity and force, bespoke the careful thinker and acute observer; and in both, the hair “sable silvered,” seemed to have been left to the wild luxuriance of nature. He preceded us to the drawing-room—an uncarpeted chamber, furnished with old-fashioned German simplicity. Several birthday garlands were hung upon the walls. There were three doors opening into the apartment, and a long sofa extending along one of the sides; this sofa was canopied by ivy, growing in pots at either end, and entwined round a delicate framework. In HEIDELHOFF’S house, at Nüremberg, we had seen wreaths of ivy growing round the window-curtains in a peculiarly graceful manner; and at Berlin, in the costly and beautiful dwelling of the admirable sculptor WICHMANN, the door leading from the dining into the billiard-room—where Mendelssohn delighted to play while Jenny Lind sat by and sung, enjoying, as she always does, the enjoyment of others—that door is trellised with ivy, the trellis being formed of light bamboo, and the foliage contrasting charmingly with the colour of the trellis. The dust of our carpets, perhaps, prevents the introduction of this charming ornament generally into our rooms; but it is difficult to conceive how much this simple loan from nature may be made to enrich the interiors of our dwellings.

Nothing can be more frank and cordial than Retzsch’s manner, ringling, as it does, much simplicity with promptness and decision. After the lapse of a few minutes, the servant who had opened the gate brought in a couple of easels, and upon them the artist placed two paintings; both exquisitely drawn and designed, but so unlike what we had expected in colour, that for a moment we felt disappointed. Our enthusiasm and admiration however, soon revived; and when, shortly afterwards, he conducted us into an inner room, and, having seated us with due formality, in a great chair, opposite a little table, produced a portfolio of drawings, the kind face of Professor Vogel was illumined—“Ah!” he exclaimed, “now you will be delighted. I have brought many to my friend’s studio; I have looked at these drawings over and over again, yet each time I see something to admire anew; there is always a discovery to be made,—some allegory, half hidden under a rose-leaf; some wise and playful satire, peeping beneath the wing of a Cupid, or from the fardel of a traveller. What a pity you do not understand German, that you might hear him read those exquisite lyrics, beautiful as the sonnets of your own Shakspeare, or Wordsworth,—but I will interpret—I will interpret.”

And so he did—with considerate patience: there we sat turning over page after page of the most exquisite fancies; the overflows not only of the purest and most brilliant imagination, but of the deepest tenderness, and exalted independence. The allegories of Moritz Retzsch, are not of the “hieroglyphic caste,” such as roused the indignation of Horace Walpole; there were

no sentimental Hopes supported by anchors; no fat-cheeked Fames puffing noiseless trumpets; no common-place Deaths, with dilapidated hour-glasses; they were triumphs of pure Art, conveying a poetical idea, a moral or religious truth, a brilliant satire, brilliant and sharp as a cutting diamond, by "graphical representation;" each subject was a bit of the choicest lyric poetry, or an epigram, in which a single idea or sentiment had been illustrated and embodied, giving "a local habitation," a name, a history, in the smallest compass, and in the most intelligible and attractive form.

With what delight we turned over these matchless drawings, many of them little more than outlines, yet so full of meaning—pausing between each, to glance at the face of the interpreter; though so distinctly was the idea conveyed, that there needed none; only it was such a rare delight to hear him tell his meaning in his own full sounding tongue, his face expressing all he wished to say, before the words were spoken.

We could have lingered over that portfolio for hours, and like Professor Vogel, have found something new at each inspection of the same drawing; but the artist seemed to grow gently impatient to show us his wife's Album—the book of which we had heard so much on the previous evening; there it was, carefully cased and covered—and before he opened it, he explained, with smiling lips, that on each of Madame Retzsch's birthdays, he had presented to her a drawing expressive of his devotion, his faith in her virtues, or the hopes or disappointments to which the destiny of life had subjected them. However delicate and endearing may be the love of youth, with it there is always associated a dread that it may not endure until the end—that the world may tarnish or destroy it; that,—

"A word unkind or wrongly taken,"

may be the herald of harshness and of estrangement; but when, after a lapse of accumulated years, Cupid folds his wings without the loss of a single feather, and laughs at his arch-enemy "Time," the sunshine of the picture creates an atmosphere of happiness that excites the best sympathies of our nature. While he descanted on these results of his luxuriant and over-flowing imagination and affection, never was genius more thoroughly love-inspired; never, as we had heard, did poet pen more exquisite birthday odes, than were framed by the tender and eloquent pencil of Moritz Retzsch on the birthdays of his wife.

We did not feel it to be a defect in the graphic allegories, so rich and varied in thought and expression, that they required, or rather received, the eloquent explanations of their great originator; the scene around that little table was in exquisite harmony; Professor Vogel's expressions of delight were as enthusiastic as our own; he repeatedly said that a visit to his old friend was a renewal of his own youth; he hailed the precious Album with as much pleasure as ourselves, and revelled in the poetry and originality of its illustrations, with a freshness of feeling supposed only to belong to the early years of life.

What a blessing is genuine and unaffected sympathy—what a sparkling cordial it is—how it warms and invigorates, and inspires; there is no emotion more delicious than the irrepressible homage rendered by one man of genius to another; in England we are taught all too much to subdue enthusiasm; I do believe we feel it as truly as our neighbours; but it is our fashion as well as our habit to suppress it; thus we go forth clothed, as it were, in a supercilious coldness as unjust to others as to ourselves.

It would be impossible to describe the variety or character of these "fancies"—religious truths, moral precepts, Miltonic essays, lyrics as brilliant as those which for half a century have shed a halo round the name of Moore—mysterious "bits"—which could illustrate Spenser; passages, as true as ever Shakespeare penned,—were scattered in rich profusion through this wizard-book—the initial at one corner, the date at the other; some dates long gone by, others, more recent, although the later drawings were as eloquent, as original, as full of power

as the early produce of his vigorous and brilliant manhood.

The servant's entrance with coffee gave us a moment's leisure to think over what we had seen; until then, the exquisite panorama of the valley of the Elbe, rolling before the vine-shaded windows of that simple drawing-room, had attracted no observation; under other circumstances, it would have called forth our warmest admiration; nothing could be more inspiring than that landscape, bathed as it was in sunshine, the vineyards sloping gently from the narrow road, and so concealed from our view that they seemed to ascend directly to the house, which was built nearly at the foot of the chain of hills we have already mentioned. The picturesque appearance of the vine-dressers, enlaced by the occasional snatches of some old Saxon song, floating upwards on the passing breeze; and then the distant city, its roofs, and windows, and domes, and spires, glittering and bristling in such sunshine—sunshine undefiled by smoke or haze—rendering the sky more bright and blue than we imagined we had ever before seen it! If we had forgotten the artist and the Album in the freshness and delight of such a scene, we might have been forgiven; but they became associated; and had not experience proved to us long since, how little outward beauty creates, however it may influence what is created, we should have said, that the view from that window could create a painter. Still, it must have had its effect upon the general tone of Retzsch's mind—a mind so susceptible of the outward, as well as the moral, beauty of nature. It was refreshing to remark the fondness with which he gazed upon the landscape, pointing out place after place, now leaving the window, and pacing up and down, and backward and forward, to look out through the sunshine upon his beloved Dresden. We cannot remember his sitting down once during our long visit; he was standing or moving about, the entire time, and frequently passed his fingers through the masses of his long grey hair, so that it assumed most peculiar styles; but nothing could detract from the picturesque magnificence of his noble head. His restlessness was certainly peculiar, he passed and repassed into the room where his precious drawings were scattered in such rich profusion, returning again and again to the window, enjoying our pleasure, the expression of his face varying so eloquently and honestly, that a young child could have read his thoughts; and then the indescribable brightness of that face; stormy, it no doubt could be at times, but the thunder would have been as nothing to the lightning.

Mr. Hall had anxiously hoped he might induce the Professor to supply him with a series of drawings for publication in the *Art-Journal*; after some little hesitation, some business arrangements, and a variety of suggestions, it was determined that a selection should be made from the works in his Portfolio, and also from those in the rich Album, of which we have spoken—the gathered birth-day gifts to his wife. The Professor expressed his earnest desire to renew his intercourse with England, under circumstances which could not endanger his fame; and at once agreed that the choicest of his treasures should be placed at our disposal. Then came the difficult task of selection; it was indeed, the *embarras de richesse*; the painter had evidently his favourite "fancies," just as a florist has his favourite flowers, and when one of his pets was chosen, he would exclaim with marked emphasis, "soh!" or the everlasting "ja wohl," and walk about again, as if rest were impossible.

By the time this most important matter was concluded, the day had far advanced; it had been a sort of dream-day, where all seemed too fresh and happy to be real; we ascended to the garden; it was laid out with more attention to picturesque effect, and less to the neatness and precision, so cared for in our English parterres; indeed, the Germans are evidently fond of leaving a great deal to nature, and seldom use the pruning-knife to their trees or shrubs, which they suffer to "run wild;" this wildness they consider beauty. Where there is a large garden the effects produced are frequently admirable, for they well know where to place a statue, a vase, a pillar, so as to relieve, or give character

to a vista, or a simple clump of trees; but in a small space, to our taste at all events, the untrimmed foliage looks careless and neglected. The Professor's garden is at the back of his house, commanding a beautiful view of the succession of hills we have already mentioned; each of those hills is crowned by a summer-house. Our host pointed to his own particular hill with evident pleasure. He led us to a little pavilion in front of which was placed one of those looking-glass globes of which the Germans are so fond; they are found in almost all gardens, and very attractive they are—giving back every point of scenery with magic brightness. Here we were presented to the artist's wife, and she at once convinced us that beauty is only changed, not destroyed, by advancing years. German artists understand drawing too well to make such an outcry about the perpetual necessity for "models," which resounds through our London studios, and gives such a family likeness to many of our finest historical pictures; but it was impossible not to trace the outline of Madame Retzsch's features (either their reality or their inspiration) in many of the spiritualised faces we had been gazing upon with so much pleasure. The setting sun had changed and enriched the aspect of the country, touching the leaves with its golden tints, and wooing the blushing clouds into new beauty. The artists spoke together of the scene, with all the enthusiasm of youth, and joyed in the "lights" and "shadows," the "foregrounds" and "backgrounds," the "changes" and "effects," with all the freshness which belongs to their art, and which, having their source in nature, never wears. Professor Retzsch then conducted us beneath the shadow of a trellised walk to a large arbour, where, in the warm summer time, he receives his friends with genuine hospitality, and regales them with the produce of his own vintage.

The great artist seemed as curious about England as a country child is about London; indeed the mingling of simplicity and wisdom, is one of the strongest phases in his character; so gigantic, and yet so delicate, in Art; so full of the rarest knowledge; animated by an unsurpassable imagination; proud of the distinction his talents command, and yet of a noble and heroic independence which secures universal respect. The artist and his wife accompanied us to the gate, which was soon to shut us out of "Paradise;" and, amply gratified as we were with our visit and its results, we felt that there was still so much more to say and to see, that the past hours appeared like winged moments, reminding us how—

"Noiseless falls the foot of time
That only treads on flowers."

It seemed as though the gate had closed upon an old friend, instead of upon one seen for so brief a space, and never perhaps to be met with again in this world. One of the dreams of a life-time had been fully realised. We had paid Moritz Retzsch the involuntary compliment, of forgetting the celebrity of the artist, in the warmth of our admiration of the man. The gate was closed, and we were driving rapidly towards Dresden—the scenery softened and mellowed by the grey and purple tone which follows a golden sunset. Yes, we felt as if we had parted from a friend; and surely the sacred lovingness we bear to those—honoured though unseen—who have been as friends within our homes, dispersing by the power of their genius all trace, for a time, of the fret and turmoil of the busy world; soothing our sorrows; teaching us how to endure, and how to triumph; or enriching our minds by that ART-KNOWLEDGE, which, in the holiness of its beauty, is only second to the wisdom "which cometh from above;"—surely a higher tribute than either gratitude or admiration, is that of placing them within our hearts, there to remain until the end: amid the good, the beautiful, the true, and the beloved of life itself.*

* For the portrait, and also the drawing of the house of Moritz Retzsch, we are indebted to Mr. R. Williams, of Cheltenham, whom we had the pleasure to meet at Dresden, and who gladly undertook the commission to paint a likeness of one of whom—borrowing the idea of an eminent author—it may be truly said, he is an "Artist for Artists."

A DICTIONARY OF TERMS IN ART.

GABRIEL, St. One of the three Archangels, the 'Messenger'; the 'Angel of the Annunciation'; in pictures representing this Mystery, he is frequently represented in royal robes, bearing a Sceptre, or a Lily, and kneeling. In some instances, he is represented floating in the air, with his hands crossed over his breast.

GADS, or GADLYNGS. In Armour, are the Bosses or small spikes of steel with which the knuckles were armed. The Gads of the Gauntlets of Edward the Black Prince are of Brass, and made in the shape of lions or leopards.

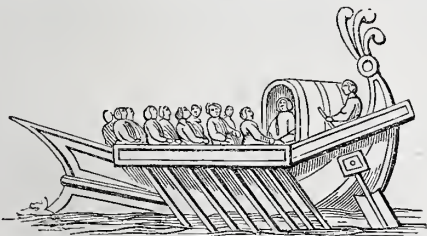


GALL. The Gall of the ox is used in Water-colour painting, mixed with the Pigments to make them flow freely upon paper which has a greasiness of surface. To fit it for this purpose, the Gall is strained and exposed to a gentle heat until nearly solidified; it is then of a dark olive-brown colour, scarcely fit to mix with the pure blue or red pigments. Colourless ox-gall should be prepared by boiling the crude Gall with animal charcoal, and filtering the liquid.*

GALL-STONE. A concretion found in the gall-bladder of the ox, which is employed as a pigment in water-colour painting. It yields a fine golden-yellow colour, similar to Indian yellow. It is not permanent.

GALLERY. The passage which unites rooms placed at opposite ends of a building. As the walls were sometimes hung with pictures and richly decorated, these corridors became picture galleries, and the original object of their erection became a secondary one; at last, the term GALLERY was applied to principal halls and rooms, when they were not merely decorated with pictures, but dedicated to chosen works of Art; hence our term PICTURE GALLERIES.†

GALLEY. A naval vessel of large size, long and narrow, usually propelled by oars, with occasionally the addition of sails. Most of the ships employed by the ancients may be termed Galleys, and according to the number of banks of rowers were *Biremes* when with two banks, *Triremes* when with three, and so on, up to as many as forty, but those with more than four or five banks must be regarded as curiosities. Galleys were in use in the Mediterranean until the close of the eighteenth century, for coast navigation, the largest of which were about 160 feet long and 30 wide, with 52 oars. Among the Venetians there was in use a kind of large Galley, with a very lofty poop, called



Galazza. The state Galley of the Doges was termed *BUCENTAUR*.

GALVANOGRAPHY (ELECTROGRAPHY). This is one of the most beautiful and successful inventions of modern times, as by its means plastic objects, *e. g.*, wood, stone, coins, plaster casts, &c., and copper-plates for engravings, may be exactly copied in copper and bronzed or gilt. The invention is especially valuable for copper-plate engraving, as by its means any number of duplicates of the original plate may be obtained. **GALVANOGRAPHY**, after many experiments, has produced works of Art far surpassing the expectations at first entertained, and the uses to which it may be applied are multifarious, for since the first galvanic plate was taken, it has been used in all branches of engraving, having been found to unite all the known methods of the Graver and Etching needle,

* The Society of Arts awarded a prize for a colourless ox-gall which was prepared by adding alum and common salt to two separate portions of crude gall, and afterwards mixing them. Such an empirical compound holding these salts in solution must be quite incompatible in mixture with the more delicate vegetable pigments.

† The establishment of Galleries seems to have originated at Florence; and according to this custom, altarpieces and pictures are assembled together, instead of being distributed about the house. To such GALLERIES we owe the preservation of many works of Art, and they have become establishments for the study of Art as well as for its enjoyment.

aqua-tinta, scraper, and roulette work, &c., and, moreover, is very easy of execution.*

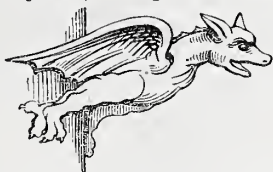
GAMBESON, or WAMBEYS. In armour, a body-covering stuffed with wool and padded in parallel lines of needle-work.†



GAMBOGE. A gum-resin brought from the East, which yields a fine yellow pigment, very useful in water-colour painting. The finest quality is the *Pipe-GAMBOGE*, brought from Siam.‡ It dissolves readily in water, is very transparent and glossy when dry. It is indispensable in water-colours, forming, with the various Blues, excellent compound Greens. This pigment would be useful in oil-painting, as it resists for a long time the action of strong light, provided the resinous part could be separated from the other parts.

GARD DE BRAS. In Armour, the plate attached to the cuff of the Gauntlet or the *Coudiere*.

GARGOYLE. This term is derived from the French *Gargouille*, a dragon or monster. It is



applied to the spouts in the form of dragons that project from the roof-gutters in ancient buildings.

GARLANDS, of various descriptions, are used in the ceremonies, &c., of the Catholic Church.

1. Of flowers, suspended over altars, and in churches on festival days. 2. Of roses, and other flowers, worn round the heads of the assistant clergy and others in certain processions. 3. Of silver, set with jewels, or of natural flowers, and placed on images. 4. Of artificial flowers and other ornaments carried at the funerals of virgins.§

GAUNTLETS. In Armour, gloves of leather



covered with plate metal to correspond with the other parts of the armour.

GENIUS. Among the Romans there prevailed a belief that every mortal was, from his birth, accompanied by a guardian angel or good GENIUS, who watched over his safety, directed his actions through life, and after death, hovered over his grave. The Guardian Spirit of a person (a purely Italian idea, which in modern language has been wrongly transferred to Grecian Art,) is generally represented as a veiled figure in a Toga, holding a Patera and Cornucopia, or as a beautiful youth, nude or nearly so, with the wings of a Bird on his shoulders. The guardian spirits of the female sex, JUNONES, are represented as young maidens with the wings of a butterfly or a moth, and draped.

* **GALVANOPLASTIC Art** has reached its highest point in the institution of F. von Hackewitz at Berlin, an establishment that has done much to advance industrial purposes as well as works of Art. Several reliefs in different metals have been executed there, and latterly colossal sculptures have been produced which merit the attention of all friends of Art; among these is a head of Juno from a cast by Ranch, which (without any chiselling) is of surprising purity of form. Thorwaldsen's statue of Christ was cast in order to be electrotyped, and the metal gates for the Castle of Wittenberg, on which are to be ninety-five theses of Luther, were also made at this establishment. The copper of which these gates are made is coated with a bronze on which the action of the atmosphere produces beautifully soft shades of colour. These works show that **GALVANOGRAPHY** will be a formidable rival to bronze casting.

† Our cut exhibits the quilted gambeson of the fifteenth century, from a painting by Memling at Bruges.

‡ The tree which produces Siam Gamboge, the finest and only commercial kind, continues unknown. It is supposed to belong to the genus *Garcinia*.

§ See PUGN'S *Glossary of Ecclesiastical Ornament and Costume*.

The Romans also gave a GENIUS to edifices, towns, armies, and kingdoms.* The Roman GENIUS of a place was depicted as a Serpent devouring fruits, which lay before it; there are, however, many exceptions to these rules.† The modern world comprises under the term *Genii*, the Angels or messengers of heaven, and those emblematical figures, which, as



everything was personified in ancient Art, are regarded as the deification of ideas. The most common Christian GENII are the patron angel of Childhood and of Youth, the angel of Baptism, those of Poverty and Mercy, of Religion and Virtue, and the GENII of the three Christian Graces, FAITH, HOPE, and CHARITY.‡ In modern times we find the GENII of countries often personified: the greatest work of this kind is the Genius of Bavaria, a bronze female statue of colossal size by Schwanthaler, recently completed and placed in front of the *Walhalla* near Munich. Modern representations of River Gods are only to be regarded as GENII when they are executed in the romantic and not in the antique style.

GENRE-PAINTING. (*Fr.*) Pictures of life and manners. Under this title are comprised the grave episodes of life, which are to history what a single scene is to a Drama, or a Lyric to an Epic poem. Also comic scenes of every kind; a comic subject is seldom placed in the highest category of Art, because it is the nature of comedy to overstep the strict line of beauty and to become caricature. The principal GENRE pictures consist of scenes of every-day life, and may be classified. Those of the Netherlands are the best, and deserve to live; though far from the ideal of Art, they show a cleverness of execution and lead to higher thoughts. The anecdotal and trifling GENRE pictures, on the contrary, are very reprehensible, although the most popular among the vulgar-minded patrons of Art. Another kind are the low attempts at colouring called *costume* or *portrait* GENRE pictures, which are merely studies. In taking for its subject the events of daily life, GENRE-PAINTING (unless the subject is eminently suited to the idea) avoids religious themes as high and lasting, as well as historical subjects, which, though transitory, ought never to appear so. A view of an open house, into which the sun is shining, a peasant lighting his pipe,—all the passing events of life, its characters and aims, offer fitting subjects for GENRE-PAINTING. Pure nature, true humanity, national character, as revealed by domestic manners, &c., form the circle of true GENRE-PAINTING, the boundary being more clearly defined than is the case in historical or religious art. The distinction between HISTORY and GENRE-PAINTING cannot be too clearly drawn. Transitions from one to the other are admissible, and such pictures belong to the happiest productions of Art; and there are also circumstances under which the advantages of both styles may be united. We meet with specimens of Genre-painting among the ancients. As the character of ancient worship changed, a freer space was offered to Art, which, by degrees, overstepped the ideal circle of the Mythic-normal, withdrew the mystic veil with which the Saga covered everything, and revealing Nature, assumed an individual character from which a Genre-like style of Art arose tending towards the Mythic. This style was, however, very different to what we now call *Genre-painting*, which may be explained by the plastic character pervading Art. Still we see by the mural paintings at Herculaneum and Pompeii, that in later Roman Art there were coloured pictures of the GENRE kind. These were certainly poor daubs, but they

* The *LARES* or Tutelary Spirits were by the Romans supposed to be the souls of deceased persons, who watched over the welfare of the family both at home and abroad, and over every resort of man—fields, roads, streets, and buildings. In works of Art they are always represented as a youth clothed in a short tunic crowned with laurel, and holding a drinking-horn above his head. The *PENATES* were household Gods, believed to be the authors of all the good fortune of a family or community. Among the divinities mentioned as objects of this kind of worship are Jupiter, Apollo, Neptune, Juno, Minerva, &c., and every family set up the figure of one or more of them in the *tablinum* or innermost part of the house. They are variously represented in works of Art.

† We find GENII as serpents in pictures at Herculaneum and Pompeii, also on Contorniatii. The genius ROMA appears in various forms, and we find him on the coins of the Cornelli, with a bearded head and wearing a diadem.

‡ There are other personifications, not wholly Christian, but employed by the ancients, such as the genius of Unity (*Concordia*); of Friendship (*Amicitia*); of Peace (*Pax*); of Justice (*Justitia*); of Fortune (*Fortuna*); of Happiness (*Felicitas*); of War (*Bellona*); of Love (*Cupidus*); of Power (*Potentia*); of Riches (*Opulentia*); of Fame and Glory (*Fama*); of Sleep (*Hypnos*); of Victory (*Victoria*); of Bravery (*Virtus*); of Death (*Thanatos*); of Truth (*Fides*); of Wisdom (*Sapientia*); of Discord (*Discordia*); also the genii of Agriculture, Science, Art, &c.

prove, nevertheless, that mere manual artists turned to Domestic painting. The introduction of a new religion, in the service of which Art was enrolled, delayed the progress of *Life-painting* for more than a thousand years, but when that which was unnatural in Christian Art gave place to a free Germanic spirit, *GENRE-PAINTING* arose refreshed. This spirit inclining towards the poetry of real life employed *GENRE-PAINTING* for ecclesiastical purposes, but so many pleasing effects were developed, that religion was soon neglected and cast aside. The carpenter's workshop became popular, although it was not that of Joseph; the landscape was beautiful, even without the procession of the three kings; and the nose-gay rivetted the eye, although not placed in the oratory of the Virgin.

GENRE-SCULPTURE. We have evidences of this branch of Art having been attempted by the ancients. After the time of Alexander the Great, religion, and consequently Art, underwent a great change; there was more room for individuality, and a style of Art was developed which corresponded to the wants of the age, and which produced many works of a *Genre* character. We know that *Genre-painting* was very popular during the last ages of Grecian Art, from the descriptions extant of the kitchen—scenes, &c., painted by Pyreicos, who finished these little pictures so exquisitely that they fetched a much higher price than large paintings by other artists. There are several specimens of *GENRE-SCULPTURE* extant, the most remarkable of which is the *Venus Callipygos*, in the Museum at Naples. We find this style very often employed in Etruscan Art; there are some specimens of it in the collection of bronzes, belonging to Mr. Hertz, in London, viz., a circular vase, the handle of which is formed by the figures of two struggling gladiators, a handle formed by two jugglers, also a rare bronze, formed of an Etruscan slave, kneeling, whose physiognomy betrays his descent; he is employed in cleaning a shoe, and holds a sponge in one hand. We meet with *GENRE-SCULPTURE* among the biblical and legendary subjects in the middle ages; and it was carried on in the Germanic period, though only in small works, and those of a secular nature, viz., ivory carvings, and illuminations in books.* Many critics affect to treat such works slightly, but whoever looks at them with an unprejudiced eye, will be delighted at the union of nature with grandeur of conception, and will reasonably expect to see such subjects chosen for the highest efforts of the artist.

GEORGE, St., The patron saint of England. The legend of his life is one of the most familiar and popular of the Christian Mythology. He is usually represented as a knight clothed in armour, mounted on horseback, and combatting with a Dragon. The variations are so slight, that the subject can be easily recognised. As patron saint, he stands in armour, holding a Lance, sometimes with a Banner with a red cross, and a palm branch. Sometimes the Lance is broken, and the Dragon dead at his feet.

GESTURE. Under the article *EXPRESSION*, we have indicated the part *Gesture* plays in producing it. The interpretation of the proper significance of *Gesture* is very important for the understanding of works of Art. Much of this is common to humanity, and seems to us necessary; on the other hand there are also qualities of a positive nature, that is, derived from the particular views and customs of the nation. Here there is very much indeed to be learned and guessed at, as well by the artist in studying life, as by the scientific in works of Art. Even the frequently unbecoming and obscene *Gestures* of ridicule (*sarvae*) in which the South was as rich in antiquity as in modern times, are often very important.†

GIALLO, GIALLOLINO, GIALDOLINO, (Ital.) PALE YELLOW. This word, variously employed by the early writers on Art, most commonly meant the yellow oxide of lead, or *MASSICOT*, the *Fin Jaune* of the French. But it was evidently employed to designate very dissimilar products.‡

* In the Museum at Berlin is some ivory work in the true romantic *Genre* style of the age of chivalry and minstrelsy. One piece represents a tournament; two knights in armour are rushing at one another; behind them are trumpeters. There is a balcony above with spectators, evidently much interested in the combat; and a lady in the centre holds the wreath of victory. To the sixteenth century belongs a beautiful *Genre-bronze* on a fountain, behind the Frauenkirche at Nuremberg, which was moulded and cast by P. Labenwolf, the pupil of Peter Vischer. It is the figure of a *Goose-seller*, bearing under each arm a goose, from the mouth of which the water flows.

† The comparison of ancient *gesticulation* with that of the modern Neapolitans is curiously treated in a work by the Canon Jorio in his *Mimica degli ant. investigata nel gestire Napolitano*, 1832, and in an entertaining review of the work in the *Dublin Review*, No. 24, for July, 1837.

‡ See MRS. MERRIFIELD'S *Ancient Practice of Oil-Painting* &c. London, 1849. Vol. I., c. lvi.

GILDING. The process of covering various substances with a thin coating of Gold. There are three methods of *GILDING*. One by fire, called *Amalgama*; the other, in Italian, *allo Spadaro*, (after the manner of a sword-cutter); the former is effected by dissolving Gold in *Aqua Regia* (nitromuriatic acid), the latter by laying on Gold-leaf. The last process, which promises to supersede the others, is *ELECTRO-GILDING*.

GILES, St., THE HERMIT, SAINT GILLES, (Fr.) SAINT. EGIDIO, (Ital.) This saint has obtained great popularity both in England and Scotland as well as in France. He is usually represented as an old man with a flowing white beard, naked, or clothed in white (the colour of the habit of the Benedictines) and accompanied by a hind wounded by an arrow.

GIRDLE, ZONE. A belt worn round the loins of both sexes, chiefly used to sustain the Tunic during active exertion, such as hunting or travelling. Also worn round the cuirass as a constituent part, and to support the kilt. The Girdle was also used instead of a purse to hold money. In Christian Art the *GIRDLE* is an attribute of Saint Thomas in pictures of the *Assumption of the Virgin*.

GLADIATORS. Among the Romans *GLADIATORS* were men who fought with deadly weapons in the amphitheatre and in other places at various festivals, funerals, &c. They were divided into classes according to their arms, modes of fighting, and other circumstances. The varied and energetic



action of these combatants caused them to be favourite subjects with the Roman artists. Several fine statues and bas-reliefs have been preserved to our times; among the most celebrated is the so-called *Dying Gladiator* in the museum of the capitol, and the *Gladiator* of the Borghese collection. The bas-reliefs were found on a tomb at Pompeii,* one of which we engrave.

GLASS-PAINTING. The art of Glass-Painting is practised under three systems, which may be distinguished as the *mosaic method*; the *enamel method*; and a method compounded of these two, or the *mosaic-enamel method*. There is yet another mode of ornamenting glass, which consists in applying pigments mixed with copal varnish. But this is of a perishable nature, and should not be regarded as true glass-painting, which is only perfected by the aid of fire, and is as durable as the glass itself. Most true glass-paintings are formed by combining the two processes of enamelling and staining, since, although it would not be possible to execute a glass-painting by staining the glass merely, yet it can be entirely formed of painted glass. By the *mosaic method*, each colour of the design must be represented by a separate piece of glass, except yellow, brown, and black; these colours are applied upon white glass, and for shadows. In the *enamel method*, coloured glass is not used, the picture being painted upon white-glass with enamel fragments. The *mosaic-enamel method* consists of a combination of the two other processes; white and coloured glass, as well as every variety of enamel colour, being employed in it.†

GLAZING is that part of the practice of oil-painting which consists in the application of an extremely thin layer of colour over another, for the purpose of modifying its tone. The pigments employed are generally transparent, although, in

* The combats of the *GLADIATORS*, although their costume could but little correspond to the Greek sense of Art, gave occupation at least to subordinate artists who painted walls and adorned sepulchral monuments. We may assume that such gladiatorial combats, hewn out on tombs or embossed on grave-lamps, sometimes supplied the place of actual combats; and instead of the full honour for the dead were meant to furnish the deceased with a semblance thereof. Vide MULLER'S *Ancient Art and its Remains*.

† The details of these various processes would far exceed our limits; we must refer the reader for further information to the works of GESSERT: *The Art of Painting in Glass, or Glass-staining*, translated from the German *VEIEL: L'Art de la peinture sur Verre, et de la Viterie par feu.*

some instances, such as in the representation of clouds, dust, smoke, &c., opaque pigments are admissible when mixed in minute quantities with a large proportion of oil. By *GLAZING*, the painter can produce certain effects, such as transparency and mellowness, impossible with the aid of solid pigments alone, the intention being to give a natural and agreeable harmony and mellowness to the execution of a picture such as would be produced by a coloured varnish. The colour employed in *GLAZING* should be of a darker tint than the solid pigment over which it is laid. *GLAZING* formed a very important part in the practice of the Venetian school, and in those derived from it. Those who paint *alla prima* can produce the desired effect without glazing.*

GLUE, COLLE FORTE, (Fr.) This substance is prepared from the skin and tendinous parts of animals, preserved in a dry state in cakes. Dissolved in a proper proportion of water it yields a jelly-like mass, called *Size*, which is employed as a vehicle in distemper-painting.

GLUTEN. In wax-painting, the name given to the compound of wax, elemi resin or copal with the essential oil of spike or lavender with which the pigments are mixed.

GOAT. This animal is used in Christian Art as an emblem of Lust, and consequently employed by the old artists to express that detestable vice. Like similar emblems, it is usually placed under seats, as a mark of dishonour and abhorrence.

GOLD. This metal, which in purity and firmness surpasses all others, is employed both in the plastic arts, and to a limited extent in painting. The most varied and beautiful objects extant are the vessels used in religious services; and as it was most properly employed in the sacred vessels and sanctuary of the Old Temple, so the chalices and tabernacles of the New dispensation, and the shrines of the saints have been moulded of this precious metal; and in Ecclesiastical ornament of all kinds, with its multiplied fibres, and mingled with silk and purple, it enriches the sacerdotal vestments and the hangings of the altar.

GOLD signifies purity, dignity, wisdom, and glory, and it is used in painting for the *Nimbi* which surround the heads of the saints, and it frequently forms the ground on which sacred subjects are painted, the better to express the majesty of the mystery depicted. It is a proper emblem of brightness and glory.†

GONFANON. A small flag attached to the pole of a lance. "It differs from a banner in this respect, that instead of being square and fastened to a tongsure bar, the *GONFANON*, though of the same figure, was fixed in a frame made to turn like a modern ship's vane, with two or three streamers or tails. The object of the *Gonfanon* was principally to render great people more conspicuous to their followers and to terrify the horses of their adversaries."‡

GORGONEION, GORGONEIA. Masks in relief representing the Gorgon's or Medusa's head; one of the grotesque representations of forms of terror which occupied a considerable rank in the plastic Art of the Greeks. The filling up of a regularly circumscribed space was a law in Relief. The Mask was nearly the same in raised work that the Herma was in regard to the round statue. Here also it was an architectonic purpose—the fixing of a countenance on a surface—that gave its origin to this form. Of this description was the *GORGONEION* fastened on walls and shields. They also fixed masks of Dionysus in this way on walls, and in this cycle



of gods, from which the mask system chiefly emanated, they knew how to produce a regular oval form by suitable treatment of the hair and all kinds of ornaments.

* See MRS. MERRIFIELD'S *Ancient Practice of Oil-Painting*, &c.

† See PUGIN'S *Glossary of Ecclesiastical Ornament and Costume*.

‡ Sir H. Nicolas. *AILETTES* were sometimes called *GONFANONS*.

ORIGINAL DESIGNS FOR FURNITURE,
AFTER ANCIENT MODELS.

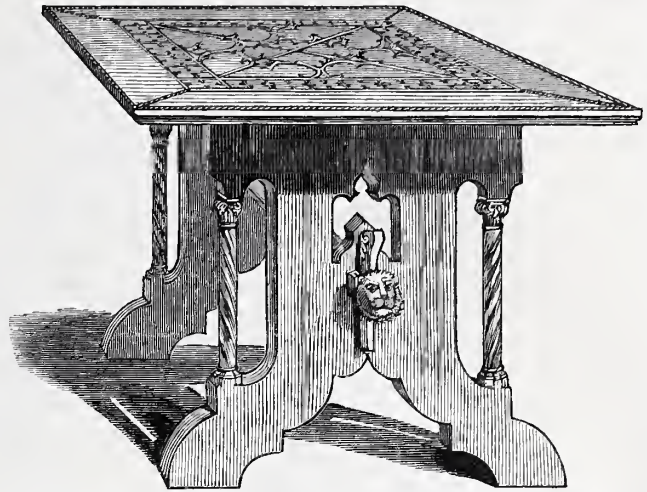
BY PROFESSOR CARL HEIDELOFF.

We have the pleasure of submitting to our readers the first of a series of designs, which have been made expressly for our Journal, by the eminent artist whose work on the Decorations of the Middle Ages is so well-known and appreciated by all persons of taste. The style he has adopted for this series, is that of the period with which he is so very conversant, and the beauties and peculiarities of which he has so largely illustrated and descanted upon, in his elaborate and beautiful book. It would not be easy to adopt any other style which would insure the same amount of geometrical precision, combined with well-defined form, and simple grandeur of contour. There is a solidity and a character of decision about each, which are well adapted to articles of the kind, and which they ought always to exhibit. At the same time it cannot fail to be observed, that they will bear a due amount of enrichment; that enrichment consisting not unfrequently of the most florid and elaborate tracery or foliage; for it is the peculiar excellence of the style adopted by Professor Heideloff, in all the articles

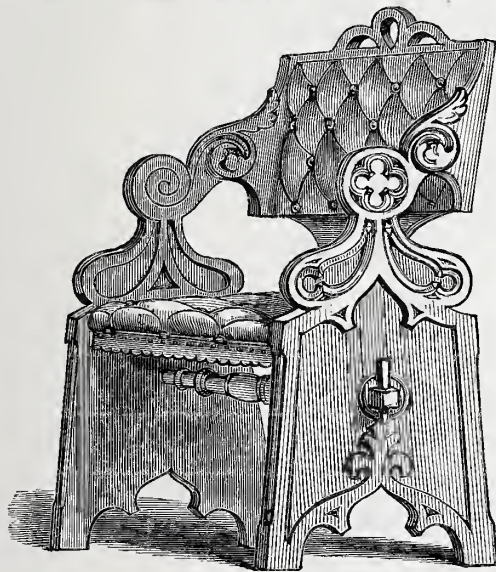
characteristic features of the style, combined with that flow of line which aids their beauty, as well as conduces to the comfort of their use.

We consider that we do good service to our manufacturers of furniture, by bringing before their notice these very excellent designs; and we point to the chair which commences our series, as to an article as perfect as could be wished in the style of mediæval gothic—a style which embraces the utmost variety of form and enrichment. The abundance of ornamental detail that characterises the generality of buildings erected in the middle ages, fully attests the great fancy of the designers of these days; while the vigour and beauty with which the enrichments so lavishly bestowed upon them are executed, attest their powers as workmen. We cannot examine our cathedrals at home or abroad, without abundant examples meeting our eye of ornamental detail executed with a fancy, taste, and feeling, which are rarely paralleled in modern times.

all who may seek their assistance. It is no uncommon occurrence, to ask the co-operation



of several artists over a single work, and to obtain it readily, each contributing that portion with



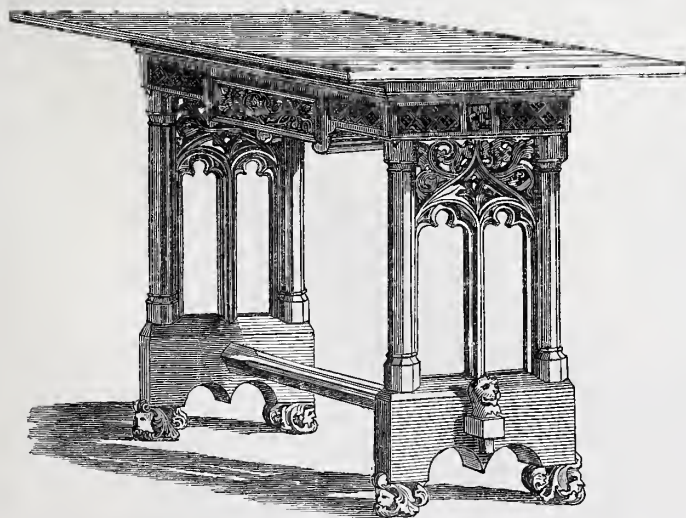
The mediæval artist would appear to have been well grounded in the first principles of Art, and to have executed with great certainty and precision his design; to have conceived boldly, and fabricated vigorously, that which it was his business to execute. In the carved woodwork of our churches how often are we delighted by the power with which the ornaments are struck out of the solid wood, with a certainty and boldness of hand, evidencing strong thought, but frequently little labour! There was no pettiness in work of this kind: and we often find modern copies fail, from the timidity with which they are executed, and which is at once visible to the eye used to contemplate the work of the ancient wood-carver. Coarse and rude as these



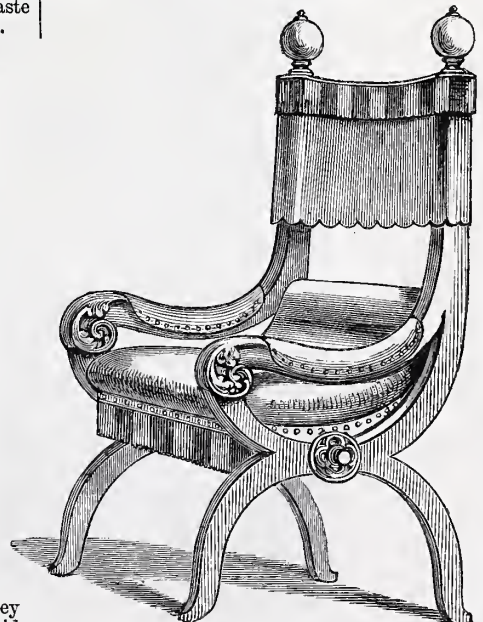
which our present page exhibits, that it allows of the graces of the curved and foliated forms, as well as of those severer lines which belong to architectural design. The tables in particular exhibit these characteristics;

old works seem, the bold power they display, and the ability with which their general grandeur of effect is preserved, insure them the respect of all true professors of artistic taste who know how to value these characteristics.

the character of which he is most familiar, yet the whole appearing in perfect harmony.



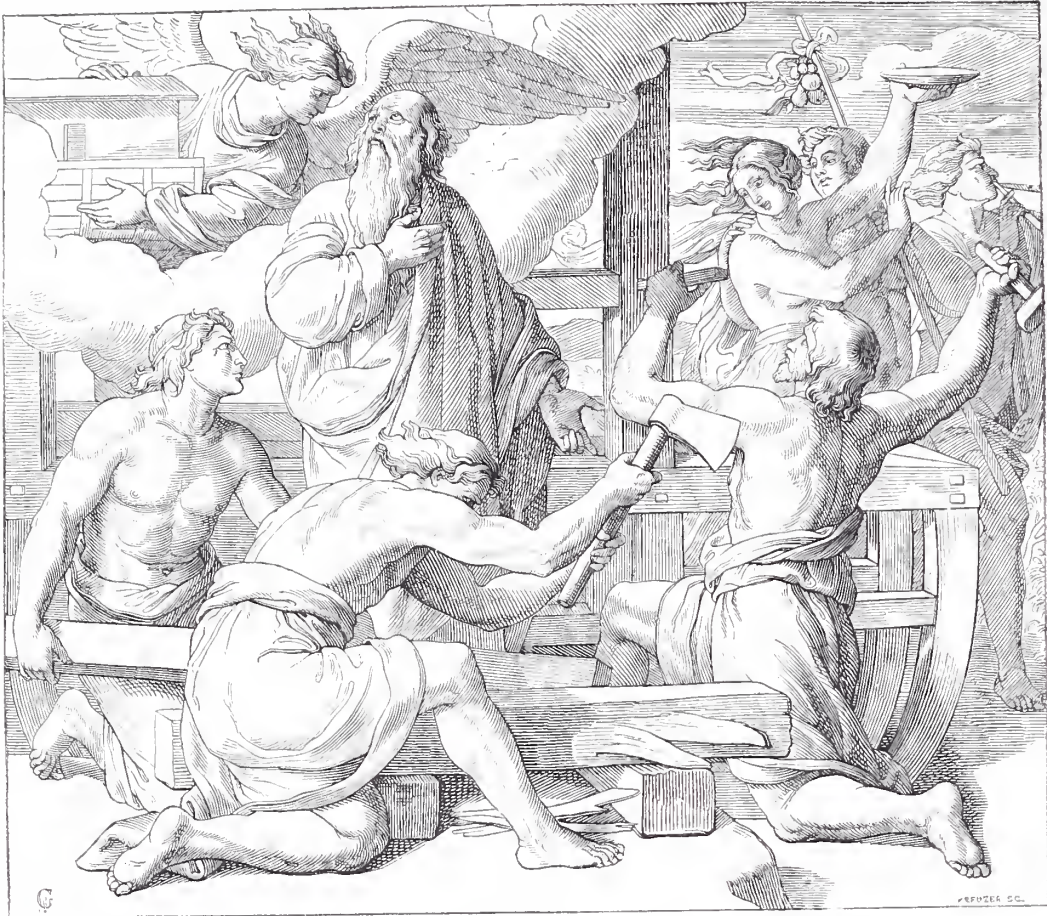
It cannot be questioned that great advantages are to be had by the continental workman in the ease with which good designs may be obtained for them, from artists of acknowledged taste and ability, who hold high rank in their various schools. We have often found occasion to remark upon the ease with which they may be approached by all who require their aid. There is no feeling crosses their mind of a de-



the chairs displaying a greater freedom from rigid squareness, but still preserving the

grading kind at any such application; they are willing to be sought, and willing to aid

EXAMPLES OF GERMAN ARTISTS.



THE BUILDING OF THE ARK. G. JÄGER. Genesis, ch. vi., ver. 14



NOAH'S SACRIFICE. G. JÄGER. Genesis, ch. viii., ver. 20.

EXAMPLES OF GERMAN ARTISTS.



MELCHIZEDECH BLESSING ABRAHAM. A. STRAHUBER. Genesis, ch. xiv., ver. 18 & 19.



THE BURIAL OF JACOB. G. JÄGER. Genesis, ch. 50 ver. 13.

ART-WORKMANSHIP IN THE MIDDLE AGES.

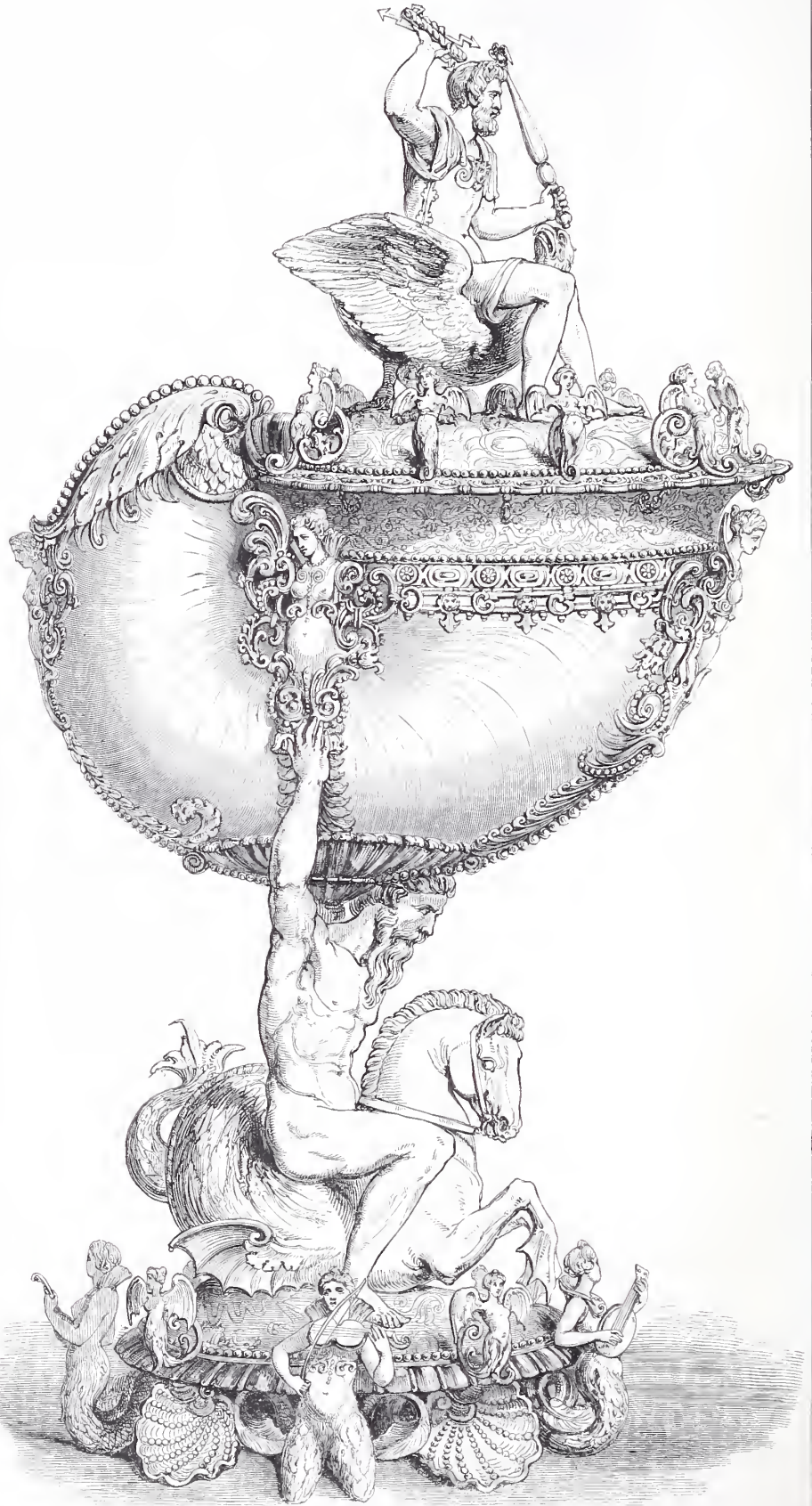
THE gathering of much that was rare and curious within the walls of the Society of Arts, in the Adelphi, during the Exhibition of Ancient and Mediæval Art, in 1849, led to the publication by Messrs. CUNDALL & ADDEY, of a carefully selected series of "Choice Examples of Art-Workmanship," in upwards of sixty specimens of the antiques there exhibited. We select for our pages two illustrations from this work in accordance with our custom of noticing books of this class, which appeal not only to the man of taste, or those who indulge in *livres de luxe*, but are worthy studies for the Art-manufacturer of the present day, as well as fair illustrations of the ability of his forerunners.

This volume is very beautifully "got up" externally as well as internally; a characteristic cover having been designed after the manner of an ancient Venetian volume also exhibited at the Society of Arts. The contents of the book are exceedingly varied, comprising works of Roman and Etruscan Art, and ranging through the mediæval era until the close of the seventeenth century. Among the most curious of the illustrations may be noticed the Auldjo Vase, and that belonging to Sir J. Bolleau, and the enamelled crozier of the Bishop of Laon. As fine examples of the labora-

tion of the middle ages, we may notice Cellini's Nautilus Cup, belonging to her Majesty, here engraved; the Clare Hall poison-cup; the Hanaps of the time of Charles I.

As a pictorial record of an exhibition which attracted a great share of attention at the time when it was brought before the public, it is a really valuable work; but it has higher claims, inasmuch as it vindicates the character of the Art-manufacturers of by-gone days, and shows how very much taste and ability they frequently possessed.

To say, as we do, that this volume is a worthy record of this gathering of ancient Art is to award it high praise, inasmuch as the rooms of the Society at that time exhibited some of the choicest and most costly examples which were to be found in public or private collections. Our specimens will however attest to our favourable opinion, and the work itself will appeal to all who know how to value accuracy of delineation when combined with beauty of execution. The beauty of the Nautilus Cup is especially entitled to admiration.



ART IN CONTINENTAL STATES.

International Copyright in Prints.—Our correspondents at Berlin and other parts of Northern Germany are informed that the treaty between England and any foreign power, does not *ipso facto* confer a copyright upon the native of either country, until the title of the book or print has been registered in the capital,—in London, at Stationers' Hall, Ludgate Hill, on payment of 1s., and, we believe, a copy must be deposited. The protection given by the International Copyright then commences in England, and the foreigner is placed, for the purposes of the law, on a footing with the Englishman. The question of originality, or piracy, must be litigated, if necessary, in the English courts of law or equity.

MUNICH.—The artists and artisans of Munich have made a present to King Louis of Bavaria, as a lasting sign of their gratitude and acknowledgment of his merits in the cultivation of the fine and industrial Arts. The present of the artists is an *Album*, twenty-six inches broad, twenty inches long, and seven and a half inches thick; it is bound in dark red velvet, and decorated with clasps, ornaments, and bassi reliefs, in gilded bronze, in the gothic style of the 15th century. In the middle of the cover is a large medallion, encircled with brilliants, and filled with a basso rilievo, representing the king surrounded by his artists, and speaking to them: "I live in your works;" (the answer of the king to the deputation of artists after his abdication.) In the corners are four medallions, the bassi reliefs of which represent the architects with their models, the sculptors and bronze-founders with the "Bavaria," the historical-painters executing a fresco-work, and the landscape and genre-painters painting from nature. About the middle medallion are placed the arms of the king, of the four divisions of Bavaria, and of the artists, with the dedication, executed in enamel, and surrounded by rich leaves. The interior contains a collection of one hundred and seventy-seven drawings, water-colours and oil-paintings, executed by artists in Munich, Dresden, Berlin, Dusseldorf, Stuttgart, &c., so that the *Album*, indeed, appears as a present of all the German artists. The compositions of Kaulbach, Schnorr, Creling, Zerwegen, Schwind, are particularly fine; Zerwegen represents the festival of the inauguration of the Bavaria, with all its characteristic arrangements; Schnorr, the activity of the German artists in Rome; Kaulbach, the king as protector of the fine Arts; Schwind, the gnomes in the royal foundry, at the foot of the "Bavaria." Indeed, you may say, it is a unique work, the beauty of which is unequalled. This *Album* lies upon a press, beautifully executed; it was designed by Zerwegen, one of our painters, in the gothic style of the 15th century, and made and presented to the king by our mechanic-society. It is a splendid work, with many compartments, richly ornamented with arms, brass and iron-work, and figures of wood, formed nearly like a high altar.

WEIMAR.—There are to be seen many of your countrymen, conducted by veneration for Goethe and Schiller, seeking for all the places where the heroes of our literature worked for their immortality. There is the house of Goethe with his writing-room, and his artistical and scientific collections,—the house of Schiller, with the mute lyre over the door; the dwellings of Herder, Wieland, &c., with many other things. Here, too, are the graves with their mortal remains. You also find here another remembrance of them, in the proofs of veneration and gratitude executed by the Fine Arts. Near the town-church you see the bronze statue of Herder, after the model of L. Schaller, cast by F. Miller, in Munich; a figure of the greatest simplicity, truth, and feeling, expressing the device of this honoured man—"Light, love, life!" This statue was erected the 24th of August, 1850. In the palace of the Grand-duke are four rooms, dedicated to the four heroes of poetry,—Goethe, Schiller, Wieland, and Herder, and ornamented with frescoes taken from their poetical works. The Goethe and Schiller rooms, painted by B. Neher, have been finished for a long time; likewise the room with the representations of Wieland's "Oberon," beautiful landscapes by Preller. At last the Herder saloon has been executed by G. Fäger; the frescoes in this room are placed above, in the manner of a large frieze, round about the walls,—for the middle of each you see an allegory referring to a particular direction or subject of Herder's poetry. On the first wall sits Minerva, peaceably turning her lance, as the

genius of Greece, and near her Harpocrates is waving above the lotus-flower, the representative of Egypt. On the second wall you see a young woman sitting on the banks of a river, and looking at the waves as if she were listening to a tale murmured by them; this is the myth; and near her is kneeling another woman, veiled as a nun, with a lily and a book, with a cross in her hands; this is the legend. The third group represents Poetry and History, two wonderful female figures, the former of which is winged and soaring up to the clouds, while the second rests her hand firmly on the earth, to which her eye is directed. On the fourth wall are painted two figures, which represent the essential powers of the writing of Herder, —theology and humanity. Besides these figures, each wall contains two representations in relation to them. The first wall shows Henoeh Idris receiving from a swan the pen of Paradise, one of the most ancient legends of the orient; on the other side, Homer, surrounded by peasants, hunters, warriors, legislators, poets, and artists, to whom he shows their heaven and their deities. The second wall appertains to the legend and the myth; in it you see two paintings, the former of which is a beautiful representation of an old Christian legend, of a painter sleeping before his easel, fatigued and exhausted with the trouble he has taken to find the idea of our Lady amongst the statues and busts of the ancients. Now, when he no longer endeavours, she appears to him, and dreaming, he discovers what watching he had in vain sought after. On the other side you see the holy Columba leaving Scotland for the north of Germany, to propagate the Christian religion; accompanied by twelve companions, the cross and the gospel in his hands, he receives the benediction of the Abbot Comogallus, and Christ as a boy, with a banner, moves before the ship, which is conducting him to the German coast. On the third wall is represented the Cid, before him the ambassadors of the Moors, with rich presents, weapons, and horses, but the loyal vassal refusing all their reverences directs them to the king, who is sitting on his throne, surrounded by his sons and the grandes of the empire. The second painting shows the hoary hero in his last moment of life, when St. Peter approaches, opening heaven to him. The two paintings relative to theology and humanity, are the transfiguration of Christ and the parable of the merciful Samaritan. All these paintings are taken from the poetical works of Herder.

LEIPZIG.—I now address myself to the maternal readers of your Journal. If, ladies, you desire a German book for your little children, pleasant to read, easy to understand, and illustrated with valuable and graceful drawings, I recommend you "Alte und neue Kinderlieder, Fabeln, Sprüche und Räthsel," Leipzig, printed by Gustav Maier. You will find there little songs, fables, sentences and riddles, with representations by Kaulbach, Neureuther, Pöcci, Richter, Schwind, and other renowned artists of Munich; full of humour, truth, and beauty. A second book for children I recommend you is the "Deutsche fugend kalender," Leipzig, printed by O. Wigand. Besides songs you will find there tales and legends, and very fine and beautiful drawings by artists of Dresden. The third book of this sort is, "Das kind von der Wiege bis zur Schule," with drawings by Z. F. Schneider, and songs by W. Hey, printed by F. & J. Perthes, in Gotha. The object of this pretty book is to represent the life of a child from its birth till its school-days, represented by three little children and their parents, in eighteen plates, in which you see represented a number of daily family events, which compose the felicity of childhood. The drawings are full of tenderness and feeling, and seem to be a picture of the artist's own happiness.

BERLIN.—By command of the king's majesty, Mr. Pfeuffer, first engraver of the royal mint, has finished a prize-medal for industrial Arts, from a drawing made by Cornelius. The obverse exhibits the portrait of King Frederick William the Fourth, of Prussia, surrounded by four allegorical figures representing masonry, mining, spinning, and navigation. These groups are divided from each other by four wreaths consisting of laurel, olive, vine, and oak leaves. The reverse exhibits Vulcan, the master of forging and working, by whose side is a bee-hive, the symbol of industry; opposite to him stands Minerva, holding a rudder, the symbol of government; between the two gods *Fortuna-victrix* descends with flowing hair, holding palm-branches and a cornucopia in her hands. The inscription:—"Für Verdienst um die Gewerbe," (For merit in behalf of Industry.)

DUSSELDORF.—A simple seated figure of M. Weyhe, the founder and conservator, for many years, of the beautiful gardens of this city, has been recently placed to his memory by his many

friends. The statue is executed in the grit stone obtained from the Heilbronn quarries.

PARIS.—M. Alexander Fragonard, the eminent painter and sculptor, died here in November last. He was a pupil of David. As a sculptor, his greatest work is the frontispiece of the old Chamber of Deputies; and as a painter, he executed several fine pieces, among which is a ceiling in the Louvre, representing Tasso reading his "Jerusalem."

During our recent visit to Paris we saw lying on the ground, in the front of the Hôtel de Ville, a number of statues which had been recently brought from the *ateliers* of the respective sculptors, and which are intended to decorate a part of that edifice now undergoing alteration, where they will be erected without delay. The figures represent Condorcet, Lavoisier, Gros, Voltaire, D'Alembert, Buffon, Paré, Passin de Harlay, Monge, Lafayette, Monthion, Colbert, Catinat, Molière, Boileau, and De Thou. From their inclined position, and being partially covered with cloths which no one was allowed to remove, we could form no correct idea of the character of the works.

LIEGE.—The noble palace of the Prince Bishop, so attractive a feature in this picturesque town, is undergoing some changes to fit it for the occasional residence of royalty. A liberal grant has been awarded to M. Delsaux, the architect, who is reconstructing one side of the quadrangle, and adding a *façade* in the style which characterises the interior, and which promises to be an exceedingly picturesque addition to its time-honoured walls.

AMERICA.—We have previously narrated the hopes entertained of the recovery of Powers's statue of Calhoun; we have the pleasure of recording their fulfilment. After lying for three months under water, it has been again recovered, and has been found to have sustained but little injury. We quote the New York *Literary World* for details:—"The statue had been driven by the action of the sea some fifty feet from the place where it was originally found,—and, with the sand which had filled the box, weighed some five tons when it was brought to the surface. The only injury which can be discovered is a fracture on the right arm of the figure. A portion of that arm is gone; but it is not a prominent part of the statue, being partially veiled by drapery, and can be readily repaired without at all detracting from the beauty of the work. The delicate portions of the sculpture are quite uninjured, and the gilt letters on the scroll are still perfect. There is no discoloration, such as was apprehended might take place from the action of salt water on the iron fastenings of the case."

DUSSELDORF.—Among other artists whose *ateliers* we visited during our recent tour through Germany, was that of Professor Mücke, of the Dusseldorf Academy, so well known in this country by the engraving from his picture of "St. Catherine," and the author of the series of designs representing the "Cardinal Virtues," of which the first appears in our present number. Professor Mücke has for some years conducted with great success a private studio in drawing and painting for young artists, male and female; each sex having of course its separate apartment with appropriate casts, costumes, and every other object suitable for study; these too in great profusion and of the best class: in fact we never saw an artist's studio better supplied. The students have also free access to the lectures on anatomy delivered by the Professor at the academy, and many other advantages which his high position there enables him to offer to them. His plan with his pupils is for them to work in the *atelier* the whole, or portions of the day, as it suits them; and he visits them once during the day to correct their work and to give them instruction. The monthly fee for this is only two pounds sterling, if the pupil speak German, and three pounds if not conversant with that language, as more time in the latter case is necessarily occupied in the teaching. Herr Mücke lives in a large and pleasant house, where he receives a few resident pupils, and being a "family man," is the better enabled to study the comforts of those who may form a part of his home circle. We feel exceeding pleasure in giving this information, of which it is not improbable some of our English friends may be disposed to avail themselves; any such, seeking an artistic education in Germany, cannot do better than in applying for it from the hands of Professor Mücke, who, independent of his professional talents, is an exceedingly well informed, agreeable, and gentlemanly person.

OBITUARY.

MR. C. J. HULLMANDEL.

CHARLES Joseph Hullmandel was born in Queen Street, May Fair, on the 15th of June, 1789. His father was a celebrated German musician and composer, and his mother a Madlle. du Cazan, of a noble French family, and niece to the Receiver General of France. They enjoyed for a long period an estate on the banks of the Seine, which they quitted in order to come and reside in England.

We are in a great measure indebted to the enthusiasm and researches of Mr. Hullmandel for the present high character of lithography in this country. He commenced in 1818 in Great Marlborough Street, with a few lithographic presses for experiments on the then new art; and printed his own drawings made from paintings and sketches during a residence of many years on the continent of Europe. His success attracted the attention of a great number of amateurs and artists, who besought him to initiate them into the method of drawing on stone, and to print their drawings. So numerous were the requests made to him that he determined to open a lithographic establishment and to devote his time and study entirely to lithography; in order to commence at the basis, he placed himself as a pupil under the eminent Professor Faraday, for the purpose of becoming thoroughly acquainted with chemistry, to assist him in the study of his new profession, to which he applied himself with all the energy of a gifted mind. The first great improvement he made was the application of a graduated tint printed over a black and white impression, showing the highlights, and giving it the appearance of a print on tinted paper, and the lights added with permanent white; this process gave a prodigious impulse to the art, and attracted the attention of eminent artists to it, which led to the production of those splendid folio works by Stanfield, Harding, Nash, Roberts, Haghe, &c. His next application of lithography was to printing in colours by means of various stones, which he succeeded in perfecting seventeen years since, by producing a plate fac-simile of paintings in the interior of an Egyptian tomb, published by Messrs. Longmans of Paternoster Row. During all this time his mind and experiments were directed to the means of being able to print from drawings made on stone with a brush and liquid ink; after many years of laborious experiments, he solved the problem, and procured a patent for it, which he called "Lithotint." Several works have been produced in this new process by Cattermole, Harding, Hulme, and others, among the most important of which are "Cattermole's Portfolio," and the "Baronial Halls," edited by S. C. Hall, F.S.A. Mr. Hullmandel's next improvement was introducing and printing drawings on stone with the stump, much in the same way as drawings are made with black lead pencil and the stump; many splendid works have been done by these means; in fact he was the only scientific lithographer in this country, and every improvement in the art has emanated from him. His ever active and ingenious mind was not entirely engrossed by researches in his profession, but was often devoted to improvements and facilities in manufactures; he invented and patented a means of putting on and multiplying patterns on rollers, for calico-printing by machinery; also a beautiful process of producing patterns of all kinds of coloured marbles on earthenware, extraordinary specimens of which have been executed by Messrs. Copland, of Old Bond Street. Not only here, where commerce is chiefly the object of all our labours and manufactures, but in France his merits were distinguished by gold medals from that great appreciator of talent and genius, the King Louis Philippe, for his meritorious and precious discovery of lithotint, the last and finishing stroke to the art of lithography. The King had promised a reward for this hitherto unattainable art. Mr. Hullmandel presented his discovery, received the reward, and has practised it ever since with less profit than his ingenuity and known talent have merited. The last duties to his memory were paid by his friends, on the 21st November, at the Highgate Cemetery, with deep regret for the loss of a friend, at once a man of genius and strict integrity. The establishment in Great Marlborough Street, is carried on by his friend and partner, Mr. Walton, who has conducted the business for many years, and is thoroughly acquainted with all Mr. Hullmandel's peculiar preparations and manipulations of lithography in all its branches. The death of Mr. Hullmandel took place in the middle of November last.

MR. JAMES THOMSON.

THIS artist was born at Mitford, in Northumberland; he was the fourth son of the Rev. James Thomson, M.A., of Nunriding Hall, afterwards rector of Ormesby, Yorkshire, and Anna, daughter of the Rev. Isaac Nelson, Vicar of Mitford. He evinced at an early age considerable talent for drawing, and at the suggestion of Lady Anna Hudson, daughter of the Marquis of Townsend, and Sir John Trevelyan, old friends of the family, he was articled to Mr. McKenzie, an engraver, residing in Margaret Street, Cavendish Square. He embarked for London at Shields, and, incredible as it may seem in these days, his passage occupied nine weeks, and as nothing in the interval had been heard of the vessel, his family believed him to have been lost. He spoke of the period of studentship, which he passed under Mr. Mackenzie, as seven years of slavery, and when the term was completed, not feeling satisfied with Mr. Mackenzie's style of engraving, he placed himself under Mr. Carden, in whose atelier he worked more than two years, after which he received commissions on his own account. He married Miss Lloyd, of Rhayader, Radnorshire, by whom he has left two daughters, one of whom, Anne, has become the wife of our distinguished young painter, Frederick Goodall; the other, Eliza, resides at home with her widowed mother. He died of pulmonary consumption, at his residence, 97, Albany Street, at the age of sixty-one, having been confined to his bed for six weeks, and having suffered previously a protracted illness which he endured with resignation. He lived universally respected, and died regretted by a large circle of friends.

Of the numerous and admirable works of this artist, we may mention a few well known to the public; a plate after Sir Thomas Lawrence, the "Three Nieces of the Duke of Wellington;" "Lodge's Portrait Gallery;" "An Equestrian Portrait of Her Majesty, attended by Lord Melbourne, the Marquis of Conyngham," &c., after Grant; the "Muscum Townley Marbles;" the "Bishop of London," after Richmond; "Prince Albert," after Sir W. C. Ross, &c.

The works in progress at the time of his decease were portraits of the late King of the French, and of the Queen, on which he had worked two months, and which will be shortly published by Mr. Mitchell, of Bond Street; a portrait of the Hon. H. Goulbourn, M.P., and a back view of the Greek Slave, a companion to that already published.

ILLUSTRATED BIBLE.*

A VERY brief consideration of the respective tones of the different schools of Europe suffices to show which is best qualified to illustrate the Holy Scriptures. Everything that has hitherto been done shows the extreme difficulty of departing in anywise from those accepted forms which have prevailed from the youth to the maturity, and thence to the decay, of the Italian schools, and which have been revived by the German schools of our own day. In the French school the Euripidean *mises en scene*, imitative of David, have in the present day become less than dramatic: they are simply theatrical,—a quality utterly out of the pale of sacred effect. We have undoubtedly advanced our sculpture by going back to Pericles and his *protégés*; and the Germans protest that by going back to the Giotteschi, and their immediate successors, they have advanced their school. It was the opinion of Taddeo Gaddi that the art of the Italian schools had attained its climacteric, and was then, in his day, in a state of decline. If so, the modern idea has not been carried sufficiently far back; and if this be truth, what a host of men have lived and laboured in vain. The greatest efforts that have been made in the illustration of the Scriptures are in Old Testament subjects, the Sixtine works of Michael Angelo; and in the narrative of the New Testament,—the Apostle histories of Raffaele; and since that period, the compositions of Cornelius, for the Campo Santo at Berlin, approach most closely the spirit of the inspired writings. But Cornelius is not, we observe, among the illustrators of this Bible; and we should regret to see, how admirable soever they may be, anything merely deduced from the Bible of Raffaele. In all beautiful art there is no diversity of religion; yet Martin Luther would be the last man in the world to wish to see the Prophets and

* Die Bibel oder die heilige Schrift des alten und neuen Testaments nach der Deutschen Uebersetzung des Dr. Martin Luther. Mit Holzschnitten nach Originalzeichnungen von G. Jäger, J. Schnorr, E. Steinle, A. Strähuber, Ch. Veit, &c. Stuttgart und München.

Evangelists of his translation impersonated with modern-bound books and Psalters, examples of which are not wanting in the works of those to whom no man would impute an insufficient knowledge of archaeology. Thus, with all the beauties of modern religious art, there are mixed up with examples of the most triumphant success, incongruities which a simple-minded reader of the Bible cannot refer to the text. In going back to the times of the cloistered painters of Florence, the modern school has been incorruptibly faithful,—even inasmuch as, like their prototypes, to impersonate the Creator; and the defence and justification of this is, that whereas God made man in his own image, it is an authority for man representing the Deity according to his own type. But we are referring to generalities in the manner of illustration preserved by the Continental schools, without being able here to discuss them at length. For the works of these illustrations we must look to Munich and Frankfort. The works of Schnorr, and with him those of Jäger and Strähuber, are memorable in the palaces at Munich. Jäger is the director of the school at Leipzig; Veit and Steinle reside at Frankfort. The works of all these men are well known in England; and when we remember the stupendous works that are in progress in Germany, it is sufficient to account for the limited number of the illustrators.

The number of these illustrations distributed throughout the Old and New Testaments is very great; and from this we have made a lengthened selection for publication in the *Art-Journal*,—the best, we believe, of the series. Many of them are perfect gems of composition, and will serve admirably to show the present state and feeling of German religious art.

ART IN THE PROVINCES.

EDINBURGH.—THE SCOTT MONUMENT.—This ornament to the Scottish metropolis is about to be surrounded with terrace walls, in the same character of design as that adopted for the monument itself; and as the ground descends suddenly from Prince's Street, a flight of steps will lead from the terrace at the back of the monument to the gardens below, which are to be further ornamented with a fountain, &c.

Sir John Watson Gordon, the president of the Royal Scottish Academy, was entertained at a public dinner, on the 13th December, at the Waterloo Rooms, Edinburgh. A large and distinguished assembly of literary and scientific men, artists, civic functionaries, and others, met to do honour to the guest of the evening. The chair was occupied by Professor Wilson, who, in proposing the health of the visitor, paid a just compliment to his intellectual and moral faculties. The entertainment will long be remembered with feelings of pleasure by those who were present at it.

DURHAM.—The dormitory attached to the ancient monastic foundations at Durham is about to be substantially repaired and converted into a library and museum. The sum of 1500*l.* has hitherto been devoted to this purpose, and the bishop has added 500*l.*, and the chapter 1000*l.* more, to assist in its effectual completion. This is a good and noble resuscitation of an antique edifice.

LIVERPOOL ACADEMY.—The following sales have taken place since our last report:—"The First Lesson," John Macdonald; "A grey day on the Greta," Sidney Percy; "View at Hampstead," Mrs. W. Oliver; "Aqueduct crossing the River Aire at Shipley, Yorkshire," J. C. Bentley; "Shipwreck, Isle of Man," E. Duncan; "Flower Piece," Mrs. W. Duffield; "View of Broadwater, Sussex," Copley Fielding; "Grouse," W. Davis; "Woodman, Sunset," W. Havell; "West Mill, Ware, Herts," Mrs. C. Jayue; "Byland Abbey, Yorkshire," Copley Fielding; "Lake Scene," A. Hunt; "Cwm Eigan Moor, Caernarvonshire," J. W. Oakes; "Shrewsbury, from the Severn," W. G. Herdman; "Reflection," J. C. Rowland; "Cockley Beck," Mrs. Lindsay Aspland; "View from Langdale Head," Lindsay Aspland; "The Pass of the Valley of the Briers, Switzerland," H. C. Selous; "Scene in the Valley of Montjore," F. H. Henshaw; "Jessie and Colin," from Crabbe's Tales, Miss S. Setchel; "Port of Como," W. Parrott; "A Kentish Farm," G. A. Williams; "Il Reposo," A. J. Woolmer; "Brig entering Port," John Callow; "Coast of Yorkshire," A. Clint; "The Organ Boy," E. C. Williams; "Outskirts of an English Village," J. Clayton Bentley; "Port de l'Elcuse, Valley of the Rhone," F. H. Henshaw; "The River Dulyu, Caernarvonshire," J. W. Oakes; "Mountain Stream," A. Vickers. The amount of sales considerably exceeds two thousand pounds. The

exhibition is now open, as usual, to the industrious classes, at a reduced rate of admission.

SHEFFIELD.—The seventh annual report of the Sheffield School of Design has reached us; it contains an account of the proceedings at the annual meeting held in October last, when Earl Fitzwilliam presided, and distributed the prizes to the successful candidates. We learn from the report that two scholarships have been founded for pupils on condition that they devote four entire days in the week to the study of Art in the school; one scholarship for 20*l.*, to be held for two years, and the other for 12*l.*, (which, by the liberality of Lord Fitzwilliam, has been since increased to 20*l.*) to be held for one year. In addition to these scholarships, there is the Mayor's Prize of 10 guineas, founded by T. R. Barker, Esq. It is mentioned as a gratifying instance of the practical utility of the school-education that, during the past year, three of the advanced pupils have obtained situations in manufactories at salaries of upwards of 100*l.* per annum. A special class, twice a week, for females has been formed, the average attendance on which has been upwards of fifty, many of whom have made great progress. The Mayor's Prize for the year was awarded to Henry Archer, silversmith, for a design for a salver, illustrated from "Thomson's Seasons." Sixteen prizes were also awarded for modelling, drawing, &c.

LIVERPOOL.—The annual meeting of the Liverpool Art-Union was held during the past month, when Mr. J. R. Isaac, the Honorary Secretary, stated, in reading the report, that the subscriptions amounted to 884*l.*, being an increase of subscribers over the preceding year of 250, and of 580 over the year 1848. Notwithstanding this advance, however, it was justly remarked, that "842 subscribers in this wealthy and enlightened community, is a very poor return, and totally unworthy a town consisting of 400,000 inhabitants, which should take as high a position in the Arts and Sciences as it does in commerce." Out of the amount subscribed, upwards of 400*l.* has been set apart for the purpose of prizes, as follows:—One of 50*l.*, one of 40*l.*, one of 30*l.*, two of 25*l.*, two of 20*l.*, three of 15*l.*, eight of 10*l.*, and the first drawer entitled to a prize of 5*l.*; and 25 statuettes, making in all 43 prizes. The subject of the statuette is Lady Godiva, executed by Mr. Macbride of Liverpool, and reproduced by Messrs. Copeland, in statuary porcelain, and will doubtless prove worthy the acceptance of those who are fortunate enough to become entitled to a copy.

THOUGHTS AND SUGGESTIONS ON THE EXHIBITION OF 1851.

ALLOTMENT OF SPACE.

It appears after an elaborate digest of the aggregate claims for space made by the various Local Committees of the United Kingdom, that the gross demands are as follows:—

For floor and counter space 417,000 superficial feet, while the amount available to meet them, vast as the resources of the building are, number but 217,000; thus showing an excess of claim beyond the means of acknowledgment to the extent of 210,000 feet.

The total of the respective claims of the different Local Committees having been ascertained, a space such as the Executive considers a fair proportion in reference to their comparative requirements and the importance of the branches of manufacture to be represented, has been placed at the *absolute disposal* of each Committee, to be allotted in such a ratio amongst the several claimants, as the extent of the returns and the merit of the expected works may warrant. Copies of the separate claims forwarded by the Local Secretaries have been received by them with a request for an amended return, to meet the reduction in the aggregate amount at the disposal of the Committee he represents, to be sent back by the 10th December as vouchers for the space to which the intending exhibitors will be finally and fully entitled.

In some degree to meet the disappointment which might ensue from a curtailment of the claims originally preferred, the Executive having by alterations in some of the details of the building, a large surplus "wall or hanging space," a portion of this is placed at the service of the Local Committees, where it can be made available; and as upright cases or shelves not exceeding two feet deep will be permitted to be fitted against it, it will in the generality of instances, be very readily adopted.

The gross number of persons intending to exhibit is 8200, and as a convincing proof of the awakened cognisance of the advantages such a publicity as the Exposition promises, it has occurred

in many cases, where at first there had been a difficulty in arousing an interest in the scheme sufficient to induce a claim, that now the amount of space is subject to reduction, the greatest anxiety prevails to secure the whole demand, and much disappointment evidenced at the probability of a reduction being necessary.

Now it follows as an inevitable consequence that as these "vouchers" had to be returned to the Executive by the 10th December, the space allowed by the Local Committees must, as regards the majority, if not the whole, of the applications, have been made in reference to the respective amounts claimed, and not to the merit of the productions to which it was to be applied.

However unsatisfactory this position may be, still it is one at present perhaps unavoidable, and its consideration may suggest means to remedy an evil otherwise of threatening aspect. If no other obstacle presented itself to an immediate specific, the very fact of the preparatory state in which the mass of articles intended for exhibition is at present in, is alone an insurmountable difficulty. We referred to this in a previous number of the *Art-Journal*, when pleading for an enlargement of time for the reception of articles, the necessity for which it now appears the Executive has become alive to; but there are other influences which will continue to render this state permanent, and these result from the peculiar nature of the proposed adjudication which is now vested in the hands of those whose position and relation alike render its exercise repugnant.

We would refer to the concluding paragraph of an official document respecting limitation of space, in proof of the position to which we direct attention. It announces, that "exhibitors must be prepared to submit to a strict exercise of judgment on the part of the Local Committees, so as to reduce the total demands for space to the amount that the building will furnish." This involves a very necessary and urgent duty; we will therefore just examine into the chances of its fulfilment. The staff of the Local Committees, is generally if not exclusively, composed of manufacturers and influential inhabitants of the districts in which they are formed, and it will be felt an irksome and ungrateful task to sit in judgment upon the productions of their rivals and neighbours. The risk of being charged with partiality or prejudice, the repugnance to exercise a discretion which would be exclusive as to many articles, upon the merits of which the producers may be very sanguine, and in the execution of which they may have been at considerable expense, will render such an exercise of the judicial functions from such a jury an utter nullity. This is a position that must and will arise; and as the claims for space are so far beyond the capabilities of the building, and as the commissioners require the exercise of such a judicial fiat, to ensure the preference of admission to articles of meritorious execution, the necessity for its due and critical performance is of pressing moment.

We feel assured that this requirement will not be efficiently discharged by the Local Committees, and it is unreasonable to expect it would. The importance of the faithful exercise of such a salutary discretion as to the works which shall be allowed exhibitive honours, is as imperative as it is onerous, and the commissioners seem in theory fully alive to its urgency.

Few, if any, of those who have claimed space, will be brought to believe that their productions do not merit its award; and least of all will they be induced to submit to such a judgment, upon the verdict of those who, even if superior in taste, are still at the same time their competitors in trade.

This objection will operate with peculiar force amongst the Provincial Local Committees, especially with those acting in districts, where one particular branch forms its staple and engrossing trade, and whose members consequently, will find their personal interests inimical to the discharge of such a duty as the reciprocal examination of their respective productions involves.

It is rumoured that to conciliate the more formidable opposition which the enactment of this duty would arouse, that only the *smaller manufacturers* are to be subject to its exercise; but we hesitate to believe that such an arbitrary and insidious proceeding can be seriously recommended, and therefore pass it by without further comment.

But even supposing the Local Committees were prepared to exercise faithfully and fearlessly the injunctions laid upon them, the present embryo state of the bulk of the articles to be adjudged, effectually bars such a procedure. Again, in many districts, not only are there no finished works for the inspection of the committees, but even where advanced progress is made towards completion, the articles are being produced with the greatest secrecy, lest unfair advantage be taken of the peculiar quality of any invention or design, should it be divulged.

Therefore the reliance placed by the commissioners on these "vouchers," viz., that they will be considered as tantamount to the committees "*unqualified approbation of the articles*," is altogether deceptive; we had almost written voluntarily so; for it would be an easy task to ascertain from the backward condition of preparatory labour alone, that no such guarantee could be given.

Thus the proper order of things has been somewhat reversed; instead of examining the proposed exhibit articles first, and determining the allotment of space by the talent evidenced in their production, the space is apportioned first and the justice of its grant is referred to future determination.

Still it was necessary to ascertain the probable amount of accommodation that might be acquired, so that commensurate provision should be afforded; and for this purpose, as far as these proceedings have progressed, they are absolutely necessary and essentially sufficient, and it is but in *insisting they shall convey a meaning utterly beyond their recognition* that the chief error consists. We were but doing on the 10th of December what was originally required to be furnished by the 10th of May, according to a decision of Her Majesty's Commissioners, "That the first point to be ascertained is the probable number of exhibitors and the space that will be required for the articles they may send;" and the 10th of May was the time fixed for this return to be made, and we have before referred to the causes which rendered its abandonment inevitable.

The risk and probable mischief now to be feared consists in thrusting forward the final development of the scheme too prematurely. If it were considered necessary in the first proposition, that the returns for space should be sent in *ten months* before the date for receiving the works for exhibition, to allow due time for their completion and examination prior to being forwarded, in what is the requirement so altered, that less than *three months* is now deemed ample. It is sufficiently known that operations have not been progressing during this time to the extent that renders such a change warrantable, and we have enlarged upon the causes which led to such a result in our last number.

It is useless to conceal the fact, that as far as certain and positive knowledge extends, we are just now in the position we were expected and required to be on the 10th of May; that is, we are just able to ascertain the amount of space claimed; but the question as to whether that space has been deservedly allotted is one for future solution. The Local Committees have acted upon the exact principle which has guided the decision of the Commissioners themselves, as we gather from the following extract from their official report:—

"Upon the averages, furnished by the whole united kingdom, and obtained by dividing the total amount of space apportioned to each section by the number of exhibitors in that section; the Commissioners, as a general rule, have allotted to each Local Committee an amount of space in each section, in proportion to the number of exhibitors which have been returned by each committee."

Now this system has been precisely followed with the respective individual claims allowed by committees, and we see not under the present aspect of affairs, that it could be otherwise. The committees hope and trust that the space they have allotted will be creditably filled, but the issue remains a matter of mere expectancy.

We admit and lament the difficulty which this position presents; but it should be met, and if possible, overcome; and this can only be effected by judicious consideration and concession.

We now draw attention to a circular in reference to this matter, which has recently emanated from the Executive Committee:—

"ON EXTENSION OF TIME FOR RECEIVING CERTAIN CLASSES OF GOODS.—Numerous suggestions have been made to the Executive Committee, pointing out that it would be a serious detriment to certain classes of goods if they were to be exposed to light, moisture of the atmosphere, &c., at an earlier period than is absolutely necessary, and requesting permission to deposit such particular goods in the building at a later period than the 25th of February.

"The Executive Committee do not feel they would be justified in submitting to Her Majesty's Commissioners the advisability of altering their decision as to the time of receiving the goods; but they are prepared to undertake the responsibility on themselves of considering a limited extension of time according to circumstances. Those exhibitors who shall have caused the space allotted to them in the building to be completely fitted up with the necessary Shelves, Cases, &c., before Thursday, the 20th of February, so that nothing remains to be done, but simply to bring in the goods and deposit them in their proper places and receptacles, will thereby acquire a title to have requests for extension of time examined. Exhibitors who have obtained a Certificate from an appointed officer that their spaces and stalls are quite complete by the 20th of February, will then be required to give some satisfactory guarantee to the Executive Committee, that they are prepared to bring in their goods at the order of the Executive Committee, and such requests for extension

of time will then be duly considered and dealt with on their merits. By order of the Executive Committee,

"M. DIGBY WYATT, Secretary."

This document is far too vague and indefinite, and only proves that the Executive has not met the "numerous suggestions" alluded to with that consideration, which their important bearing upon the commercial interests of this country, and the final success of the scheme to which they refer, so imperatively demanded.

The urgency with respect to an extension of time is based on other grounds, as we have fully demonstrated, besides the "detriment to certain classes of goods from exposure to light, &c.," and it is wilful blindness to overlook the peril to English manufacture generally, which must result from a persistence in a stipulation, made in the first preparatory outline of a plan, whose details have been successively abandoned, or modified as they successively proved impracticable or objectionable. This determination of the Executive is most capricious and ill-judged; instead of cordially acknowledging the value of suggestions, which, if at all conversant with the actual working state of the movement beyond the boundaries of Palace Yard, it must know to be vitally essential, it grudgingly yields just sufficient notice to afford acknowledgment of the justice of their demand, and then so ineffectually and unsatisfactorily decides the means by which the difficulty is to be obviated, as to form only a certain prelude to future objections and renewed revisions.

In not submitting this point, one certainly as important as any that has hitherto arisen, to the deliberation of the Royal Commission, *the Executive has incurred a heavy and ungracious responsibility*. One of the most objectionable features in this document is its extreme vagueness and indecision; it appears that the intending exhibitor is, first to fill up his allotted space, then to give a satisfactory guarantee that he will bring the "goods at the order of the Executive Committee," and then, request for extension of time will be "duly considered and dealt with."

The declaration that Exhibitors are to cause their spaces to be completely fitted up with "the necessary shelves, cases, &c.," will give rise to much serious enquiry, as to the extent of its meaning. It was distinctly understood, that all ordinary fittings would be erected at the expense of the Commissioners, and the only cost to which Exhibitors were to be subject on this account, was for special erections, such as "glass cases, frames and stands of peculiar construction." Some immediate explanation of this paragraph will be needed by every Committee in the kingdom.

We believe there are insurmountable hindrances to the alteration of the time for opening the Exhibition; still we see no necessity for implicit adherence to the time named for the reception of the Exhibitors' works; this has already been fully commented on, and it will be necessary that a general concession be made in this particular, and we would suggest the following plan: that the time be enlarged for receiving articles from the 1st to the 31st of March, as we then advocated, and official notice given that *the works intended for exhibition must be ready for the inspection of the Local Committees, or parties deputed for the purpose, by the 1st of March*, either completed, or in such a state of progress as will enable them to exercise a judgment upon their qualifications and merits. Not only will the works be then sufficiently far advanced for examination, but the time for their public exhibition will be so near, that manufacturers will no longer hesitate to submit them to the scrutiny of the Local Committees through any fear of injury from the exposure.

Still, as a more satisfactory course, and one likely to meet a more general and prompt concurrence, we would advise the Commissioners to adhere to their first decision referring to this important and delicate matter, which is as follows:—

"Before a final determination be adopted in respect to the selection of objects to be transmitted, the Commissioners hope to be enabled to depute one or two well-qualified persons to visit the several districts from which articles of the same general character are likely to be supplied; and enter into personal communication with each of the Local Committees, for the purpose of giving them information on any point on which they may be enabled to afford it; and for the purpose also of enabling the Commissioners to judge from the collective reports of the persons employed by them, in what manner the power of selection and rejection reserved to the Commissioners can be ultimately exercised most consistently with justice to all parties, and with the advantageous application of the space for the purpose of exhibition, which they will have at their command."

And we are fully assured that this proposal must eventually be carried out, if the duties it enjoins are to be efficiently and cordially rendered. B.

THE "MOORE" RAFFAELLE.

UNDER this title, in sundry obscure periodical pages, it has been announced that an "unparalleled gem" of Art was rescued from the contempt of the assembled dilettanti in Messrs. Christie & Manson's auction rooms last spring. Were such a discovery rare amid disinterred wonders, it would excite intense interest among all admirers of Raffaele's divine genius. However, these "affairs" happening frequently, we are enabled to foretell the date of their occurrence as surely as the re-appearance of a comet, the return of the cholera, or the outbreak of a French Revolution. For some years past we have so regularly heard of Raffaeles and Correggios being "brought to light" from holes and corners unknown—that we must be permitted to express more than "doubts" when the trump of fame heralds another miracle.

Soon after the ex-king of Bavaria gave the enormous sum of 7000*l.* for an authentic portrait painted by Raffaele, presumed to be his own likeness, another portrait appeared in the possession of a travelling dealer. A pamphlet of course was published to prove its pedigree beyond dispute; it was engraved on a good scale by Vlamynck, and the picture modestly valued at 5000*l.* It would be superfluous to ask into what collection this brilliant gem has been received. Another Raffaele was said to have been sold by *mistake* among rejected pictures belonging to the Duke of Devonshire. The late Mr. W. Lake was spoken of as the super-intelligent connoisseur who bought it, also at Messrs. Christie's, and who refused to restore it to its late noble owner for some 3000*l.* or 4000*l.* Where is this picture at the present moment? An impudent dealer named Morris some time ago threatened us with an action at law for exposing in our pages the falsehood of the Duke of Sutherland having in vain offered 6000*l.* for the possession of a daub the dealer chose to baptise with the name of the same great master, Raffaele. Only last year the pages of the newspapers announced daily a picture representing St. Jerome, and stated to be by Raffaele, which has since passed into obscurity—not finding a purchaser for 7000 guineas only. We omit all reference to the Raffaeles and Correggios continually discovered by Italian picture dealers. One fortunate trader in Rome has actually announced two Correggios consecutively; one of them we regret to say has found a place in London in a good collection, now forming by a gentleman of rank and fortune, at the sacrifice of a large sum of money; when the other has been disposed of, a third will be very sure to make its appearance.

We have now to do with the vaunted Raffaele of Mr. Morris Moore, which is henceforward to be called the "Moore-Raffaele!" The picture in question was formerly in the possession of Mr. Du Roveray, and was sold at a sale of his works of Art, under the name of Andrea Mantegna, for somewhere about 80*l.* Mr. Morris Moore, however, makes it out to be a Raffaele, "the wish" being of course "father to the thought;" and if he can only succeed in persuading some wealthy "connoisseur"—a Peer or a sugar-baker, no matter which—that the Divine master actually made it, he will have put his 80*l.* to good interest: inasmuch as it would be "cheap" at 4000*l.* He has already taken a vast deal of trouble in the matter—in making public his discovery—for which he ought to be well paid! He must however lose no time in arranging the affair with some one; for the season approaches, and it is more than likely that, before its close, another Raffaele will "turn up."

Apropos of picture dealers and their customers. One of the latter class very recently called at the abode of an eminent dealer and expressed a wish to fill a panel in his mansion with a fine—Raffaele; stating the exact size and naming the style of subject he wished it to be. On recovering from his astonishment the dealer coolly replied, "Sir, if you can wait a month for the picture you wish to have, I think I shall be able to suit you!" No wonder that Raffaeles should be discovered, when purchasers of this order are to be met with. Yet the success of such traffickers in meeting dupes must be rare; we hear of the Raffaeles, but seldom of their sales for sums of money, amounting to fortunes. The Titian Venus, so long exhibited in Pall Mall, incessantly advertised for some years at the price of a shilling for admission, and offered to be sold for 5000*l.*, is now in the back-room of a pawnbroker at Knightsbridge, pledged for a pitiful amount.

These facts are, unhappily, disreputable enough; but they are not the first we have been compelled to report, and we suspect they will not be the last, notwithstanding all we have written.

BLOCK-PRINTING IN COLOURS.

It is now nearly five years since we gave in the columns of the *Art-Journal* a specimen of the art of printing in colours by means of wood and metal blocks, in imitation of paintings, with a short description of the process by which the result is produced. The printers in the instance referred to were Messrs. Gregory, Collins, & Reynolds, who some time afterwards relinquished their business in favour of Mr. George C. Leighton, of the firm of Leighton Brothers, of 19, Lamb's Conduit Street, a young artist, who has devoted much time and labour to effect improvements in the art. That he has accomplished his object with no little success the subjoined print after the picture by Sir E. Landseer, produced entirely by block-printing, is undoubted evidence.*

The purpose of Mr. Leighton has been not merely to give an idea of the original picture, but to make his work as closely as possible a *fac-simile* of the latter, and the labour necessary to effect this may be readily conceived when we hear that as many as *sixteen blocks* (and consequently sixteen different "printings,") were used to complete the subject; the whole of which must be perfectly drawn on each block before engraved. Every block then receives a transparent tint over the part where such a tint is required, and the process is thus carried on till all the colours have been laid on, and the desired depth of tone is acquired. The greatest care is necessary in selecting such tints as will, by combination, produce the proper colours and effects. Thus the art of multiplying paintings by a mechanical process, when once "set up," to speak technically, is little else than ordinary careful letter-press printing, by which thousands of copies may be produced.

Our space will not permit us to go into a history of this Art, which dates back as far as 1457; and has been carried on, with various degrees of success, up to the present time.

In 1846, Mr. Reynolds, of the firm mentioned at the commencement of this notice, brought the art to a still higher position than it had ever before attained. Mr. Reynolds is, we understand, now applying it with great skill and success to pottery-ware, in the establishment of Messrs. Minton, at Stoke-upon-Trent.

It is right we should remark that the print after Landseer, here introduced, has been executed by Mr. Leighton expressly for us. On our visits to the press-room while the work was in progress, we of course had an opportunity of seeing the various processes in operation, from the earliest stages to the finished plate. We shall not be expected to go into the detail of this part of the matter, and reveal those secrets of the process by which the inventor hopes to receive the reward of his ingenuity and labour; we can only state that numberless difficulties present themselves during the process of printing which require much skill and care to overcome, yet these very difficulties lead of themselves to improvements in the attempt to surmount them. The process adopted by Mr. Leighton is almost the reverse of that which has been used with considerable success by Mr. Baxter in his "oil-colour printing," the latter having merely to colour a finished engraving on steel or copper, by means of wood-blocks; thus the effect is at once seen in each stage of the work, while the other cannot see what he is producing till all is finished. The difficulty of thus working in the dark, as it were, must be apparent, and it requires a good knowledge of colour and effect to overcome.

We have been pleased to find that the improvements introduced by Mr. Leighton are likely to be well-appreciated by those publishers who are accustomed to get up illustrated works either as books or separate subjects. He is at present engaged on a number of engravings from the drawings of various artists of repute, for Messrs. Cundall and Addey, and Messrs. Rowney & Co. Some of these we saw completed, greatly to our satisfaction; they consist of landscapes, figure and cattle-subjects, &c., excellent imitations of the originals. Various presses were also at work in the execution of lithographic and chromo-lithographic printing for illuminated book-covers, music-sheets, and indeed in every description of block and stone-printing. A school for the instruction of pupils in lithography, which is superintended by his brother, Mr. C. B. Leighton, an artist of considerable talent in portraiture, is also attached to the establishment.

* It may be well to mention that the picture of which we here give a copy, was formerly the property of Mr. Vernon (although not one of his collection selected by the Trustees of the National Gallery) and that it was lent to us by Mr. Vernon for the purpose to which it is here applied. The same picture was engraved as one of the embellishments of the "Waverley Novels."



MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—On the evening of the 10th of December, being the eighty-second anniversary of the foundation of the Royal Academy; a meeting was held in the large room of that institution, for the election of officers for the ensuing year, and for the distribution of prizes to the students. As it was the first appearance of Sir Charles L. Eastlake in the president's chair, an unusual number of the members and associates were present to support him. Having already expressed our high gratification at the election of the new president to the office he is so eminently qualified to fill, it is unnecessary for us to recur to the subject; it will be sufficient to say that in the short address he delivered to the students on this occasion, he manifested the deep interest he took in their welfare and progress especially, and in the success of British Art generally. He alluded to the time when he was as one of themselves, frequenting the old rooms of Somerset House, and contending with all the difficulties and disappointments that must, at some time or other, be felt, even by the most assiduous, in the path to artistic reputation; and, if such be the lot of the diligent, what can they expect who neglect half the opportunities afforded them for improvement, or mispend the time which ought to be employed in close and energetic study? A few observations were then made on his predecessor in the chair, the late Sir Martin A. Shee, referring to his great and varied talents as a painter and a poet, and to his judicious and kind deportment to the students, in whom he always endeavoured to inculcate the principles of sound morality and the manners of gentlemen. A high compliment was also paid to the late keeper, Mr. G. Jones, R.A., whose resignation of his office was an event which the students must deplore, from his watchful attention to all their requirements, and his habitual affability; a sentiment which the students then present most cordially responded to. The President, before the delivery of the medals, expressed to the students the cordial approbation of himself and the other members of the Academy on the attention, good conduct, and very satisfactory progress they had evinced during the past session; which had determined the members to give an additional silver medal in the respective classes of Drawings from the Life, Painting, Models from Antiques, and Drawings from the Antique. The medals were thus distributed:—To Mr. Edmund Eagles, for the best study in the life-school; this young artist has on former occasions received two prizes; to Mr. George Wells, for the best copy of Vandyke's Virgin and Child, from the Dulwich Gallery, and to Mr. J. Drummond, for the second best copy of the same subject; to Mr. G. Smith, for the best drawing from the life, and to Mr. F. Clark, for the second best; to Mr. R. A. Wilson, for the best model from the life; to Mr. H. Cumings, for the best architectural drawing, the subject being the river-front of Greenwich Hospital, and to Mr. John Robinson for the next best; to Mr. G. E. Tuson and Mr. R. B. Martineau, for the two best drawings from the antique; and to Mr. W. Hale, and Mr. E. G. Papworth, for the two best models from the antique.

The general assembly afterwards proceeded to appoint officers for the ensuing year, when Sir Charles Lock Eastlake was unanimously re-elected President.

Council—New List: Philip Hardwick, David Roberts, Charles Barry, and Alfred Edward Chalon, Esqrs.

Old List: Richard Westmacott, jun., Daniel Maclise, William Frederick Witherington, and Solomon Alexander Hart, Esqrs.

Visitors in the Life Academy—New List: William Mulready, Daniel Maclise, Charles Robert Leslie, and Thomas Webster, Esqrs.

Old List: Abraham Cooper, John Rogers Herbert, Patrick M'Dowell, William Frederick Witherington, and Richard Westmacott, jun., Esqrs.

Visitors in the School of Painting—New List: Charles Robert Leslie, John Rogers Herbert,

Solomon Alexander Hart, Daniel Maclise, and William Frederick Witherington, Esqrs.
Old List: William Mulready, Esq., Sir Charles Lock Eastlake, George Jones, and Thomas Webster, Esqrs.

Auditors—William Mulready, Esq., Sir Charles Westmacott (re-elected), and Charles Barry, Esq.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The last season has been to this society the most successful they have ever yet had. The number of visitors to the gallery exceeded by two thousand that of the most favourable of preceding seasons—and the sales were proportionably extensive, leaving no very considerable portion of the catalogue unsold. At the late meetings of the society no elections took place.

THE NEW WATER COLOUR SOCIETY.—At a late meeting of this society Mr. Cormack was declared elected an associate. The class of subject in which this artist excels, is architecture. This is the only election which has taken place here since the last announcements. The late accessions to the society will undoubtedly be valuable in sustaining the freshness and simple nature which prominently distinguishes the works of the New Water Colour Society.

THE SOCIETY OF BRITISH ARTISTS.—This Society with a praiseworthy desire to assist students, reopened their school this season, but the attendance was so limited that it was not worth while to keep it open. We think the Society cannot have made their intention sufficiently known, otherwise it is probable that there would have been a considerable attendance, for the arrangements at Suffolk Street, both for the antique and the life, were admirable, when the school was first opened. The last season, as well with respect to sales as visitors, was an improvement on the preceding.

THE NATIONAL INSTITUTION.—Recent elections have declared Mr. C. Marshall, Mr. Talfourd, and Miss Gillies, as exhibiting members of this Society. There are, we believe, numerous other candidates for admission, and, from what we learn of the preparations for the coming season, we doubt not that the next exhibition will be even superior to the last, excellent as it was.

THE PICTURES IN THE NEW HOUSES OF PARLIAMENT.—Having occasion during the past month to visit the New Houses of Parliament, we had an opportunity of seeing, in the rooms where they are temporarily placed, the four pictures purchased in 1847 by the royal commission from the exhibition in Westminster Hall. Here, it will be remembered, were "The Burial of Harold," by F. R. Pickersgill, A.R.A.; "Alfred exciting the Saxons to prevent the Landing of the Danes," by G. F. Watts; "Richard Cœur de Lion forgiving the Archer who wounded him;" and "The Battle of St. Vincent," by W. A. Knell. We had not seen these works since they were before the public: this lapse of time, combined with the different light and position in which they now hang, gave them an altogether new appearance in our eyes; each fully bearing out the judgment and discrimination that caused them to be selected. They are, indeed, pictures of which the country has good reason to be proud; and we assert this with a full knowledge of what the continental schools have recently produced, and are now producing. In vigorous composition, beauty and power of colouring, and even in drawing, where our native artists are said to be so deficient, these works will bear the most favourable comparison with the best of any modern nation. It is most desirable that some plan should be adopted for permitting the hosts of foreigners who are expected in London during the approaching season to inspect them, as examples of what English artists can accomplish when opportunity puts them on their mettle.

OF PANORAMIC AND DIORAMIC EXHIBITIONS, it is said that no fewer than *eighteen* are in preparation for "the season" of the present year; these will be, of course, very varied; and we have no doubt, that the majority of them will be excellent as works of Art. The stimulus to prepare so many arises from the expectation of an "influx of foreigners;" but it is also certain, that this order of amusement has become "fashionable" in England—a good sign of the times; for it would be difficult to devise any "show" at once so agreeable and so instructive.

THE PORTLAND GALLERY, Regent Street, has been converted into a Panorama of Indian Scenes, carrying the spectator through the most interesting parts of that picturesque country. It commences with a general view of Calcutta, as seen from the Auctherlony Monument; thus enabling the spectator to obtain a striking and commanding bird's-eye view of the entire city and its various buildings. From thence the interior of the country is reached, and its various cities, forts, and rock-cut temples are viewed. The sacred city of Benares commences the second series of views, which ends with a representation of the famous Taj Mahal, as seen from the Palace Hall of Audience. The extreme care and finish bestowed upon this panorama, and the general beauty of its effects, are much to be commended. It is the work of Mr. T. C. Dibdin, and does that well-known artist the highest credit. The forest scenes, and the foliage throughout, is most excellently rendered; the effect of moonlight rippling on the waters is also novel and beautiful. The temple of Khundagiri is a picture of the best class, exceedingly picturesque in its character, and admirable in its colour and arrangement. The concluding scene, showing the exquisite tomb known as the Taj Mahal, is an admirably arranged view: indeed, we have never seen a more successful treatment of any panoramic picture. To those who feel an interest in the beautiful land of India, and its picturesque cities and temples, this panorama cannot fail to afford much gratification; but it has claims upon all who love Art, or would enjoy that pictorial instruction which panoramas offer.

LIFE IN INDIA.—A new series of pictures illustrative of a lecture by Mr. Stoeckel, on this attractive subject, are exhibiting at Willis's Rooms. The pictures are displayed in a very large gilt frame; a curtain falling between the exhibition of each to allow of the placing another in its position. They are all remarkably well painted, the animals particularly so. The series gives an excellent idea of "Life in India," and cannot fail to prove generally interesting to those who may have connections there, or who would wish to know how their fellow countrymen fare. The interior of the drawing-room of the planter, and the officer's quarters, are as clever representations of home life, as the tiger hunting and hog hunting scenes are of out-door recreations. The rock temple at Elephanta, the views of Bombay, Lahore, &c., are all capitally painted, and aided by clear and agreeable elucidation, combine to produce a most agreeable evening's amusement and instruction.

☞ **A DIORAMA OF THE HOLY LAND** will shortly be opened, painted by Messrs. Warren, Fahey, and the other artists who were engaged upon the Panorama of the Nile, an exhibition that well earned the popularity it continues to enjoy.

☞ **A PANORAMA** of the "Pilgrim's Progress," exhibiting the various scenes detailed by John Bunyan, in his immortal work, is at present exhibiting with great success at Boston, United States.

Two **NEW PANORAMAS** are in progress at the Gallery of Illustration, Regent Street. One to be termed "England and her Seasons," to comprise a series of illustrations of country life in England during the year. This is to be exhibited in the lower room at the same time as the other panorama is shown, which is to be devoted to the "Life and Achievements of the Duke of Wellington."

MR. PHILLIPS, whose highly interesting panorama of Killarney we noticed when exhibited at Hyde Park Corner, is now exhibiting the same at the Apollonicon Rooms, in St. Martin's Lane, making it the second part of an entertainment descriptive of Irish life and manners.

MR. WYLD, who has been engaged for a considerable time on the construction of an enormous globe, is understood to be now making arrangements to erect it in the centre of Leicester Square, for public exhibition; and it is said to be his intention at its close to present it to the nation.

THE INTERNAL DECORATION of the building for the Exhibition of 1851 has been greatly changed; and our objection to its bad taste seems to have been very generally felt. The *Times* speaks of "the strongly unfavourable

impression which the experiment on a portion of the building produced on nearly all who saw it." The Commissioners went fully into the matter, and the result at which they have arrived has considerably modified the suggestions of Mr. Owen Jones. Red is to be expunged from the roof, and white and blue colours, the most delicate and the best adapted for a crystal palace, are to be substituted. On the upright columns and girders, red is rejected, blue and white being retained, and just sufficient of the yellow to reduce the effect of the whole to a neutral tint. What the appearance of the interior may be, with the colours which the Commissioners have selected, it is not easy at present to say, but at least, their selection is an improvement upon the design of Mr. Owen Jones. We much fear, however, that even in its bettered condition, it will be found a failure; and we regret this the more, inasmuch as it will be scrutinised and criticised by so many continental decorators of all classes, creative and executive, who will see in this another proof that the employment of foreigners, if not wise, was, at least, necessary. The building is rapidly approaching completion; indeed, its progress is astonishing when revisited after a week's absence. The fears expressed in many quarters as to its insecurity have been wisely considered by the Royal Commission, who have spared no trouble or expense to make all secure and safe, by giving additional strength to various parts of the building, and testing its power of endurance in every way.

AMERICAN VISITORS to the Great Exhibition are about to be conveyed to our shores at a very commodious and economical rate. Merchant vessels, which have accommodation for sixty passengers, are to take them the entire journey from America and back, with first-class accommodation while on board, for 20*l.*, allowing them six weeks to remain in England. Another project of a private kind, has been the engagement of a first-rate vessel by one hundred gentlemen, who have subscribed among themselves the sum of 25,000 dollars. (5000*l.*), for its expenses, and who propose visiting London, and making the vessel their home, in which to receive visits, give parties, &c., during their stay among us.

THE BERLIN COMPANY, which had formed for the purpose of transmitting work-people and others cheaply to the Great Exhibition, has been dissolved, owing to the unsettled state of affairs on the Continent. This is one of the evils of those rumours of war which will unquestionably affect injuriously the nations of the world.

FORGERIES OF MEDIEVAL ANTIQUITIES.—We shall shortly be in a position to expose to the collectors of this class of Art and antiquities, some very interesting and singular facts relating to the subject of the above title. At present it would be somewhat premature, but we are fully justified in stating that the practice has been carried on for a considerable time with success—many pseudo unique specimens of known importance and beauty, for which the highest encomiums have been lavished on the supposed artistic workmen of the middle ages, being in truth the handiwork of living artisans. It is a melancholy fact, that when taste and wealth flow into any particular channel, there are never wanting dishonest traders, who seek thence to reap an undue advantage.

THE DEATH OF NELSON.—M. Ernest Slingsener, a distinguished Belgian artist, has, under the recommendation of high authority, painted a picture of this subject, on a canvas twenty three feet wide and eighteen feet high. To ensure the utmost fidelity in the various details, M. Slingsener visited Portsmouth for the express purpose of representing accurately the quarter-deck of H. M. ship *Victory*. Reference has also been made to authentic sources, for the likeness of the hero, and the officers present, as well for the exactitude of costume. The picture was brought to England, and exhibited in the banqueting room at St. James's Palace; where, unfortunately, but few persons had the opportunity of viewing it. It will shortly be placed where the public can have the opportunity of examining it at leisure; and the great talent of the painter will be duly appreciated. As its large size is only adapted to some public building, it is suggested that it would be suitably

placed in Greenwich Hospital. Of this, the greatest event in our naval annals, there is now no representation, and it is proposed to raise the amount for the purchase by subscription, and to place it in the Painted Hall, among the interesting collection of naval subjects which now decorate this national edifice.

ARTIST'S KNIFE.—Messrs. Rowney & Co. have lately introduced a knife for the especial use of artists; it contains two blades of a peculiar form for cutting pencils and scraping up lights, a file for pointing chalks, a spatula for mixing colour, and a small cork-screw for drawing the corks of colour-bottles. It is an ingenious instrument, and one we would recommend as most serviceable to the draughtsman and painter.

THE VASE OF ALABASTER preserved in the Vatican, and believed to be the identical one which contained the ashes of the sons of Germanicus, or, as some think, of the Emperor Augustus, has been unfortunately destroyed by an accident. It was placed on a pedestal near a large window, and during the night a gale of wind burst open the window, and dashed the vase to the ground, shivering it to pieces so minute, that its restoration is said to be hopeless. Remembering the Portland vase in its damaged state, and its admirable restoration, we must confess to a belief that this vase may again be remodelled.

A NEW METHOD OF ENGRAVING plates for printing ferns, sea-weeds, &c., was communicated by Dr. Branson recently to the Literary and Philosophical Society of Sheffield. The mode of operation is, to place a frond of fern, algæ, or similar flat vegetable form, on a thick piece of glass, or polished marble; then softening a piece of gutta percha of proper size, placing it on the leaf and pressing it carefully down, it will receive a sharp and accurate impression from the plant. The gutta percha retained level, and allowed to harden by cooling, is then handed to a brass-caster, who reproduces it in metal, from his moulding-box. This, it will be obvious, is the most delicate and difficult part of the process, but Dr. Branson has had many brass-plates thus produced from sand-casting, which only required a little surface dressing to yield, at once, under the copper-plate printing press, most beautiful as well as faithful impressions of the original leaves: indeed, many of the exhibited specimens of ferns, printed in green colour, and slightly embossed as they must needs be by the printing, were such perfect fac-similes of the natural pattern, that they might easily be taken for it.

DR. SHELTON MACKENZIE, an author of considerable repute, whose successful introduction of the *Art-Novel* into our language, we recorded on its first appearance, as a species of literature well-known in Germany, but a stranger to our own land, has been recently appointed, through the influence of Lord Brougham, to the office of official Assignee to the Court of Bankruptcy, Manchester. It is gratifying to see that the ability of our literary men has of late been recognised by their appointment to official positions. Upon the Continent this constantly occurs; among ourselves, seldom or never. We hope this reproach may speedily pass away from among us.

NOVEL APPLICATION OF POTTERY.—We have inspected some novelties in architectural decoration, consisting of ornamental bricks for pilasters, or arches, and the casings of buildings, for cornices of rooms, or wash-boardings, centre-pieces for ceilings, and many other decorative purposes to which wood carving or stucco has been hitherto applied. The material is Staffordshire clay, and other ingredients, so as to take less fire, and still is harder and more impervious to weather than any clay yet used; and when baked it assumes a vitreous character, and loses its absorbent properties. The bricks and other ornaments are entirely fire-proof; the cornices, &c., may be painted in any colour in imitation of wood-carving, or fastened to walls by screws, or by liquid plaster or cement. It is particularly adapted for shop-fronts, as the pilasters of the fronts may be joined together, and so save the nine inches, which acts of parliament enforce, and which would be gained in windows. We see in this novel and excellent fabric a style of decoration which may produce great changes in the, hitherto,

monotonous character of the exterior of our buildings, which may be, by this means, richly decorated with an ornament that will not be effected by weather. The sharpness and beauty with which any amount of enrichment, however bold or delicate, may be impressed upon the fine clay, is very conducive to the most satisfactory results. For interior cornices, thin tile-like layers are used, of the appearance of ordinary wood, and nearly as light. The patentee is Mr. J. H. Baddeley, and the manufacturers Messrs. Bowers, Challinor and Wolliscroft, of the Tunstall Staffordshire potteries.

THE ART-UNION OF GLASGOW have awarded 50*l.* to Mr. E. M. WARD, A.R.A., for his picture of "James the Second receiving intelligence of the Landing of the Prince of Orange," which was exhibited last year at the Royal Academy. A similar sum was given a few years ago for the picture of "The Fallen Minister" by the Art-Union of Liverpool.

ST. PAUL'S CATHEDRAL.—A negotiation is pending between the chapter of St. Paul's and the city authorities concerning improvements connected with our metropolitan cathedral. The clergy, it is understood, agree to abolish the charge at the door for admission, and will throw open the space in front of the western doors, provided the citizens, on their parts, will improve the approaches to the building. Certainly, the offer seems fair and just, and we hope both parties will agree in a friendly spirit to these resolutions, which cannot fail to improve the aspect of Wren's noble work, and do away with the discredit of fees at its doors.

PERSONS WHO HAVE HOUSES AND ROOMS to let in all parts of London are persuading themselves that a golden harvest is to be gathered in 1851. We presume to advise caution; although no doubt there will be a prodigious influx of strangers into the metropolis, their stay will not be long; the vast majority of foreigners will visit us for little more than a fortnight; most of them will be content with comparatively humble accommodation; they are not used to expensive lodgments, and are seldom guilty of personal extravagance. We believe that although "furnished lodgings" will be let readily; "furnished houses" will not be much sought for. Our foreign readers will require some information from us upon this, to them, very important topic. We shall endeavour to supply it in time.

THE PEBEL MEMORIAL AT LEEDS is to be a bronze statue of the statesman on a marble pedestal, and the artist named for its execution is Mr. Behnes.

THE GRAPHIC SOCIETY.—The Session commenced as usual on the second Tuesday of December. The exhibition we understood to be comparatively weak, but we have little doubt that this is to be attributed to the carliness of the season, and that it will be improved in its progress.

THE HAMPSTEAD CONVERSAZIONE held last month exhibited less attraction than usual. The best contribution we understood to be a portfolio contributed by Mr. Ackerman.

ST. STEPHEN'S, WALBROOK.—The workmen engaged in restoring this church, the first specimen of Wren's genius, have discovered that the columns with their Corinthian capitals, which have been repeatedly whitewashed by previous "renovators," are all of the most beautifully carved stone. These, with the exquisite ornaments of the cupola, are now rapidly emerging from their incrustations; and have attracted the attention of a large number of visitors during the progress of the work.

THE BIRTH-PLACE OF SIR THOMAS LAWRENCE, was Bristol, as we have been informed by a correspondent, who speaks from a communication made to him by that distinguished artist during his lifetime. The city of Bath subsequently nourished his genius. His father was an inn-keeper; and in the market town of Devizes there stands a large posting and commercial house, formerly kept by him. It is known as the Bear Inn, and here the early boyhood of the future President of the Royal Academy was passed; and here he was often presented to the frequenters of the house, or the passing traveller who had been made acquainted with his precocious skill in Art.

REVIEWS.

TIME OF PEACE, AND TIME OF WAR. Engraved by T. L. ATKINSON, from the Pictures by SIR E. LANDSEER, R.A. Published by H. GRAVES & Co., London.

While examining these two fine engravings our thoughts naturally reverted to the long list of subjects which the genius of Landseer has, for years past, consigned to the hands of the engraver; and among the vast number the memory called up, few could we find worthy of comparison with these grand and poetical compositions, in all the qualities which address themselves to the taste as well as to the mind. They are homilies, as instructive as the sermons of divines,—lectures, as eloquent as ever fell from the lips of orators,—poems, as descriptive as man could write; and it is only to be regretted that the imagination which can compass such themes as these should condescend to matters so far below them; for we are fully satisfied that posterity will estimate the genius of this great painter rather by his pictures of "Peace" and "War," than by the multitude of hounds and terriers, and spaniels, however skilfully represented, which he has, from time to time, brought forward. Either of the two pictures taken by itself is worthy of all praise; but either would seem to lose half its value without the companionship of the other; for it is only by contrasting their relative characteristics that the sentiment of each, in all its beautiful meaning, is fairly developed. The simple, quiet, landscape scene entitled "Peace," would be regarded merely as a landscape, and suggest no other idea than a scene of tranquil beauty, in which children, and lambs, and goats, are seeking pasture and repose, without producing one thought of the battle-field and its attendant horrors, of the

"Rider and horse in one red burial blent,"—

if the other were not at hand to show the artist's real intention. And the misery which "War" brings in its train is felt more forcibly by comparison with what is here seen of the blessings of "Peace;" so that when looking at these two pictures, one intently feels the force of the poet's lines—

"War is a game which, were the people wise,
Kings would not play at."

It is scarcely necessary to describe the composition of these works, they must be familiar to so many. "Peace" is enthroned upon a height which overlooks a tranquil sea; the view has evidently been sketched on the Kentish coast; the figures introduced we have already alluded to, but what an eloquent thought is that which makes the lamb to scan the inside of a rusty old mortar, while its companions are nibbling the short grass growing thickly and luxuriantly around it; every passage of the picture is replete with expressive subject. In the "War" are seen two dead troopers lying on the ground entangled with their horses; one of the latter, apparently unwounded, rears his head to its utmost height in the attempt to disengage himself; this part of the animal is brought out in strong relief against dense volumes of smoke. The whole scene lies outside a rural cottage which has been set on fire in the action, and is already partially destroyed by the flames; it is altogether a most powerful and heart-thrilling composition. We may tender to Mr. Atkinson ample praise for his admirable engravings; it would surely be difficult to carry this Art farther; the spirit and boldness of the one, and the delicate finish and repose of the other, are manifested to a degree we have seldom seen surpassed. A school that can produce such works as these is entitled to put forth high claims to be called great.

GLEANINGS, PICTORIAL AND ANTIQUARIAN, ON THE OVERLAND ROUTE. Published by HALL, VIRTUE & Co., London.

This volume, by the author of "Forty Days in the Desert,"—Mr. W. N. Bartlett,—is an agreeable addition to the series of which he has already given us many. We think the title scarcely a fortunate one, inasmuch as the author does not treat of the route further than Malta and its vicinity; in the preface we are told that the work must not be taken for "a formal and complete hand-book to India, but rather an attempt to give correct and graphic pictures of a few prominent objects, either on, or bordering upon it." Malta and Gibraltar, in fact, occupy the largest portion of the volume, and the history and topography of both these places is very fully detailed, and made still clearer by some very admirable engravings on steel, from the author's drawings, which are far removed from the hackneyed and monotonous resemblances of the famous route, which have been multiplied *ad nauseam*. The points of view chosen for all these

drawings are exceedingly happy, and give us a better idea of the rock of Gibraltar, the views from it, and the impregnable character it possesses, than anything with which we are acquainted. The views of the Signal Station, and that of Europa Point, looking across towards Cintra, may be cited in proof of this; the effect is admirable, and positively makes the head dizzy.

The early history of the famous religious military knights of Rhodes and Malta is given with much clearness, and cannot fail to interest any reader, aided as it is by so many plates and cuts, connected with its most spirit-stirring narratives. The view of the street in Rhodes, filled with the antique houses of the knights, is exceedingly interesting, and so is the author's description of it. "So complete is everything," he says, "that one might almost expect the stalwart champions of the extinct order to step forth in mail of proof from their Gothic portals into the street, which once echoed with their iron tread; but though the buildings are as fresh as from yesterday's chisel, the streets are silent as the neighbouring cemeteries. All the vitality of Rhodes was suddenly extinguished by the departure of the knights. Its lofty towers, around which the storm of battle has so often gathered, are silent and tenantless; few and ignoble are the passengers who awaken by their footsteps the echoes of its portals, and you may make the circuit of the walls without encountering a living creature but a lizard."

There are many minor points in these volumes of considerable interest, many rambles to remarkable places; such as the bay in which the apostle Paul landed at Malta, the Moorish towns of Granada and Alhama, the curious Phœnician temples of Hagiar Chem and El Mneidra, &c. The latter is particularly curious, as showing the intimate connection between such structures and the "Druidic" remains of our own and the sister island. They bring forcibly to remembrance the extraordinary remains at Newgrange, in Ireland, or those discovered more recently in the Channel Islands. The apsidal chambers and general irregularity of plan seen in Mr. Bartlett's cut meet with analogous resemblances in those curious structures, which were repeatedly altered and enlarged as new sepulchres were added, and the combination of the temple and tomb made more complete.

The volume altogether is an agreeable Christmas book, adding to our stores of information, and pleasantly illustrating, by pen and pencil, far-off localities that all take interest in knowing.

DARSTELLUNGEN AUS DEN EVANGELIEN. VON FRIEDERICH OVERBECK. Published by A. W. SCHULZEN, Düsseldorf.

This is the continuation of a series of engravings, after drawings by Overbeck, noticed in the last number of this journal. A subject from the first chapter of Luke is entitled, "John is his Name." The moment chosen, is that when Zacharias asks for writing materials:—"And he asked for a writing-table, and wrote, saying, His name is John; and they marvelled all." Zacharias is, therefore, seated writing, and Elizabeth holds the child before him, and the rest of the figures represent the "neighbours and cousins," who rejoiced with Elizabeth. Like the pictures of the old masters, there are in the plate two passages from the life of Elizabeth; the secondary plate describes circumstances attending the birth of John. In "Feed my Sheep," Peter kneels before the Saviour, who confides to him the staff, at the same time pointing to the sheep. The scene is an open landscape of uniform tone, and near these two figures, and approaching them, is "the disciple that Jesus loved." In the plate "Peter denying Christ," there are two distinct passages; in the upper part, we see the Saviour accused before the high priest, and in the lower, the handmaid accusing Peter of having been with Jesus. In the latter composition the figures are assembled round a fire, which affords an effective diversity of light and shade. The servant points to Peter, who turns round in the act of denial, and upon a pillar on the left is seen the cock. The feeling of this picture representing the servants and attendants in the porch contrasts strongly with the grandeur of the other composition, in which the Saviour appears before the high priest having his hands bound behind him. We feel that there is nothing strikingly original in the treatment, but we feel also that the composition is perfect, and the style eloquent and exalted. The figures are admirable in action and expression, and every one assists the interpretation. Another plate represents "The Flight into Egypt," in which also the narrative is continued in two compositions. Nothing in modern Art can be said so successfully to revive the style of the earlier Italian school, as these works of Overbeck.

PORTRAIT OF SIR ROBERT PEEL, BART. Painted by SIR THOMAS LAWRENCE, P.R.A.; Engraved by SAMUEL COUSENS, A.R.A. Published by COLNAGHI & Co., London.

If there be any portraits, excepting this, for which the late Sir Robert Peel actually sate, (a matter concerning which we may have grave doubts,) certainly the artists in all cases failed; for there is no one of the many pictures, purporting to be likenesses, which paint him other than as a coarse man, with coarse features, ungainly form, undignified in character, and unpleasing, to say the least, in expression. All who recollect the great, if not the greatest, statesman of the age, know how very opposite is this description to the reality. It was, indeed, impossible, that with so refined a mind, so benevolent a disposition, and so gentle and gracious a manner,—with the "elements" so well "mixed,"—Sir Robert Peel should have been other than the manly and gentlemanly person Sir Thomas Lawrence has represented him to have been. Lawrence, of all other artists of the age, was the one to have painted Peel; he had the rare faculty of "making the best" of his subject without sacrificing an iota of truth; he was not a flatterer, although he had the happy art of always pleasing a sitter and a sitter's friends. Moreover, when this picture of Sir Robert was produced, both the painter and the statesman were in the vigour of years and the zenith of fame. The sittings took place in the year 1829. It was, no doubt, a labour of love to the artist. Sir Robert had been one of his kindest friends and most liberal patrons; he had furnished many contributions to the Drayton Gallery, and the picture he was to produce he well knew was to be "for all time." We have in this print, consequently, such a work as should form part of the great and good statesman's history, and part, also, of the history of his times; it exhibits him at that period of life when a man who must for ever be in a degree public property, may be most advantageously remembered—as far as outward lineaments go—by the public. It is scarcely necessary to add that a fine picture has been worthily engraved; the name of Mr. Cousens will sufficiently guarantee that. As a work of Art it may be assuredly classed among the most meritorious works of either Art,—Painting or Engraving; as a likeness it is at once striking and agreeable,—and as a becoming memorial of a man whose political adversaries mourned his death as a general calamity, and to whose friends his loss was irreparable, this portrait is of deep interest and of lasting value.

VOLLSTÄNDIGE SAMMLUNG ALLER BAUDENKMALE —MONUMENTE UND ANDERER MERKWÜRDIGKEITEN NÜRNBERG'S. VON J. G. WOLFF MIT BESCHREIBUNG VON DR. FRIEDERICH MAYER; NÜRNBERG, VERLAG VON JOHANN LEONHARD SCHIRAG.

We have more than once expressed surprise that continental artists avail themselves so little of the valuable and picturesque material by which they are surrounded. It is not necessary to graduate in Art to be able to appreciate the sublimities which a mountainous country presents to the eye, but the eye must be educated to distinguish the picturesque amid everyday material, and the hand must be practised fittingly to record it. The class of subject which is so admirably suited to our water-colour school is but little esteemed by our neighbours, and hence it is that they are surprised that so much has been made of certain districts and localities. Nuremberg is a city that has never yet been celebrated in pictures, and there is no other city in Germany so full of moving interest. Every glimpse which we have of the river Pegnitz is replete with striking composition; and nothing is more beautiful than the material in the churches of St. Sebald and St. Laurence—in the decorated courts and interiors of the ancient houses, in the streets with their fullness of quaint gables and overhanging oriental windows, in the citadel, and on the walls with their decayed towers. We have before us a Nuremberg handbook, or guide to the monuments and antiquities of the place, containing, in two volumes, one hundred steel plate engravings. It were fully worth a pilgrimage to Nuremberg were there no other object than to see the Beautiful Fountain and the churches of St. Laurence and St. Sebald; but besides these there are endless associations recalling to us memories of Dürer, Veit Stoss, Adam Kraft, Hans Von Kulmbach, and many other men, the power of whose genius is only to be learnt here. Nuremberg is in everything unlike all the other cities of Germany; its school of Art was peculiar, and its remnants are unique; its history is extraordinary, and the traces of its former splendours have no parallel in any place of similar degree.

NAPOLEON AT FONTAINEBLEAU. Painted by PAUL DE LA ROCHE; Engraved by JULES FRANÇOIS. Published by COLNAGHI & Co., London.

When in Paris in the year 1847, and visiting the distinguished painter, Paul de la Roche, he showed to us a slight pencil sketch, in a small note-book, his first thought for this remarkable picture, which a year afterwards we had the good fortune to see finished in his atelier. The engraving, therefore, is especially interesting to us. It exhibits the Emperor, while closely shut up at Fontainebleau, pondering over the imperative necessity of relinquishing the crown of France, having "reached the topmost height of all his glory," and about to fall—

"Like Lucifer, never to rise again;"

for the attempt, in 1815, to regain the empire was but an exhalation. The painter imagined the Emperor but recently arrived on horseback; having entered his palace without changing his dress or removing his road-soiled riding-boots, he closely shut himself into a small chamber, and there remained pondering until long after the next break of day. The fact that he did so is upon record. The accomplished artist has formed a fine conception of the character of Napoleon; the high soul is obvious, though in the very depths of trouble; there is despondency closely approximating to despair, but self-reliance has not altogether abandoned the great man who was the architect of his own glory. The picture is deeply interesting; it excites sympathy, but it is sympathy without the degradation of pity. Thus, the print will not be unwelcome to those who admire the lofty genius of Napoleon the Great; as a mere portrait of the man it is not without rare value, but it tells a touching story, and reads a sad yet full page in his wonderful history.

THE THREE SPORTING DOGS. Engraved by T. LANDSEER, from the Pictures by SIR E. LANDSEER, R.A. Published by GAMBART & Co., London.

We class these three prints together, though they are separate publications, inasmuch as they are intended to bear each other company, and moreover are the works of the same hands. The first is an exceedingly fine spaniel, at whose feet lies a dead pheasant, in cover; the dog is apparently fatigued, his tongue protrudes as if he were panting for breath, while he looks up in anxious expectation for his master, that he may resign to him the spoil; the work is most true to nature. The second print, intended, we presume, for a centre-piece, shows somewhat less power in the engraving, but is not therefore a less faithful representation of nature. It exhibits a pointer in a turnip-field; the dog has just caught scent, and is standing at the game. The head of the animal is most vigorously drawn, and is full of animation; and its body is most skilfully foreshortened in the act of turning round. The last subject is composed of a retriever holding a woodcock in its mouth; all we need say concerning it is, that it merits all the encomiums we have bestowed upon the others. The whole three are fine works of their class, and will, no doubt, be duly estimated, not only by sportsmen, who are presumed to take especial interest in such representations, but scarcely less so by all admirers of good engraving; for Mr. T. Landseer has laboured, and with much success, to follow closely the models of his brother. The original pictures are, we understand, in the collection of Mr. Wells, of Redleaf.

THE COUNCIL OF THE LEAGUE. Engraved by S. BELLIN, from the picture by J. R. HERBERT, R.A. Published by T. AGNEW, Manchester.

If Mr. Agnew has published this print at his own risk, we fear it will prove an unprofitable speculation, unless it has been largely subscribed for by the gentlemen whose portraits are introduced, and the friends of the cause which they undertook; for we believe the publisher would be most unwilling to venture his reputation as a man of taste and knowledge of the Arts, (as he has frequently proved himself to be by the many engravings of a good class issued from his establishment,) upon a work so utterly unworthy of being perpetuated as Mr. Herbert's picture. We acknowledge the difficulty of grouping together a number of figures without any stirring motive of action to give them interest; but here, to use a homely phrase, they are all "at sixes and sevens," sitting *dos à dos* and *vis à vis* wherever each could find a chair, and presenting a scene as far removed from that unanimity and order, which it is to be supposed prevailed in their councils, as we can conceive anything to be. The

portrait of the principal actor, Mr. Cobden, is a caricature of the honourable member, and the attitude in which he is placed most ungraceful. The picture altogether, as a work of art, is the veriest common-place affair that can be conceived; it seems a pity that so much good and sound work as Mr. Bellin, the engraver, has thrown into it, should be expended on so worthless a subject.

We repeat, that Mr. Agnew has proved himself, on many occasions, to be a man of taste as well as enterprise. As a liberal publisher he has done much to raise and improve the character of his native town. For the "mess" here engraved he is not to be held responsible; the artist ought never to have undertaken a task for which he is totally unfit.

THE HALT. Engraved by H. T. RYALL, from the Picture by W. P. FRITH, A.R.A., and R. ANSELL. Published by GAMBART & Co.

The first fruits of the coming season among the print-publishers are beginning to appear. Messrs. Gambart have already submitted to us several engravings which will shortly be in the hands of the public; the most important of those in size and character is that entitled "The Halt." Several months back, when the picture from which it has been taken was exhibited, we noticed it in terms of high commendation; nor is the engraving less deserving of eulogy. The scene shows a small portion of a road-side inn, at which a sportsman has just alighted from his horse, and given the animal in charge to the ostler, who is holding a pail of water to its mouth, while he is himself pleasantly engaged in discourse with a pretty village girl. Some sporting-dogs are lying about the ground, and a man with a gun on his shoulder, apparently a keeper, is walking away in the distance. This subject is capably engraved in the mixed style of line and mezzotint; the texture of the various objects is rendered with great fidelity, and there is a breadth of effect in the work which gives it a highly luminous character. The heads of the ostler, the girl, and the horse, are really fine, but if the lights were rather more subdued on the forelegs of the latter, it would have been an improvement; at present they have the appearance of white streaks.

FRUIT. Lithographed after Pictures by G. LANCE. Published by GAMBART & Co.

It is scarcely necessary to remind the majority of our readers that Mr. Lance has reached a position as a painter of fruit-pieces in which he has no rival among modern artists, and scarcely, if at all, a superior in the best of the old Dutch painters, who carried their Art as far as it was possible to extend it. Three very clever lithographs, from the pictures of our English fruit-painter, have just been executed: a large one by M. L. Graf, consisting of a noble pine, grapes, a peach, an apple, egg-plums, &c.; the other two, somewhat smaller, by Mr. J. W. Giles; one grouping together black and white grapes, apples, a pear, red currants, a bird's nest and eggs, &c., and the second, a basket which holds grapes and peaches, red and white currants, a cap-sicum, &c. These prints are very accurately coloured after the originals, and are not only excellent examples of the perfection to which lithography itself has been brought, but show how well adapted it is for imitating paintings; indeed, if varnished and framed, these subjects would have all the strength and richness of oil-pictures.

TEARS: a Series of Designs by JESSIE MACLEOD, with Descriptive Poems by MARY ELIZABETH. Published by ACKERMANN & Co., London.

The title of this illustrated work is not an attractive one; it suggests trouble and sorrow, rather than the pleasure which all Art should communicate; and yet the book is certain to be welcomed, for it contains much interesting matter. We are always right glad to see a lady devoting her time and abilities to add to our stock of Art-publications, and we consider it a privilege and an honour to extend to her all the assistance in our power in aid of her projects, even where they do not exhibit the talent which we recognise in Miss Macleod's designs in illustration of "Tears." She, like many others who have employed their pencils in a similar manner, has followed the modern German school in the style of her work.

There are fifteen subjects here lithographed by Mr. Maguire, from Miss Macleod's sketches, illustrating "Tears" of childhood, happiness, memory, grief, despair, &c.;—joys and sorrows in mingled companionship: they show considerable powers of conception, much feeling, and no little skill in drawing; though we observe a few inaccuracies

and some formality which, had she adopted a more free standard of models, would doubtless have been avoided. Still the book is highly creditable to her talents as an artist, and to her judgment in the selection of subject. Her coadjutor ("Mary Elizabeth") in its production deserves her share of praise for the graceful fragments of poetry that accompany the prints.

THE FINE ARTS ALMANAC FOR 1851. Published by ROWNEY & Co., London.

This is the second appearance of the Fine Arts Almanac, a work which should be in the hands of every one connected with Art; we have ourselves derived much help, during the past year, from the former publication, as a work of reference. And, inasmuch as various improvements and additions have been made in and to the new issue, there is no doubt of its proving yet more useful; it is, indeed, a "Hand-book of Art."

THE MUSICAL BIJOU FOR 1851. Published by D'ALMAINE, Soho Square.

The house of D'Almaine has achieved a reputation for publishing what is cheap as well as good; it was among the first, if not the very first, to meet the increasing demand for musical instruments, by offering pianos of excellent tone and construction, of five-and-twenty guineas each; and year after year the "Musical Annual," issued by this firm, has contained compositions destined for more than the butterfly-life of a season. We know of no more agreeable gift-book for the new year than the "Musical Bijou;" and when its brilliantly illuminated cover is worn out, we assure our fair friends they will consider it worthy a more enduring binding. It contains eighteen songs, the poetry such as a refined taste would select for the lips of female loveliness and purity to utter: the music by composers of the best repute in England: a set of marches, recalling the victories of the "Duke;" a polka by Zsékely, as brilliant as any of his former compositions; and quadrilles by Linter, Jolly, Stephen Glover, and others, well-known to all lovers of "dance-music," the said "dance-music" being about the best produced in our present day.

A HANDBOOK OF ANATOMY FOR ARTISTS. With Illustrations on Wood by J. A. WHEELER. Published by S. HIGHLEY, London.

A comprehensive and useful little work, with eleven pages of excellently executed woodcuts, and a sufficient quantity of letterpress to make them intelligible, and all for half-a-crown, is surely cheap even in these cheap times. It cannot fail to be welcomed by all to whom it is addressed.

ENGLISH GRAMMAR SIMPLIFIED. By WILLIAM MANNEVILLE. Published by SIMPKIN & MARSHALL, London.

We honour as a public benefactor the man who endeavours to simplify either grammar or arithmetic. We therefore recommend teachers to look over this little volume carefully, which we think in many important points achieves its high purpose. Mr. Manneville has the reputation of being a good translator and teacher of classics and mathematics, and as such his book is entitled to attention. The rules are easy and comprehensive, the arrangements throughout are of unquestionable excellence; and the whole plan very happily combines simplicity with sufficiency.

PILGRIMAGES TO ENGLISH SHRINES. By MRS. S. C. HALL. With Notes and Illustrations by F. W. FAIRHOLT, F.S.A. Published by HALL, VIRTUE & Co., London.

The readers of the *Art-Journal* are already familiar with the principal contents of this book; the "Pilgrimages" have, we believe, found favour with them, and they will not be displeased to see them collected into a volume, very elegantly printed and bound. It will, no doubt, be welcomed among the tributes of affection usually so rife at Christmas time, and will find many to consider it a worthy and appropriate gift-book. It contains eighteen pilgrimages, commencing with a visit to the birth-place of John Bunyan, and also to the prison, at Bedford. Without assuming to be a book needed by the antiquary, or indeed as supplying much information that can be regarded as new, it places much that is old in a new light; "aiming," as the writer says, in a brief preface, "to render more familiar to the general reader, places, which,—in association with the great men and women of British history,—cannot fail to be generally interesting."

THE ART-JOURNAL.



LONDON, FEBRUARY 1, 1851.

THE NATIONAL GALLERY:
THE SELECT COMMITTEE—THE TRUSTEES—
PREDILECTIONS.

"Where Trustees join with tenants for life to defeat a remainder before it comes 'in Esse,' this is plain breach of trust."—TOMLIN.*



ANOTHER stone has been thrown into the stagnant waters of the National Gallery: this is well, for unless these pools are occasionally disturbed, an indelible disgrace will rest upon the TASTE of this country; to say nothing of good sense, judgment, or official patriotism. It appears to us, this stone has been cast in the right direction; we refer to Colonel Rawdon's "Letter to the Trustees;" of which, together with the late "Report of the Select Committee of the House of Commons,"† we propose to venture upon some slight examination, to see in how far they may tend to the advantage of the republic of Art.

As regards the Report, notwithstanding a careful perusal of it, we cannot help asking—"What is its purport?" "What motive has the committee had in its inquiry?" These are questions more easily asked than answered. This Select Committee was appointed to consider the present accommodation afforded by the National Gallery, and the best mode of preserving and exhibiting to the public the works of art given to the Nation, or purchased by parliamentary grants. It is true this is a limited inquiry; and in a consistent spirit, the committee sat only four days, and examined but few witnesses; not a single trustee having been called before it. One would have imagined that, in a grave official examination respecting a public charge, some one of the trustees of this charge would have been subjected to inquiry. However, the thing is palpable, that the trusteeship is considered a mere form, and the committee could scarcely think it necessary to seek for information where, as a matter of course, none was expected to be found. But what is powerless for good may, by simple inertia even, be powerful for evil: not doing good is only too often doing a grievous harm, however unintentional it may be.

We may suppose that when an inquiry is instituted into any matter, it is with a view to a remedy, or a justification, or at least to ascertain some fact, with an ulterior end; it must have a purport. If a public rumour be spread abroad that certain valuable property is, by neglect of trust, ill-cared for, it must be with the object that the alleged state of neglect shall cease, or the rumour be contradicted. Now, it is a notorious rumour that the National Gallery is wholly unfit for its purpose, and that the pictures are daily suffering from the influence of dirt and miasmata, the consequence of its ill chosen site. Such was the subject of investigation of the Select Committee, of which the Report has lately come before the public; and the substance of

the Report is, that the present building of the National Gallery does not afford space for the accommodation and due exhibition of the pictures belonging to the nation; that it is in too crowded a thoroughfare; is too near the smoke of the Thames; and suffers the pictures to grow very rapidly dirty. Accordingly the substance is, that the notorious rumour in question is true; and yet the Committee, after establishing this fact, whether rightly or wrongly, "does not recommend that any expenditure should be incurred in increasing the accommodation on the existing site," and cannot advise the removal of the pictures elsewhere.

With due deference to so formidable a tribunal, the public may well ask "What are the fruits of this special inquiry!—to officially confirm a very unpleasant rumour, and at the same time to deprecate all interference for the remedy of the alleged evil.

The Committee certainly leaves us worse off than it found us, for we must now many of us believe what we before doubted, namely, that the national pictures are really in a precarious state. Our only consolation is in the hope that the Committee may be mistaken, and that the evil is not by far so great as is supposed. A large portion of the evidence certainly justifies this opinion. The minutes contain a great deal of valuable and interesting matter, and on the whole the "Report" does not nearly do justice to the evidence of several of the witnesses; or even to the report of the Commission* appointed to "Enquire into the State of the Pictures," which expressly affirms that there is no "such imperfection in the mode of regulating the temperature of the rooms as to endanger the pictures." And this comprises almost the entire question regarding atmospheric danger, the chief plea respecting ineligibility of the site of the present Gallery; for good ventilation certainly implies a relatively good state of the atmosphere, and the mechanical mischief caused by smoke is generally admitted in the evidence to be immaterial and temporary only, unless a picture is already in a very bad condition. And if it is a *sine quâ non* that our National Gallery must be free from the influence of London smoke, it is very nearly a certainty that the British metropolis cannot have the honour of possessing so valuable an ornament.

The Report expresses no decided opinion on the question at issue, and can be of no manner of use, either to the trustees of the Gallery or to the Government, in any measures that either may wish to take, in the form of recommendation or action, towards the settlement of the great matter of debate,—Are we to have a National Gallery worthy of the nation or not? The present Gallery is unworthy and ill-placed, says the Report; and yet advises that it be neither enlarged nor removed. But that this is no more in accordance with the general feelings of the committee, than it is agreeable to the anticipations of the lovers of Art and social recreation throughout the country, must be evident from the following paragraph at the close of the Report:—

"Your committee are of opinion, that a building large enough for the present national collection, and constructed in a style admitting of successive additions in future years, would induce patriotic and generous men to follow the examples from which the country has already derived so much benefit!"

These pictures, then, from which the country has already derived so much benefit, are to be ill-logged, to be allowed to decay!—and the parliamentary committee, selected expressly to inquire into their case, will not "positively recommend" the Government to hold out the helping hand to relieve, to save them! However, the committee does not *positively* say whether the site is bad or not: it speaks of the dangers of the site, and suggests that these may be remedied or diminished by glass, and by backs, to the pictures. "Backs" would be as necessary in any other site as the present, and glass would be in all sites an injury to the exhibition of the pictures, whatever it might do towards their preservation. Glass on

* Sir C. L. Eastlake, Mr. Faraday, and Mr. W. S. Russell.

a picture of anything more than one of a small cabinet size is an absolute provocation to the visitor in a picture gallery. For instance, in the Dresden Gallery, the famous Madonna di San Sisto, we are told, since it has been covered with glass, makes a very good mirror for the reflection of the pictures on the opposite wall, and is itself seen only in certain positions; so that, in a crowded city like London, the visitors would have to jostle each other for the good places,—which does actually occur even now in London before the small pictures that are covered with glass. The good exhibition of the pictures is an essential condition of their good preservation; and it is notorious that pictures under glass are badly exhibited.

Now, the site is a bad one, or it is not a bad one. It appears to us that the case of its being a bad one, has not been made out by the evidence. Kensington Palace may be a better site, but Trafalgar Square is not a bad one. It was imperative on the committee to recommend one of two things,—the enlarging of the present building, or the removal of the Gallery to another site. It is probably to the public a matter of indifference which may be decided on; but considering that we now have 380 pictures, it is absolutely disgraceful that there should be room for 200 only in the National Gallery, or about half the accommodation actually required at the present moment.

In a city containing nearly 400,000 houses, the Government of this country can find four rooms only which they can devote exclusively to the keeping and exhibition of the nation's gallery of pictures. The small city of Dresden has long found room for the fair exhibition of 2000 pictures, and yet is preparing a new gallery expressly designed for the purpose; and the people of another small German city, Munich, have actually four great galleries within a few hundred yards of their doors,—the Pinacothek, the Glyptothek, the new gallery for modern pictures, and the gallery of the Hofgarten; not to mention the great gallery of Schleissheim, a few miles from the capital, besides the Palace, and twenty other Art-exhibitions in churches and other buildings, always open to the public.

The great plea set up against the present site is, that the gallery is *over-crowded*, and that the miasmata from the crowds injure the pictures; this has, however, nothing whatever to do with the site, but the accommodation afforded; if there were no more room in the National Gallery, in proportion to the crowd, than was afforded by the black hole of Calcutta to its inmates, there would be something more than miasmatic injury to pictures to deplore. But what is the difference save one of degree? the average attendance at the gallery is computed at upwards of three thousand people daily; supposing each person remains in the gallery an hour, it will give us the maximum crowd in the gallery at one time at about four hundred. Now, is it remarkable that with a population of more than two millions, four hundred people should take it into their heads at the same time to go and see their national collection of pictures? We should think not. It is, however, quite probable that the average time spent by each individual in the gallery does not exceed half an hour, which will reduce our crowd to two hundred instead of four hundred, and this is the number generally supposed to be in the gallery at one time. But if from four hundred to two hundred people are a sufficient crowd to create a pernicious state of the atmosphere, it must evidently be in a very confined locality, and when this confined locality is a place they are invited and expected to visit, it is a clear case of a culpably bad provision of accommodation for them.

With a collection of pictures limited to four small rooms for their exhibition, to a constant population of at least two millions of people, the wonder is not that from two hundred to four hundred should crowd it at one time, but that the pictures should ever be conveniently seen at all. However, four hundred people would crowd no gallery in Europe, perhaps, except that of the British metropolis; this crowd which oppresses our gallery would be but an agreeable sprinkling of visitors in any of the galleries either at Dresden, Munich, Berlin, or Vienna,—or even at Venice, Florence, Rome, Naples, or Madrid.

* "Letter to the Trustees of the National Gallery." By Colonel Rawdon, M.P. London: Ridgway, 1851.

† "Report from the Select Committee on the National Gallery; together with the Minutes of Evidence," &c. July, 1850.

Such is the accommodation at nearly all of these galleries that, go when you will, even on Sundays, they always appear thinly attended, leaving the visitor to contemplate almost any picture, or even school of pictures, in solitary quiet.

The Pinacothek at Munich, which is not so large as some of the others, contains on the upper or gallery floor alone, eleven saloons and twenty-three cabinets, or thirty-four apartments altogether. Thirty-two of these rooms are occupied with pictures by the old masters, for the new masters have a distinct gallery of their own; and supposing, by any extraordinary circumstances, a party equal to that which so injuriously crowds our gallery were to visit this gallery at Munich at one time, it would give only ten or twelve visitors to an apartment, some of which, by themselves, would accommodate a hundred or more, and the smallest cabinet would not be so crowded as our four rooms generally are; but, of course, if the visitors were fairly distributed over the gallery, there would be no semblance whatever of a crowd.

This is, however, calculating the accommodation the Munich Gallery would afford to the population of London; if we consider it with regard to its own population of about one hundred thousand people, the result will be in an inverse ratio in its favour. The same proportion of attendance at Munich as we have at London, would give only one visitor at a time for every two apartments in the gallery, while in London we have from fifty to one hundred in every room at the same time; showing the not very flattering result to us that the government of Munich provides two hundred times the amount of accommodation for the public in the Royal picture-gallery, that the British government provides in the National gallery of the country. And Munich is not an extraordinary case; all the other principal galleries afford about as much accommodation, the extraordinary is entirely on our side of the question.

It appears that the National Gallery consists now of 380 pictures, including the Vernon collection, and that the building of the gallery is not capable of properly exhibiting half that number; yet this is the gallery of which the select committee will not recommend either the enlargement or the removal elsewhere. If the site is bad, then it is imperative that it should be at once altered; and if it is not bad, then the enlargement of the present gallery is a moral obligation. There can be no question as to which would be the more suitable, the more patriotic, and perhaps the more economical plan: namely, that of constructing a new gallery on a new site; and the present building might be wholly given up to the Royal Academy, or what perhaps would be a still better arrangement, the present rooms of the gallery might be given up to the government School of Design, which is quite as badly accommodated as the gallery itself. What is worth doing at all is worth doing well; a principle most completely outraged in the cases of both these valuable national institutions.

The only alternative of this scheme is the enlarging the accommodation on the present site; and even this would be accepted by the nation as a great boon. Mr. Barry's evidence on this point is satisfactory and conclusive; but it would be eventually far more expensive than constructing a new gallery elsewhere; still as a gradual process it may be more feasible. Mr. Barry proposes to give fourteen times the present accommodation, by adding a new gallery of two stories, much higher and in front of the present one, bringing the façade out flush with the pavement, and by adding two quadrangles behind. This would certainly afford a more spacious gallery than any in Europe, one in fact capable of exhibiting 3000 pictures. But as this is an amount of space that cannot be required for many years, the front gallery is all that it is proposed to add at present, and this could be done in two years without disturbing the present exhibition of the national pictures in any way, and at a cost of 148,000*l.*; not more perhaps than the two Houses spend in the same time, in printing their own votes and blue books.

This addition will furnish eighteen new rooms, much about the size of the existing

rooms, giving, on the present system of hanging, accommodation for about 1000 pictures, and therefore sufficient space for this century at least, even if the trustees of the gallery should occasionally add to the collection by purchase on a ten times more liberal scale than they have hitherto done; and comprehending also a judicious selection of the best pictures at Hampton Court, not omitting the matchless cartoons of Raphael, which in the present perfection of the manufacture of glass, and especially considering their dull surfaces, would not nearly suffer so much in effect by being glazed as to counterbalance the immense advantage of their location in London: taking it for granted that glazing is necessary here on account of the cartoons being tempera paintings.

Twenty-three apartments, which the enlarged gallery would consist of, without disturbing the Royal Academy, would give even noble accommodation for many years to come; for the existing collection, of three hundred and eighty pictures, would hardly reach the number of five hundred under any circumstances perhaps for the next quarter of a century, as it is not probable that such bequests as Mr. Vernon's or Mr. Holwell Carr's will be very often repeated. The present collection with this proposed accommodation, would average sixteen or seventeen pictures in each room, which would give every picture a place upon the line; and as the increased accommodation would not materially increase the number of visitors, our larger estimate of four hundred in the gallery at the same time would give only seventeen for each room at once; a number too small to suggest even the notion of injurious mismanagement, in a well ventilated building. Again, with this accommodation we should have several other advantages; with so much space, the visitors would be no interference to the students copying in the gallery, this is quite certain; and accordingly the public need no longer be shut out from the public gallery one out of every three days in the week; and the students likewise might be admitted five days in the week instead of two. By this more liberal system both parties would also be relieved in numbers; there would certainly be both fewer students and fewer visitors at a time in the gallery; and thus the earnest admirers of pictures would have abundant opportunity of contemplating their favourite works at leisure. This is an untasted luxury, it seems, on the present system, according to Sir Charles Eastlake; as in the crowded state of the gallery the public keep off the genuine amateurs on the open days, and the copyists and their easels on the other two days.

The laws regulating the admission to other galleries cannot apply to ours, for more than one reason: most foreign galleries are the private property of the sovereigns, and they are located among comparatively small populations; some not amounting to one-thirtieth of that of London. Therefore, however we may desire to see the liberality of their regulations emulated, we may, on the same one principle of right, as strenuously deprecate any comparison in that respect as a warranty of exclusiveness, as there can be no real similarity of circumstance. But the regulations are in nearly all respects extremely liberal; and far more so in essentials than some of those in force in our National Gallery.

We now venture to approach another subject slightly touched upon in the evidence appended to the Report, namely, the authorities who have charge of this national store of pictures; and this will carry us from the "Report" to Colonel Rawdon's letter, which appears to have arisen out of this evidence. The trustees are the active and responsible authorities of the gallery; the keeper is placed under their directions, and is obliged to "conform to their orders." The trustees are a numerous unpaid body (sixteen) who are supposed to meet on the first Monday of every month during the sitting of Parliament; and according to the evidence of Mr. Uwins, the keeper, there is generally a *quorum*, though the attendance is seldom large, as "there are a great many trustees whose official duties prevent their coming; and there are others who are out of the country, and others who are sick."

Such a governing body does not appear to be of the most efficient class for active measures or prompt decisions; considering that sometimes months may pass before an official answer to a question could be procured, except upon a special summons of the board. And though such a body may be eminently conservative as regards the preservation of the actual collection, it is not to be expected that under this system it is very practicable to take advantage of the various occasions of improving the collection, which from time to time may occur: hence it is we must assume that so many valuable opportunities have been lost.

The peculiar nature of the trust of the authorities of the National Gallery does not transpire in the "Evidence;" but as the trustees have already made several purchases of pictures, it would appear that their trust is not exclusively conservative; and, therefore, once admitted that the increase and general improvement of the Gallery is a portion of the trust, the public, who are the "tenants for life," have a just claim that this portion of the charge be efficiently and thoroughly carried out,—equally so with that of preserving the pictures already acquired.

It may be a question whether the public should appeal to the trustees or to the Treasury. It is clearly with the Treasury that the execution of all measures must rest; but can the Treasury be otherwise approached in this matter than through the trustees? Perhaps not.

This is the ground taken up by Colonel Rawdon in his "Letter to the Trustees." The author was one of the members of the House of Commons' committee of inquiry; and from the evidence then produced, is impelled to ask the questions,—“Of what use are the trustees of the National Gallery?” “What are their duties?” These points are freely discussed; and the letter amounts likewise to a protest against the undecided and unsatisfactory nature of the report of the select committee, of which the author was himself a member.

Colonel Rawdon puts the duties of the trustees as follows:—1. The preservation of the property. 2. The ordering of the property, so that it may conduce to our instruction and enlightenment in Art, and add to our pleasures of sight. 3. To fairly exhibit it, and to make arrangements for cleanliness and decorum in the Gallery; and, 4. To aid the government—and, if needs be, to urge it—to secure additions to the national store, whenever valuable specimens or favourable opportunities may offer.

Assuming such to be the duties of the trustees, the author puts a series of pertinent questions, of which the following might well be asked:—“How comes it that frequent opportunities have been neglected of adding to our treasures of Art?” “That a valuable collection of drawings, selected with great care, taste, and cost by Sir Thomas Lawrence, has left this country?” “How comes it that no attempt was made to redeem the error, when the opportunity offered last summer at the Hague?” “How comes it that none of Lord Ashburnham's pictures were bought by us?”

“How comes it that no provision has been made for a gallery of the British school? That no provision has been made for receiving the munificent bequest of Sir Francis Chantrey; and that you have done nothing, though it is five years ago, since your then keeper, Mr. Eastlake, placed on record his opinion, that *immediate* attention should be given to the subject, and that the time had *then* arrived when it was necessary 'to provide a more capacious and suitable building for the purposes of a National Gallery?'—“Decay, we hear, is going on, and with your knowledge, and yet we see no sign of life in you. By your extravagant economy, it is said, are endangered our sixty-eight pictures, which cost us 118,842*l.* 6*s.*—the ninety-two bequests, and the sixty-eight donations.”

“Can you expect us to remain longer quiescent, when our property, committed to your keeping, is said to be thus depreciating? No; we expect you will do that which you would do in a matter of private trust. You will 'do that something which in conscience ought to be done;' or, if powerless, you will resign the trust, and throw the responsibility of mismanage-

ment and non-feasance upon the government. You will no longer lend yourselves to such 'a delusion and a mockery,' as is implied by the term 'trustees' if you have not the power to remedy a state of things, which makes a national *disgrace* of that which should be a national *pride*."

The foregoing remarks are followed by a concise review of the evidence, already discussed above, showing the dangers of the present site, which it appears to us, with increased accommodation, would not be nearly so imminent as represented to be at present. And Colonel Rawdon concludes his letter by an energetic exhortation to the trustees to appeal to the government as a body, to urge it to do that which is just towards this neglected though most valuable Institution; insisting chiefly upon the removal of the gallery to Kensington Gardens, or to Kensington Palace, which, it appears, was the earnest desire of the late Sir Robert Peel. "There is a feeling akin to despair" says the author of this letter, "at the neglectful manner, or, as I have seen it described, 'the supercilious indifference,' with which such matters are treated by Chancellors of Exchequer. We believe that this indifference arises from ignorance, which you may have it in your power to dispel."

"Move, then, and you will move the government; for no government of Britain, in these days of peace,—still less can I think that Lord John Russell's government, if rightly informed,—would be indifferent to matters intimately connected with the education and amusement of the people." * * * "The case for removal is so urgent—the conservative reason is so strong, that it behoves a government to beware, before it opposes the opinions, I believe, you entertain in common with the late Sir Robert Peel, and which, when the facts are known to the public, will be unanimously held."

This letter is a timely aid to the arguments so often repeated in this journal, and we can only heartily wish it success in *moving the trustees to move the government*.

The prominent measure insisted upon, that of removing the entire National Collection of three hundred and eighty pictures to Kensington Palace, would of course be a vast improvement on the present deplorable state of matters; but the alternatives of the construction of a new special gallery, or the enlargement of the present gallery according to Mr. Barry's plan, are perhaps equally deserving of agitation, and any one of the three would probably satisfy all parties interested in the well being of the gallery, at present.

The more legitimate plan would be doubtless the construction of a special gallery, and it might not prove so very much more expensive than the others, provided the building is not suffered to be the mere hobby-horse of the architect.

There is, however, another point, besides increase of accommodation, to consider; that is, the systematic arrangement and the systematic purchase of pictures, for some other motive than for boys to copy. One of the witnesses before the committee, an eminent picture dealer, suggests that there are several pictures which should be put out of the gallery altogether, as unworthy of it; and he specifies no less than eleven which he states would not fetch 100*l.* altogether, if it were not that they were sold by the trustees. But it would not be difficult to select perhaps eleven Raphaels which, but for Raphael's name, would likewise not fetch 100*l.* in the market. It is notorious that the money or auction value of a picture is no test whatever of its real value; such things depend upon competition, local and ephemeral tastes, and many other fancies and fashions of the moment. The money value is always changing, in accordance with what is wanted at the moment; many pictures are now worth hundreds when formerly they were worth only fives, and many that brought hundreds formerly would not now bring as many fives.

The *auction price* is certainly not the test by which pictures should be admitted into a National Gallery; nor are, any more so, *individual predilections* the test by which pictures are to be admitted into a National Gallery. There are many people, not wanting in sense, who think

the cartoons of Raphael execrable as pictures, because they do not see in them what they imagine to be excellence in painting: these people would say such works should have no place in a National Gallery.

Some consider that there was nothing good in Art, before the appearance of the *cinquecento* masters; they would therefore keep out all *quattrocento* and other earlier works; there are others again, on the contrary, who consider that Michelangelo, and even Raphael himself, perverted painting, rendering that which was full of holy sentiment a merely sensual Art. Some maintain that the eclectics of Bologna alone exhibit true excellence, and these are opposed by the admirers of the *quattrocento* masters, who maintain that the Bolognese is a school of mere mechanical handicraft. So that we should find it extremely difficult to fill even our present rooms, if individual predilections are to test the worthiness of admission. It would be quite possible to select a jury which, if *unanimity* were the condition of admission, would not be able to discover, in spite of auction prices, one single picture worthy of a place in a National Gallery.

There is no such thing as an absolutely good, or an absolutely bad, picture; all is relative: there are many qualities which may render a picture valuable or interesting, and of which good colouring or good drawing might be the lowest. Subject, treatment, sentiment, composition, expression, costume, colour, form, chiaroscuro, imitation, materials, hand, touch, time, place,—all have their special interest and admirers, and it would be the extreme of folly to form a national collection of pictures upon any one, or any peculiar, combination of these various qualities. Some can appreciate all these qualities; others, whose minds are not quite so comprehensive, can admire only a certain limited combination of them; the common test is *imitation*, and it is a common test.

The question to be asked before a picture is admitted into a national gallery, is not "what are its faults," but "what are its recommendations;" and if its *special combination* of recommendations is already represented in the gallery, then is it unnecessary, but not otherwise.

The merits of this scheme would be at once understood if a gallery so selected were disposed in various apartments, to illustrate all the various developments of Art; then, too, every man would find a special feast prepared for him; and if a visitor should at any time require to know what manner of men were the old Florentine or Umbrian painters, or others, of whom so much is said, he would not have to turn in all directions from a Guido to a Rubens, or a Rubens to a Rembrandt, and back again, and after all leave the gallery not one whit wiser in the matter than when he entered it.

There is an English Dante accessible to the public, and it is not at all an improbable case, that some lover of poetry and painting too, after reading the great poet's praises of Giotto, should take up his hat and stroll to his national collection to see some work of this famous Florentine. When he arrived at the select gallery, and asked the attendant where the works of Giotto were to be seen, we can imagine the tone of surprise in which he would hear repeated the name—Giotto? "Yes, Giotto, the painter whom Dante loved." "Dante! pooh! we have no Giotto's here, look at that Guido, *that's* the style of thing for a National Gallery!"

The disappointed visitor would leave the gallery perhaps ashamed of his own simplicity, in supposing that the taste of so very antiquated an individual as Dante, could have anything in common with the lights of the present day.

Yet we are simple enough to maintain, that had that truly great painter Giotto no other recommendation whatever, than the simple fact that he was the painter admired and loved by Dante, still he would eminently deserve a place in a National Gallery. And if the gallery were a national pride, instead of a national disgrace, there would be room enough for all, and the connoisseurs *par excellence* could pass directly to their favourite masters, without interfering with those whose tastes are less exclusive and not quite so material, and there, at their leisure, admire like Tristram's friend—"the colouring

of Titian, the expression of Rubens, the grace of Raphael, the purity of Domenichino, the Correggioscity of Correggio, the learning of Poussin, the airs of Guido, the taste of the Carracci, or the grand contour of Angelo."

Another question suggests itself in considering this matter: upon what principle are *copies* excluded from the National Gallery; or if not excluded, why not made a prominent feature? The gallery does possess two or three copies, but this appears to be accidental; they were purchased or accepted as originals.

If we value pictures for anything more than their auction prices or their mechanical touches, a good copy will answer every essential service of the original. Upon the same principle that we multiply works of art by engravings, we may multiply them by copies. Very few indeed of the great masterpieces of art have yet found their way into the National Gallery, and as such works are for the most part the property of reigning families or nations who fully appreciate their worth, and are extremely unlikely to alienate them, if the people of England are to be gratified or benefited by these triumphs of genius, it must be through good copies.

There are many works in foreign galleries, around which time and their own merits have spread such a halo of glory, that we cannot hear their names without an involuntary sensation of admiration and even awe; and yet what do the British people know of these entrancing productions? It has been asked why have we not in the British Museum casts of the "Apollo Belvedere," and the group of the "Laocoon." And we may ask why have we not copies in the National Gallery of the "Madonna di San Sisto;" "The Transfiguration;" "The Entombment," of the Borghese; "The Assumption of the Virgin," at Venice; "The St. Jerome," at Rome; "The Last Judgment" of Michelangelo, in the gallery of Naples (painted by Marcello Venusti, under Michelangelo's direction, and perhaps the most remarkable picture in the world)—the frescoes of the Vatican Stanze; and a host of others, sacred and profane? These things might be done at a comparatively small expense; and it would be a far greater service to Art and to education than the mere adding of Guidos to Guidos, Rembrandts to Rembrandts, Poussins to Poussins, or Rubenses to Rubenses; and it would be cheaper, too. Out of thirty pictures purchased by the government during the last quarter of a century, nine, or nearly one-third, were by these four masters,—already better represented than any others in the gallery. However gratifying such purchases may be, they will be certainly to be regretted, under the circumstances, if they are to be considered as substitutes, to the amount of their value, for the works of other great masters not represented in the gallery.

As the Government does not buy pictures with a view to sale, or as an investment of property, there can really be no good argument against the admission of copies into the National Gallery, and there are certainly very many in its favour. One good copy is worth any number of bad originals in a pictorial sense, however inferior in the eyes of the dealer: and of all the canting criticism in art, that about "genuine and originals" is the most odious. While it discovers endless merits in what is "genuine," as calculated to figure in a broker's list, it, on the same principle, can find no merit in what is not "genuine," even if it were the most perfect copy of the most perfect original. To value pictures according only to what they will "fetch" in an auction room, is assuredly a monstrous outrage upon art. A National Gallery is established for something more than the speculations of dealers, or the exercises of boys.

The Louvre contains copies; and indeed the most attractive pictures in Paris are its copies from some of the great works in Italy,—as some of the frescoes of the Stanze of Raphael, in the Louvre, and the "Last Judgment" of Michelangelo, lately fitted up in the chapel of the Academy; all of the size of the original paintings. May we soon hail that happy day when the Government of this country shall commence to emulate this noble example of the Government of France.

R. N. WORNUM.

ON THE APPLICATIONS OF SCIENCE
TO THE FINE AND USEFUL ARTS.

THE CHEMISTRY OF POTTERY.—STONEWARE.

The paper on Artificial Stone (*Art-Journal*, 1849, page 54,) embraces a certain portion of the present subject. Bricks, tessera, and tiles, in their several forms of manufacture, were then described, but no mention was made of the ordinary stoneware utensils which form so important a branch of British pottery. Stoneware is a most perfect kind of pottery, approaching very near true porcelain. Three varieties of it are made in England; the common salt-glazed ware of Lambeth, Nottingham, and Glasgow, the glazed-ware of Bristol and Chesterfield, and the fine compact stoneware of the Staffordshire potteries.

The materials employed in this manufacture, are the pipe and plastic clays; these are obtained from the Isle of Purbeck, and various parts of Dorsetshire, distinguished as brown clay and blue clay; from Devonshire, the varieties being known as black clay, and cracking clay; and from the beds which are interstratified with the coal and ironstone of the great coal-fields of England and Scotland. A very full description of these clays will be found in the *Art-Journal*, August 1st, 1850; their chemical characters need not therefore be repeated. The following method of manufacture as carried on in Lambeth was communicated by Mr. Singer, of the Vauxhall Potteries, to the English edition of Knapp's Chemical Technology.

"The clay is brought by sea from Teignmouth, in Devonshire, and also from Poole and Wareham, in Dorsetshire. It is cut out of the pits in square lumps of about 40lbs. each. The Devonshire clay is used for the smaller kinds of ware, such as ink-bottles, ginger-beer, and porter bottles, &c., without any admixture whatever, and is of all the clays in use, that which bakes of the best colour in a salt-glaze kiln. The Dorset clays, of which there are a great many varieties, are used for the larger kinds of ware, chemical apparatus, &c.; they mostly become of a much darker colour after baking, in consequence of the larger amount of iron which enters into this composition. Naturally containing very little sand, they cannot well be used without an addition of about one-seventh of sand, or broken stoneware, ground up and passed through a sixteen or eighteen-hole sieve.

"The clay is not washed and boiled, as in Staffordshire, as such a process would be too expensive, besides which, it would be rendered more liable to shrink and crack in baking. The balls of clay are simply dried, broken, or scraped, to remove any loose dirt adhering to them, and ground to a coarse powder, either under a pair of edge-runners, or a kind of bark-mill.

"When chemical or large common ware is to be made, the proper number of balls of clay to compose the mixture are ground up together, and the sand, or ground pottery is added afterwards. There are several modes practised for mixing this clay-dust with water. It is either put into large tubs, with a certain quantity of water, and the proper amount of sand, &c., and then passed through the pug, or mixing-mill; or it is mixed up on a stone floor, like mortar, and allowed to remain in a heap for several days, and then put through the pug-mill; or a mill is used to mix the dry clay and water, and pug or grind it at the same time. The method is of little consequence, the only object being to mix the clay and water thoroughly together. After being ground, the clay is allowed to remain as long as is convenient in a damp cellar before being used, which greatly improves its quality. All small round articles are made on a string-wheel, precisely like those used in Staffordshire. Larger articles are generally made on a wheel driven by a pair of mitre-toothed wheels, or by a strap from a shaft driven by the steam-engine."

Nearly all the ancient specimens of pottery, and those of the middle ages, were earthenwares; and it was not until the introduction of flint and felspar into the materials of the potter, that any true stoneware could be said to have been

produced. In the clays employed in the manufacture of the Lambeth stoneware, the flint already exists as a principal element in their composition.

The grey stoneware of the Vauxhall potteries gives the following composition upon analysis:—

Silica	74
Alumina	24
Oxide of iron	2
Lime and magnesia	1
Potash	1

The unglazed stonewares of Wedgwood, of China, and Japan, are composed as follows:—

WEDGWOOD.	
Silica	66
Alumina	26
Oxide of iron	6
Lime	1
Magnesia and alkali	1

CHINA.	
Silica	62.0
Alumina	22.0
Oxide of iron	14.0
Lime	0.1
Alkali	1'

JAPAN.	
Silica	62
Alumina	20
Oxide of iron	15
Lime	1

From this it is shown that the chief difference in the stonewares consists in the proportions in which the silica—the pure earth of flints—is combined with the other bodies. Essentially, the difference between stoneware and other varieties of pottery arises from the higher degree of heat to which it is subjected. In all stoneware, a partial vitrification is produced; the particles constituting the mass are thus brought closer together, and cemented by fused silica. In many cases, an addition of an alkali, or of an alkaline stone, is made for the purpose of facilitating this interfusion of particles.

Fine stoneware appears to have been introduced into England from Holland about a century since; but the first really successful attempt at its general manufacture in this country appears to be due to Mr. Astbury, who introduced the use of flint in combination with the Devonshire clay. His son, Mr. Thomas Astbury, by mixing the marl of Fenton Calvert with the Devonshire clay, formed the first cream-coloured stoneware,—both varieties being, however, greatly improved upon by Wedgwood.

We have already mentioned the absurd story related of Mr. Astbury, and his accidental discovery of the use of flint. A close study of the character of this potter, as we know it by the various tales related of him, disposes us to think he was one of those active minds who, without any system, pursues a purely empirical line of experiment,—mixing certain things together, and watching the result. In most striking contrast stands the character of Josiah Wedgwood, who owed none of his success to fortuitous circumstances. It is well known that Wedgwood was the son of a potter, to whose business at Burslem he succeeded. He was born in 1730, and died in his sixty-fourth year, in 1795.

Wedgwood devoted himself at a very early period to a scientific investigation of the material with which he had to deal. Its physical character and its chemical constitution, were subjects of anxious inquiry to him—and, at the same time as he was a most industrious inquirer himself, he was sufficiently a man of the world to avail himself of any knowledge which was possessed by other men. At the commencement of Wedgwood's career, the finer kinds of pottery were imported into this country, but in a few years the current of trade was turned, and the exportation from England became very large. M. Faujas de St. Fond, speaking of Wedgwood's productions, says, "Its excellent workmanship, its solidity, the advantage it possesses of sustaining the action of fire, its fine glaze impenetrable to acids, the beauty and convenience of its form, and the cheapness of its price, have given rise to a commerce so active and so universal that in travelling from Paris to Petersburg, from Amsterdam to the furthest part of Sweden, and from Dunkirk to the extremity of the south of France, one is served at every inn upon English ware. Spain, Portugal, and Italy, are supplied with it; and vessels are loaded with it for the

East Indies, the West Indies, and the continent of America." Wedgwood himself who opposed strongly the measures introduced by Pitt in the adjustment of the commercial relations between England and Ireland, gave, in his evidence before the committee of the House of Lords, the following account of the advantages which were then derived from the manufactures in the Potteries:—

"Though the manufacturing part alone in the Potteries, and their immediate vicinity, gives bread to 15,000 or 20,000 people, yet this is but a small object when compared with the many others which depend on it; namely, 1st. The immense quantity of inland carriage it creates throughout the kingdom both for its raw material and its finished goods. 2nd. The great number of people employed in the extensive collieries for its use. 3rd. The still greater number employed in raising and preparing its raw materials in different parts of England, from near the Land's End, in Cornwall—one way along different parts of the coast, to Falmouth, Teignmouth, Exeter, Poole, Gravesend, and the Norfolk coast; the other way to Biddeford, Wales, and the Irish coast. 4th. The coasting vessels, which, after having been employed at the proper season in the Newfoundland fishery, carry these materials coastwise to Liverpool and Hull, to the amount of more than 20,000 tons yearly, and at times when, without this employment, they would be laid up idle in harbour. 5th. The further conveyance of these materials from those ports, by river and canal navigation, to the Potteries, situate in one of the most inland parts of this kingdom; and, 6th. The re-conveyance of the finished goods to different parts of this island, where they are shipped for every foreign market that is open to the earthenwares of England."

Such was the trade opened up almost entirely by the energy and ability of one man, and to him was mainly due the construction of the grand trunk canal, uniting the Trent and Mersey, and which subsequently communicated with the Severn and the grand-union canal. This inland navigation was of the utmost benefit to the potteries, and beyond this Wedgwood opened a turnpike road ten miles in length, and built the village of Etruria for his workmen. In every way this extraordinary man may be regarded as a benefactor to his country; as a manufacturer he improved the articles which he produced, and thus improved the trade of the potter. The *terra-cotta* which he made to resemble porphyry, granite, and Egyptian pebble was not only as a material superior to anything previously made in this country, but he introduced it to the notice of the public in forms of exceeding elegance. His *Basaltic* or black stoneware realised in every sense its name; it will emit sparks when struck with a steel, it is capable of a very high polish, resists the action of the strongest acids, and is infusible at any ordinary furnace-heat. The *white porcelain* was of the same general characters as the preceding, differing from it only in its pure white character. The *Bamboo* and *Jasper* were essentially stonewares, and from the state of semi-fusion to which they were subjected, they could be made to absorb the same colouring bodies—metallic oxides—as are used to colour glass, or in the process of enamelling. The *table-ware*, better known as the *Queen's-ware* of Wedgwood, from the circumstance that the Queen so admired the production as to request that it should be so named, was in every respect superior to anything hitherto manufactured in Europe.

Wedgwood's Pyrometer, and his attempts to copy pictures by the agency of the sunshine, at once established him as a man of science, and showed him possessed of a far-sightedness which is not common among mankind. He advanced his manufacture to the highest point of excellence, and calling in the aid of Art—and Art too, of first-class excellence—he has left forms of the utmost symmetry, which remain proud rivals of that perfection which runs through the works of the Greeks and Etruscans.

From this episodic notice of the great improver of stoneware, we must return to a consideration of some of the particulars of the processes now employed in Staffordshire.

The mass of the Wedgwood stoneware as now manufactured, is composed of Cornish china-clay, mixed with the Cornish stone as a flux, and combined with certain quantities of plastic clay, the flux always amounting to nearly half the weight of the mass. It will thus be evident that the heat of the furnace for this stoneware is considerably inferior to that obtained for burning of porcelain.

The ingredients being mixed and ground with the greatest care, so as to insure a perfectly plastic mass, the vessel required is formed in the ordinary way by the potter's wheel. Some articles are, however, made by the process of *casting*. This operation consists in pouring the clay, in a state of *slip*, or *slip*, into moulds made of plaster of Paris which are kept very dry. The plaster, from its absorbent character, very readily abstracts the water from the clay, and the aluminous coating which remains is quite stiff; when removed, it bears an exact impression of the mould, and imitations of flowers and foliage are very elegantly executed in this way. The colours employed in stoneware are not numerous, and most of these have already been described in the several articles on the Chemistry of Colours published in the *Art-Journal*, during the past year. At Prina on the Elbe, a peculiar variety of fine stoneware is made, known usually as *varnished ware*. The vessels made at this place are all coloured in the body, but they are chiefly remarkable for the perfection of their forms and the elegance of their ornamentation. Those articles which are coloured with chrome-green, and those which are black, are usually unglazed, and very choice imitations of antique pottery are produced in this ware. Others appear to be actually painted with some hard resinous substance, since it will not stand the action of the fire, and scratches under a knife.

An operation called *smearing*, is employed in this country for the purpose of giving an external lustre to the unglazed semi-vitrified ware: this is done by coating the *saggers* or cases in which the ware is placed, previously to its being arranged in the kiln, with a *salt glaze*; by the intense heat of the furnace this is volatilised, and gives the lustre peculiar to the English stoneware. Common stoneware is coloured by means of the *blowing-pot*, or by the *worming-pot*. The ornaments are made hollow by passing over the vessel a mould engraved in relief. The impression thus produced is filled with a thick clay paste, which the workman throws from the blowing-pot. This is something like a tea-pot; being filled with the paste, it is hermetically sealed with a clay-plug, and there is a quill pipe placed through the clay-plug down into the pasty mass. The workman by blowing in at the spout causes the fluid to flow out through the quill, and, as the vessel which it is desired to ornament is turned round on the lathe, the hollow ornaments are filled with the coloured paste which is thus projected upon it. In this way the hollows can be made up with pastes of any colour, and when the article has acquired sufficient firmness to bear working, the excess of the paste is removed by an instrument called a *tournas*. By making several impressions in this way, and by thus applying two or more layers of different colour, net-work and variously coloured decorations are rapidly produced.

Serpentine ornamentation is produced by having a vessel of tin plate divided in three compartments, each containing a different colour. Upon inclining the vessel the three colours flow out through a common orifice, and they are allowed to fall upon the piece of stoneware while it is being turned in the lathe.

Stoneware is usually glazed with salt. The process consists in throwing salt into the kiln towards the close of the operation of firing; it is not necessary that a pure salt should be employed, any old refuse salt may be used for the purpose. A brown colour is communicated to the glaze by throwing some substance which will produce a large amount of smoke; the finely divided carbonaceous matter combines with the glaze, and thus gives a very diffused colour. The rationale of the process of salt glazing is as follows:—Common salt is a compound of the metal sodium with chlorine; when

in solution or when water is present, we have the sodium combining with the oxygen of the water to form soda, and the chlorine with the hydrogen to form muriatic acid. When the salt is thrown into the furnace this decomposition is effected in the presence of aqueous vapour, and the soda combines with the silica of the clay, forming a true glass upon the surface of the ware.

Glazes of various kinds are prepared by mixing waste materials—rocks of volcanic origin, and iron slags, and reducing them to a state of powder. These are sprinkled over the moist ware, on which they form a thin layer; when burnt a semi-fusion takes place, and the whole spreads over the surface.

Such are the principal features of the chemistry of pottery. The manufacture in this country has been for many years steadily increasing. In 1837 the declared value of earthenware exported was 558,682*l.*, since which time we understand it is considerably more than doubled.

We have lately examined some specimens of stoneware-china, manufactured by Messrs. Minton, which are far superior to anything hitherto made in this country, and quite equal to the Berlin-ware, for all the chemical purposes to which this variety of pottery is applied. With attention to the chemical constitution of the clays employed, and to the correct mixture of the compound mass, we may hope to see still greater improvements in this branch of British industry. Such exertions are being made for securing a perfect representation of pottery in the Exhibition of 1851, that we are certain the productions of this country will in no respect fall behind those of the Continent either for colour or quality. It is satisfactory to find that the articles on this subject which have appeared in the *Art-Journal* have been attracting much attention, not only among potters, but that the proprietors of clays have, in many cases, been induced to pay much greater attention to their modes of working. New discoveries of clay-beds have also been made, since we directed attention to the subject, and we have just received samples of clays of a superior kind from the Island of Fetlar, one of the Zetland Isles, found on the property of Sir Arthur Nicholson.

ROBERT HUNT.

URBINO AND THE UMBRIAN SCHOOL.*

THE country which composed the Duchy of Urbino, and now nearly corresponds with the legation of Urbino and Pesaro, is situated upon the eastern fall of central Italy, between the forty-third and forty-fourth parallels of north latitude. The soil is suited to natural productions, the climate healthy, the scenery varied; all combine to reward industrial pursuits, and to develop those faculties of mind more especially quickened by the influence of the beautiful in nature. It was this, and possibly the comparative remoteness of the locality from scenes of more active strife, combined with the religious associations of Orvieto and Assisi, that formed or largely contributed to that fervent and devout feeling, the peculiar characteristic of the Umbrian School. Fra Beato Angelico Oderigi da Gubbio mentioned by Dante (*Purgatorio* xi. 79.), Benozzo Gozzoli, Gentile da Fabriano, Nicolas de Foligno, Pietro della Francesca, Fiorenzo di Lorenzo, the precursor of Perugino, Giovanni Sanzi and Raffaello are names sufficient to consecrate this land of Umbria, even had their works perished, and all that remained of their fame were the traditional respect of time.

How much more willingly then does the lover of Art become the pilgrim of their genius, whilst these works exist to allure him by the combination of the pure in spirit with technical excellence, recalling to him scenes and acts of religious import to all men of whatever creed that Christianity embraces within its wide-spread sphere of mercy and of love. We cannot sufficiently estimate the genius of the place if we remember that here Raffaello was born in 1483, that from hence his first impressions, his earliest instruction were derived, at that period of life when neither time nor the world has darkened the light of heaven which is reflected in

* "Memoirs of the Dukes of Urbino" illustrating the arms, arts, and literature of Italy, from 1440 to 1630, by JAMES DENNISTOUN, of Dennistoun. London. Three Vols. 8vo. Longmans.

the heart of youth. Properly so to do we must dwell with those among whom he dwelt, study as the author of this work has done the history of the period, and associate ourselves with the influences beneath which he was nurtured, and through whose active power Raffaello became the great exponent of spiritual and intellectual Art. We will endeavour to present a slight sketch of Urbino and of the general condition of Italy prior to the fourteenth century, that the object of Mr. Dennistoun's memoirs may be more generally understood.

Urbino was long known as the Italian Athens. It has its classical descent as the Urbinum Hortense of Pliny, and the district is in some degree identical with that known to Roman history as Gallia Senonia. It was at Urbino the first Latin grammar was published in 1494; its court was celebrated by Baldassar Castiglioni, in his *Cortegiano*; the first Italian comedy, the *Calandria* of Cardinal Bibbiena, was here performed, and the palace of its duke was the academy at once of military tactics, refinement, and taste. Nor was Urbino without influence in the useful arts; its manufactory of earthenware was long in great repute amid the rivalry of contemporary excellence. Upon the fall of the Roman Empire, and the inroads of the successive northern hordes, the native Italian population was either extirpated or absorbed by the numerical superiority of their conquerors. Few of the consular families survived the ruin of the empire and the city of Rome, many of the nobles were reduced to beggary, and a debased and feeble crowd of Italian citizens might be seen hovering around the states of Italy—the miserable witnesses of their former grandeur. Yet perhaps the result was beneficial; the freedom of the barbarian nourished a manlier spirit, a more becoming sense of personal worth, and there were periods it was less honourable to be a Roman than a Goth. The Lombard nation, allured by the fertility of the soil, or captivated by its beauty, soon settled on its plains. Their kings were not unmindful of the influence of literature on civilization. Charlemagne continued the same course during the existence of the Western Empire; he decorated with paintings the churches he erected, and furthered the introduction of schools. After his decease his power was broken up into petty communities, the feudal system was introduced, the dukes and counts of the empire, and successful military adventurers, established and transmitted an hereditary sway, which the nominal power of German emperors willingly conceded, provided the befitting aid was afforded to the imperial banners. About the period of the formation of these independent fiefs, the towns advanced into importance. Their wealth and power, the martial skill of the citizen, the political influence of the maritime cities of Amalfi, Genoa, and Venice, so necessary to the various interests which warred in Italy, rendered the concession of their independence a necessity—their valour subsequently converted it into a right. They had not so much self-government as they claimed, but factions were the instruments of their own wrong, and the cause of final subjection. With their establishment we may connect the revival of literature. The conquests of the Arabs had re-awakened poetry, schools of medicine and law were founded, the Romance language was cultivated and spread by the songs of the *Trouvère* and *Troubadour*, the Italian arose amid a diversity of dialects, at once a perfect form of thought, by the genius of Dante, Petrarch and Boccaccio. Nor were the chiefs or titled condottieri of Italy averse to the patronage of genius. In the worst days of the worst courts, there were few which did not delight to honour both the painter and the poet; it was painting however that was the chief *instructress* of the people. The Church had made this the medium of her teaching and her power. The ascetic spirit of the Byzantine school died away, the classical progressed generally in the other states of Italy, but the Umbrian was extending its influence by the greatness of its masters at the period when this history commences. It may be defined as that which seeks, by the subjective action of the mind, to convey the divine expression of the theme through treatment rather contemplative and allegorical than dramatic, selecting its incidents from purely spiritual acts, its scenes from sacred biography. Its dawn of beauty was Fra Angelico, its glory sunk in Raffaello. To all these subjects Mr. Dennistoun's Memoirs bear reference, and as the selection of passages is very difficult in relation to our space, we shall endeavour to give a correct analysis of their contents. The first volume contains the history of the Duchy of Urbino, of the rise of the court of Montefeltro, a biography of Federigo, Count of Urbino, of his wife Battista Sforza, their domestic life and home administration, an able retrospect of his reign,

that of Guidobaldo his successor, closing with the period of the death of Lorenzo de Medici, the transactions connected with the infamy of the papacy of Alexander VI., and the career of Cæsar Borgia, with a most valuable appendix of documents relating to literature and art. But it is the second and concluding volumes which are of particular interest, as illustrating the arts and literature of Italy from 1440 to 1630, a period second to none in greatness of intellectual power, equal to any in importance to the progress of the human race. Commencing with Guidobaldo di Montefeltro, third Duke of Urbino, the author continues the political events of the duchy, up to the devolution of the state by Francesco Maria II., in favour of the Church, April 30, 1624; and then narrates the history of the court of Urbino, its manners and influence, a subject which has engaged the pen of Castiglioni and Cardinal Pietro Bembo. This necessarily includes also sketches of Bernardo Bibbiena and others; comprising the greatest names in literature and art, who from the revival of letters in Italy it was the pride of the Dukes of Urbino to associate with, to encourage or to shelter, until the series is closed towards the fall of the Ducal family, by Ariosto and Tasso. Upon that much vexed question the probable insanity of Tasso; the following notice of the theory of Dr. Andrew Vega, the latest gleaner in this inexhaustible field, is given:—

TASSO.

“TASSO affords one of the most distinct cases of that description of insanity commonly called true melancholy, and is now known as lipemania, and this is the only way in which we can explain the many enigmas of his life, and by reconciling the discrepancies of his biographers put an end to numberless gossiping conjectures regarding his misfortunes. . . . From infancy he manifested decided symptoms of a genius, to madness near allied. Precocious in all mental powers, he spoke intelligibly at six months, knew Greek and wrote verses at seven years, and at seventeen published the *Rinaldo*. The reverses of his early days, the premature loss of his mother, the injudicious liberty of thought and action allowed him by Bernardo, and the rough criticisms to which his writings were subjected ere his character and knowledge of mankind were developed,—all these tinged deeper the gloom of his constitutional sadness, and formed a training the most fatal to one of innately morbid sensibilities. The results were obvious. Bold before his time, his digestion enervated, subject to faintings and fevers, intermittent or delirious, his health at thirty was ruined, his nerves and brain shattered. The natural consequence of his precocity was an overwhelming pride in his accomplishments, which rendered him jealous, touchy, and quarrelsome; and though destined from youth to wander in search of given bread, nature had neither granted him the humble resignation required for such a lot, nor imbued him with a spirit to rise above it. Men who live in court must be prepared to encounter intrigues, those who publish poetry should lay their account with unsparing strictures, and the smaller the court, or the more prominent their poetic merits, so much the greater need have they of forbearance and philosophy. But Tasso possessed neither, and the jealousies of Pigna and Guarini, the malice of the Della Cruscan critics, stung him to the quick. A slight, or fancied affront, which he met with from one of the courtiers of Ferrara, though avenged by a duel, brought his symptoms to a head. From that moment, when in his thirty-third year, we find him a victim to the restlessness, suspicions, fears, and forebodings, and hopeless misery which afflict lipemaniacs.”

Our next extract must relate to Art; it is from a chapter on the Decline of the Italian School.

“When the Christian Mythology, which had supplied Art with subjects from inspired writ or venerated tradition, was supplanted by an idolatry of nature content to feed spiritual longings with common forms, copied without due selection from daily life; men no longer painted what religion taught them to believe, but what their senses offered for imitation, modified by their own unrestrained fancies. Painting thus became an accessory of luxurious life, and its productions were regarded somewhat as furniture, indicating the taste rather than the devotion of patrons and artists. Those accordingly followed a wider latitude of topics and treatment. In proportion as devotional subjects fell out of use, a demand rose for mythological fable and allegory. Profane history, individual adventure, or portraiture, supplied matter pleasing to vanity, profitable to adulation. But while the objects of painting became less elevated, its mechanism gained importance; it became ostentatious in sentiment, ambitious in execution. The aim of professors, the standard of

connoisseurs, declined from the ideal to the palpable. A fresh field for exertion was thus opened up. Schools attained celebrity from their successful treatment of technical difficulties. Michael Angelo attracted pupils by his power in design, Titian by his mastery in colour, Correggio by his management of light; while the eclectic masters of Bologna vainly aspired to perfection by nicely adjusting their borrowed plumes, and the *tenebristi* of Naples sought by impenetrable shadows to startle rather than to please. A demand for domestic decoration led to further exercise of ingenuity. Landscape, first improved by the Venetian masters as accessories, became a new province of Art, and transcripts from Nature, in her scenes of beauty, were succeeded by the charge of battles, the inanities of still life, the orgies and crimes of worthless men. In architecture and sculpture the departure was scarcely less remarkable from the pure style and simple forms of the fifteenth century; a free introduction of costly materials and elaborate decoration deteriorated taste, without compensating for the absence of ideal beauty. The masters of this, which we may consider as the newest manner, must accordingly be tried by a new standard. Those of the silver and golden ages, the Fiesoles and the Raffaelles, sought a simple or vigorous development of deep feeling; the Giordani and Caravaggii, men of brass and iron, whose technical capacity outstripped their ideas, aspired not beyond effect. Effect is therefore the self-chosen test to which artists of the decline should be subjected, though it may detect in them false taste and vulgar deformity. Under their guidance, energy was substituted for grandeur, bustle for dramatic action; while flickering lights and fluttering draperies, ill replaced the solidity and stateliness of earlier and more earnest men. Art thus, like literature, becomes copious rather than captivating. Ambitious attempts were not wanting, but the effort to produce them was ever palpable. Ingenuity, over taxed, gave birth to bewildering allegories, affected postures, startling contrasts, exaggerated colourings, meretricious graces. Nature was invoked to stand godmother to the progeny, and she disavowed them as spurious.”

There is in these opinions much very true, more we are afraid to be considered as the deductions of an enthusiasm for the peculiar style of a particular period, “copious rather than captivating.” But the enthusiasm of Mr. Dennistoun is largely educated and refined, governed with excellent judgment, and nourished by unsparing research. A long residence in Italy gave him facilities for investigation, which was unremittingly pursued; this is attested no less by the list of authorities consulted, than the copious documentary matter appended. Such research must ever possess an interest not only to the student of Italian history and literature, but to every one who desires to trace the source and flow of that influence which was so powerful an agent towards the civilisation of Europe—Italian Art. The military events are those of condottieri wars; the political history is that of unbridled faction, unscrupulous power, and the intrigues of a Church which made the authority which she claims from her divine funder the means to gratify the most immoral ambition. The narrative has been written by the greatest of Italian authors, by the pens also of Sismondi and Daru; to these Mr. Dennistoun's work must now be added. His period belongs to two of the great epochs in the history of European civilisation. The first after the fall of Rome was that of formation, the period before the twelfth century, when darkness was over the deep. The second was when light moved over the surface of the waters, and the elements of social order were evolved. This may be considered from the twelfth to the fourteenth century. The third was that from the close of the fourteenth to the opening of the seventeenth century, a period illustrated by the invention of printing, the revival of learning, the Reformation, and the production of the greatest works in Literature and Art. That of which Cardinal Bembo indicates the admixture of sybaritism and intellectual development; Fra Angelico and Raffaele, Christian Art; Michael Angelo and Leonardo da Vinci, the combination of powers the most varied, and of which Dante, Ariosto, and Tasso, were the poets, is here especially described. These “Memoirs of the Dukes of Urbino” possess therefore no fleeting interest. We have already noticed the research they evince, but we should add 'tis is enhanced in value by the charms of a pleasing manly style, and an intimate acquaintance with the history and literature of Italy. We could wish Mr. Dennistoun would direct his attention to the Life and Works of Savonarola, a subject not entirely dissociated from his present, and one in every respect worthy his attention. H.

ART IN CONTINENTAL STATES.

PARIS.—The annual exhibition of the French Academy opened at the close of the past year, having been postponed till then from the usual period in April, by desire of the Minister of the Interior. A temporary building of larger dimensions has been erected for the purpose in the “Palais National,” formerly the “Palais Royal,” in consequence of the inconvenience which was found to arise from the exhibition taking place in the Louvre, whereby the works of the old masters were excluded from the public for a time. The building now raised has been found, however, insufficient for the mass of works sent in,—upwards of 3900,—being an increase of about 1300 over the last year's exhibition, so that another room is in process of erection, where will probably be hung 600 of those pictures that have had no place assigned them in the larger edifice. Of the 3900 contributions, 3150 consist of paintings and drawings, the remainder of sculptures, architectural subjects, lithographs, and engravings. It would be quite impossible, with the limited space we have at command for our notice, to give even a list of the contributors, much less to enter upon a critical review of their productions, although we have received from our Paris correspondent a lengthened commentary upon what the *salon* shows. The exhibition is considered meritorious; that is, it contains about the usual average number of good works from the leading artists; among whom, however, we miss the names of Ary Scheffer, P. Delaroche, Ingres, Schlesinger, and others of favourable repute. The practice of awarding prizes to the exhibitors who most distinguish themselves, is one we should rejoice to see carried out in our own country. In Paris the prizes awarded consist of medals valued respectively at 1500, 500, and 250 francs. Of these there are given in the school of painting three of the first class, six of the second, and twelve of the third; for sculpture, two of the first class, four of the second, and six of the third; for architecture, one of the first class, two of the second, and three of the third; and for engraving, one of the first class, two of the second, and four of the third. Besides these, an honorary medal, of the value of 4000 francs, is given upon a special recommendation of the jury, to the artist who shall be considered most worthy of this honour; the winner of it thereby becomes entitled to an annuity of 4000 francs, till, at some future exhibition, a work is produced superior in merit to that for which the annuity has been granted, which is then transferred to the new successful candidate. What an impetus these prizes must give to the whole body of artists! Surely something of a similar nature might be afforded out of the *impooverished Exchequer* of Great Britain; even on the limited scale supplied by the French government, the annual cost of these rewards would be below 120%, while, to the fortunate competitors, the incentive to exertion must unquestionably be very great; it is not the pecuniary value of the gift that renders it covetable, but the principle it involves.

It caused us considerable regret that, during our short stay in Paris towards the close of last year, we could not find time to accept the polite invitation of M. Belloc, the Director of the National School of Design in that city, to inspect the works of the pupils under his charge, which we had heard were of a highly satisfactory character. The last annual report of the meeting for the distribution of prizes is, however, in our hands, which shows the course of study pursued by the pupils of that institution. The classes meet at half-past seven in the morning during summer, and at half-past eight in the winter, daily, and continue for four hours, in two exercises or lessons. The week's study is thus arranged: on Monday and Thursday, mathematics, morning and evening; Tuesday and Friday, drawing in the morning, mathematics applied to construction, in the evening; Wednesday and Saturday, drawing, morning and evening. There are also classes for drawing from reliefs and the sculpture of ornaments every day in the week, morning and evening, and for ornamental design on Wednesday and Saturday in each week. From seven to nine in the evening, daily, are classes for adults, to which none under fifteen years of age are admitted. The professors under M. Belloc are MM. Herr, for geometry and arithmetic; Jay, architecture; Rebout, mathematics; A. Péron, figure-drawing; Lecocq de Boisbaudran, animals; A. Faure, drawing from plants and flowers; Gault de St. Germain, drawing from ornamental designs; Jaquot, sculpture; Ruprich-Robert, for composition ornaments; there are also two private mathematical teachers, and two of sculpture. It is thus apparent that the course of instruction pursued in the school of Paris

has a wider range than in any of our schools of design, and that a greater number of masters are employed in directing these studies. May not these facts have much to do with the superiority which French designers exhibit over our own? and if so, is there any reason why our youths, with the same amount of efficient training, should not become as skilful and ingenious as those of France?

The Porte St. Denis, that striking and historical feature of the Boulevard of Paris, has been cleaned and restored to the freshness it originally possessed when erected in 1762. The designer was François Blondel, and the ornamental sculpture was executed by François Augnier. It was erected by the City of Paris to commemorate the Passage of the Rhine by Louis XIV.

The great portal of the Notre Dame at Paris, which before the Revolution was ornamented with statues of the Apostles, and which were destroyed at that time, has had new figures placed in the various niches, and presents its original imposing effect.

ROME.—A correspondent of the *Daily News* says that sculpture is "receiving some impulse from the numerous visitors to this city. The talented Prussian sculptor, Wolff, who is well known in England from having executed, besides many classic groups, some busts of the royal family and a statue of Prince Albert as a Greek warrior, has just completed an exquisite figure of Paris, in which the feminine beauty of

'The woman warrior with the curling hair'

is admirably portrayed. His four statues, personifying the Seasons (engraved in a former number of the *Art-Journal*), have been purchased by an English amateur. Mr. Gibson is commencing the models of two very important works, Queen Victoria on her throne between two allegorical figures, representing Justice and Clemency, for the House of Lords, and the colossal statue of Sir Robert Peel."

BERLIN.—Since the time when the royal china manufactory ceased to enjoy peculiar privileges, it has had hard struggles against some private establishments not to remain behind them in point of taste and beauty of form. In order to make the Royal Institute capable of keeping pace with them, a committee of three artists has been named; viz., M. Rauch the sculptor; M. Cornelius, the painter; and M. Stüler, the first architect of the king. The taste in china having now taken a decided direction toward that peculiar style known to the middle ages and subsequently, by the *rococo* and the *renaissance*, it will be hardly possible, without a change in public taste, for these celebrated artists to give a favourable direction to the manufacture of china.

In former times, every town was proud of possessing within its walls any famous poet, musician, sculptor, painter, or architect; and every artist was desirous to decorate the inside and outside of his house, and to show thereby that it was the property of an artist. So we find at Nuremberg, Weimar, Venice, Florence, Rome, and other towns famous for the culture of the fine arts, the houses and villas of A. Dürer, Goëthe, Palladio, Michael Angelo, Raffaele, and others, considered very remarkable curiosities, worth being visited by the tourist and the traveller who possess taste for the fine arts. The most honourable monument for the memory of a celebrated artist would, no doubt, be his house, carefully kept in the same state as when he left it. In this respect, we can but do justice to the piety with which the families of the late M. Schadow, the Director of the Academy, our first sculptor; and of the late M. Feilner, the first manufacturer of pottery and terra-cotta for architecture and furniture, have ornamented the houses of these two celebrated artists by the best examples of their own works, so that they are worthy of being visited by every visitor to our capital. The king has moreover ordered the streets inhabited by those artists to be named "Schadow-Strasse," and "Feilner-Strasse," after their names. The late M. Feilner's son-in-law, the famous sculptor, M. Wichmann, proprietor of the house of his father-in-law, has decorated the garden with a bust of Feilner, of Carrara-marble, and with a large Gothic portal entirely made of terra-cotta, a masterpiece in this *genre* of Art.

In Munich, (and likewise in Nürnberg), they have made an association for the advancement of the industrial Arts. Artists, artisans, and friends of both, are united to get works remarkable for taste, beauty, variety, and originality, as well as for goodness, durability, and cheapness, particularly from those workmen on whom the arrangement of our houses, rooms, tables, and our dress devolves. This society gives the workmen drawings, orders exhibitions of works approved of by a tribunal, buys such works, and publishes a journal with drawings.

BRUSSELS.—In consequence of a report addressed to His Majesty the King of the Belgians, by M.

Rogier, the Minister of the Interior, a royal decree was issued on the 24th of Dec., 1848, appointing a commission to superintend the publication of a series of prints to be termed, "Musée Populaire de Belgique."

M. Rogier represented to His Majesty that it would be beneficial, in a moral and educational sense, if a number of cheap prints were issued by the assistance of government, to replace those which find their way into the dwellings of the humble and labouring classes, and which frequently were not only uninteresting, but had sometimes a tendency to be either immoral or irreligious. The course proposed by the Ministers was to form a collection of the most celebrated historical events of Belgium, the portraits of its illustrious men, the antiquities and monuments of Art still existing, and sacred subjects as represented by its greatest painters.

A number of these have accordingly been produced. They are all wood-engravings, on paper equivalent to our size called "royal." The price of each of these sheets sold separately varies from one penny to twopenny. As works of Art, they are infinitely beyond anything of the class ever offered at the price. Among those already published, are whole-length portraits of the most celebrated painters of the Flemish school, six on each sheet, coloured. Military costumes, coloured; marine subjects, relative to commerce and the fisheries; architectural antiquities, six on each sheet, and tinted.

The entire number when completed will form a very interesting series elucidatory of ancient and modern Belgium, as well worthy of the higher classes as they are admirably adapted for the instruction and improvement of the great mass of the population.

At the sitting of the Chamber of Representatives in Brussels on December 3, 1850, M. Liedekerke presented a petition from the Belgian artists, complaining of the numberless forgeries of their names on counterfeit pictures, of which they were the victims. M. Rogier, Minister of the Interior, after admitting the justice of their claims to protection, said—"It is disgraceful to the profession of the Fine Arts that men should exist who are so shameless of their proper dignity as to imitate, for the base purpose of personal gain, that which has been the studied and laborious work of men of talent and genius. My attention has already been excited by this scandalous species of fraud, and I regret I have not yet found the means for its sufficient repression. I believe, however, that the existing laws are not without the power of punishing, if brought before the proper tribunal, the authors of these counterfeit copies, or rather I ought to say to protect the public from such scandalous swindling."

BRUGES.—The decorations of the chapel of the "Saint Sang," are now approaching completion; the entire building has undergone the necessary reparation which its great age demanded, and the walls are covered with paintings of enriched diaper work enclosing religious emblems. The effect is extremely good. The same cannot fairly be said of the restoration carried on at the old house of the Fraternity of St. George; the ceilings being gilded and painted in the most tawdry style. These instances of bad taste occasionally surprise us, even in the midst of the finest examples of Medieval works for the study of the artist, as in this very town of Bruges.

THE PORCELAIN MANUFACTURE OF DRESDEN.

THE Dresden China, at all times highly valued for its peculiar and characteristic style and the fancifulness of its decorations, obtains at the present period a more than usual degree of interest from the articles which are preparing, on a large scale, and with costly workmanship, for the coming exhibition. But it is an erroneous impression which attributes the fabrication of this beautiful ware to Dresden. It is made entirely at Meissen, an antiquated town, about twenty miles from Dresden, lower down the course of the Elbe, and on its left bank. It is commanded by the castle, which immediately overlooks the Elbe, and was the former residence of the Margraves of Meissen. This building now contains all the *ateliers* where the genuine china is made. The edifice surrounds a spacious court, the centre of which is occupied by a church; to the left on the ground floor is a large *salle* or exhibition-room for the ware manufactured in this building, and great is the interest which a stroll through this apartment affords, from the number, the variety, and beauty of the articles of every description here exhibited. Two spiral staircases with quaint Gothic windows, and rendered almost external from the abundance of the decorations *à jour*, wind

up to the spacious and vaulted apartments, which, from the time of the erection of the palace in the fourteenth century till 1710, had been occupied by the Viscounts of Meissen, and since the latter period have been used for the fabrication of the celebrated ware, some specimens having first been sold at the fair of Leipzig about that time. The rooms in which the process of manufacture goes on overlook the Elbe, and from their elevated situation and open prospect, have great advantages with regard to light. They are so spacious as to contain, in some cases, thirty or forty workmen each; the total number of persons engaged being three hundred and fifty, including the *employés* and out-of-door workmen. Dark and tortuous passages lead from one apartment to another, each of which affords to the visitor a kind of interest different from that which he has quitted. Every apartment in fact has its special appropriation. In one the simpler vases and table services are moulded, and dried in the first place by an envelope or case of porous clay before passing to the oven. In another part flowers are exclusively manufactured, each leaf being inserted separately. Elsewhere birds and the more delicate ornaments; whilst those small figures whose grotesque, and at the same time graceful, attitudes render them almost the prototypes of the *rococo* style, are carefully finished with the hand, after having been cast in a mould. Painting and gilding form a separate department, whilst the delicate imitation of lace, unequalled by any other manufacture of this kind, is the exclusive work of women, each floweret being put on or scooped out with the point of the beaver.

The principal objects which are in process of manufacture for the great exhibition, are an enormous looking-glass frame, decorated with birds, flowers, and fancy ornaments. Two vases four or five feet high, one of them in the *rococo* style, gracefully adorned with the entwined foliage of the convolvulus and nasturtium; the other imitating the Greek, and evidencing a taste more chaste and severe; it is decorated chiefly with enamelled paintings on the centre of the vase, or inserted in the forms of medallions round the base, and round the lid. The fourth article is a camellia tree, more remarkable for its fac-simile resemblance to nature than for any originality of conception or gracefulness of design, and unless the illusion be dispelled by touch, every leaf to the observer is a real leaf, more or less developed and coloured; and every blossom marks likewise a distinct and successive stage, from the closed bud to the full grown and expanded flower.*

The fabrication of the Dresden china is a monopoly of government, or rather of the crown. The sale is effected in Dresden in large warehouses, of which the profits are reserved for the royal treasury. The material, which, in the form it is used, is an opaque white clay resembling chalk, comes from Ave in the Ertzgevirge, about sixteen leagues from Meissen. It is used nearly pure, except for glazing, which requires a mixture of quartz and felspar. It passes twice through the furnace before being painted, and once after, when the external surface becomes sufficiently melted to produce enamel. Of a pale cream colour when baked, this material may appear to some to want the transparency of the Porcelaine de Sevres, as the perfected specimens seem also to be inferior to it with regard to elegance of form, though in the Meissen fabrication fancy exercises a far wider range, and its amusing and ever varying subjects afford ample proof of the versatile imagination, if not of the genius, of its artificers: indeed the best specimens of this Art could not be produced, unless by men possessing a more than ordinary degree of refinement and culture. Perhaps the monopoly exercised by the government, however disadvantageous in point of trade, contributes in no small degree to maintain the excellence of the workmanship, which would have degenerated had the craft fallen into inferior or trading hands. The employment becomes dignified by being carried on in a stately palace, and in which no orders are received, unless through the highest offices of government. A system of this kind, which is likewise adopted with reference to the Porcelaine de Sévres, can thus secure the assistance of first-rate talent. The choicest products of both these celebrated fabrics could not have issued from any inferior workshop, dependent on the vicissitudes of trade. At all events, the important works which are about to be forwarded to this country, to challenge the public gaze, will shortly afford every one the means of judging for himself of the advantages of a system, in which national pride has as large a share as mercantile considerations. H. TWINING.

* Through the courtesy of the Minister of the Interior, we have received drawings of these objects for engraving in our "Exhibition Catalogue."

OBITUARY.

MR. JOHN RITCHIE.

At the very spot where Mr. John Burnet the distinguished engraver was born, Mill Hill, in Fisher Row, a suburb of a town so old that a rhyme goes—

“Musselburgh was a burgh
Whan Edin was name,
And Musselburgh sal be a burgh
Whan Edin is gane,”—

there dwelt a most ingenious and industrious man, named James Ritchie, a brick and tile-maker, who used also to employ himself as a plasterer, and in modelling. The last occupation was one rather of amusement, and the necessity of his attending to his other avocations prevented him from following it up so as to make himself a proficient in it, although he exhibited more than an ordinary share of skill and inventive genius. Two of his sons, Alexander and the subject of this notice, became thus early initiated into some of the mysteries of the art, and became expert modellers. The elder, after some time, was enabled to go to Rome, and studied under Thorvaldsen; he is now an Associate of the Royal Scottish Academy. John in the meanwhile remained at home, labouring under many disadvantages in the pursuit of his profession, yet having opportunities occasionally of distinguishing himself. Perhaps one of his best works of this period is the statue of Sir Walter Scott, at Glasgow, although it exhibits a strange blunder, in having the right arm covered with plaid, instead of the left, as generally worn. This sculptor had a peculiar faculty, or propensity it might perhaps be more appropriately called, for dreaming, and he used to relate to his friends some very extraordinary visions. He frequently attempted to embody his nocturnal imaginings in clay; one of these is his fine group from “The Deluge,” which was exhibited in 1832 in Edinburgh, and attracted much notice; and when it was afterwards returned to his studio at Musselburgh, the lovers of sculptured art would sometimes make pilgrimages thither to inspect it.

The arrival of his more fortunate brother from Rome tended, however, to throw the genius of John Ritchie into the shade, and he became his assistant, working for him assiduously during a space of nearly twenty years; but a Mr. Davidson, of London, having recently seen the model of “The Deluge,” commissioned the sculptor to execute it in marble. This appeared a good opportunity for him to indulge his long-cherished hopes of visiting Rome; so in September last he set out, that he might the better prosecute his work among the glorious yet decaying monuments of sculptured art in the imperial city. He had already begun his task when an excursion to Ostia was planned by some friends. The malaria of that notoriously unhealthy spot had lingered beyond the calculated time; the party neglected the usual precautions, and all caught the fever. Mr. Ritchie died after a few days' illness, and was followed to the grave by most of the British and American artists resident in Rome. The dream of his life was accomplished, but he lived only to see, not to enjoy, its fulfilment: his age was forty-one.

MR. WILLIAM HOWISON, A.R.S.A.

To the above brief notice of a Scottish sculptor, it is our task to add another of an engraver of the same country, whose works are better known on this side the Tweed than those of Mr. John Ritchie.

William Howison was born in Edinburgh in 1798. He was educated at George Heriot's Hospital, and afterwards apprenticed to Mr. Wilson, an engraver, continuing during his life a close and steady application to his art. For many years Mr. Howison worked in comparative obscurity, being chiefly employed upon small plates, till he happened, through Mr. D. O. Hill, R.S.A., to attract the attention of Mr. George Harvey, R.S.A., who, observing in his plates more than a usual degree of excellence, engaged him to engrave his picture of “The Curlers;” the execution of this plate gained him admission among the Associates of the Royal Scottish Academy. His next work was “The Polish Exiles,” after Sir William Allan, a composition of much pathos, and rendered by the engraver with all fidelity. This was followed by one of still greater interest, Harvey's “Covenanters' Communion,” of which we spoke most favourably when it made its appearance. Another plate, we believe not yet quite finished, was “The Schule Skailin;” also after Mr. Harvey; and at the time of his death he was labouring assiduously on Faed's “First Letter from the Emigrants,” for the subscribers to the Scottish Association.

Mr. Howison, says the *Scotsman*, “was a man of strong native sense, integrity, humour, and insight into many things beside engraving, though he was singularly modest. We never met with a finer embodiment of the sturdy, the hearty, and the tender virtues of a Scottish craftsman.”

MR. WILLIAM SANSFIELD TAYLOR.

This gentleman, whose name has often appeared in public in connexion with Art and Art-literature, died on the 23rd of December last, at the advanced age of seventy. He was a native of Ireland, and in early life was attached to the Commissariat department of the British army, and having been present at the siege of St. Sebastian, made this engagement a frequent subject of his pencil; he was, however, better known by his writings than by his pictures, which rarely rose above mediocrity. His literary labours consist of a “Description of Trinity College, Dublin,” in quarto, with plates after his own drawings; a translation from the French of Merimée's “Practice of Painting;” a “History of the Fine Arts in England,” in two volumes; and a “History and Practice of Fresco-painting.” These works are all more or less valuable in their respective walks.

Mr. Taylor was for many years Curator of the Model Academy in St. Martin's Lane, an institution that for a long period met with considerable success. To his exertions in the public press, the country is indebted for the preservation of the beautiful cloisters attached to Westminster Hall; their destruction had already commenced, when he aroused the public feeling against the work of spoliation, and they were saved. Thirty years since Mr. Taylor wrote the criticisms on the Fine Arts for the *Morning Chronicle*. His brother, John Sidney Taylor, of Trinity College, Dublin, was a reporter, and afterwards became editor of the *Morning Herald*.

MR. WILLIAM WILLES.

We learn with exceeding regret, through the Irish papers, that this gentleman expired, after a protracted illness, at his residence in Cork. Mr. Willes was brother to Dr. Willes, an eminent physician in Cork, and held for some few years past the office of head master of the School of Design in that city, which owes much of the success that has marked its progress to his indefatigable labours of mind and body. We long had the pleasure of a personal acquaintance with Mr. Willes, and can testify to the great interest he took in the prosperity of the institution, and to the zeal and ability with which he carried on the onerous duties devolving upon him. His artistic qualifications were of no mean order, so that in every sense his loss will be severely felt by all connected with the school.

MR. ROBERT ABRAHAM, F.S.A.

THE death of this architect, at the age of seventy-seven, was announced in the public papers in December last; we abridge from the *Builder* a few particulars of his professional career:—

“Mr. Abraham was the son of a builder, and entered the profession above sixty years ago, as a pupil in the office of Mr. Bowen, a surveyor. At that time there were not more than twelve architects in London; and, with the exception of works carried on by Government, which were executed under the direction of appointed architects, nearly all matters connected with building in London were effected and carried out by the builders themselves without professional control. These were the days when those interminable and monotonous lines of red brick barrack-looking houses arose, built in conformity with ‘the 14th of George III., commonly called the Building Act,’ covering the Bedford estate around Russell and Bedford Squares, and the outskirts of the suburban parishes of St. Pancras and Marylebone. The bricklayer worked in exchange with the carpenter, and the plasterer in exchange with the mason. It was a system of barter, and the surveyor was employed to measure and adjust the accounts between the parties. Few were more actively engaged in this branch of business than Mr. Abraham in his earlier years. It was a bad school for architectural taste, but at a time when the nation was almost overwhelmed in war, and cared little about such taste, it was, except the offices of the Government architects, such as Soane's, Wyatt's, Smirke's, &c., the best school to be had.

“At the conclusion of the war, when greater opportunity was afforded for the exercise of architectural knowledge, and when an impetus to architecture was given by Nash in his valuable

projected plans for the improvement of London, Mr. Abraham, by his industry, experience, and talent, had placed himself in a high position, and was well able to take advantage of one of those fortunate occasions which, it is said, occur to every man once in his life, and to catch the tide which bears on to honour and prosperity. It gave him the introduction to some of the chief Roman Catholic families in England, and much valuable private connection. From this time he carried on an extensive practice in architecture, and among his works may be mentioned the County Fire Office, Mr. Carbonell's premises in Regent Street, the Conservatories and Garden Buildings, for the late Earl of Shrewsbury, at Alton Towers, the works at Arundel Castle, Worksop, Farnham, and Norfolk House, for the Duke of Norfolk, the Synagogue, near the Haymarket, the Westminster Bridewell, the houses on the Brewers' Estate, in Oxford Street, &c.

THE

MONUMENT TO MRS. THOMPSON.

FROM THE SCULPTURE, IN MARBLE, BY P. HOLLINS.

It is an observation we have frequently been called on to make, that some of the noblest productions of human genius, in the way of Art, are hidden in secluded and rarely frequented spots, where the world at large hears little of them, and knows, perhaps, less; this is especially the case with works of sculpture. The picturesque village of Great Malvern, in Derbyshire, one of the most romantic localities in England, possesses a church whose venerable tower and elegant proportions are not among the least attractive objects in the neighbourhood; and in the north transept of this church stands one of its most interesting objects in the eyes of all visitors, the monument to Mrs. Thompson.

This beautiful example of Mr. Hollins's chisel was erected, in 1841, by Robert Thompson, Esq., of the Priory, Great Malvern, “in affectionate remembrance of his lady, whom he had the heavy affliction to lose after a very brief illness, in the meridian of life and loveliness.” We are told that her many charities and virtues endeared her to the poor of the neighbourhood, where her memory is still cherished by all who had the happiness of knowing her.

The tomb consists of a full-size figure of the deceased lady, reclining on a couch of pure white marble raised on steps of polished black marble; the whole relieved by a background of rich dark-green marble. She is represented suddenly rising, as if at the call of some unseen messenger, to which posture the uplifted hand seems to lend additional force of expression. It requires little stretch of imagination to divine what message is delivered to her, and her perfect readiness to obey the summons; so full of confidence and hope is that fine intellectual countenance, beautiful with the faith that animates. A striking quality in the treatment of the subject is its entire repose: though the point indicates the final struggle with the “last enemy,” there are no traces of a contest, no uneasiness of attitude, no signs of mental or bodily pain, but a serenity of position and expression speaking of inward peace; the mortal is putting on immortality “as a bride adorneth herself for the bridal.”

We know of few works of modern sculpture surpassing this in deep religious sentiment, in grace of form, and in refined execution. The modelling of the bust and the extremities is both bold in design, and feminine in their proportion, while the drapery is arranged with unquestionable taste, and chiselled with a delicacy that makes it almost transparent. Placed as the work is where the light falls on it through a large richly stained glass-window, whose colours are reflected, here and there, upon the polished surfaces of the marble, it becomes an object of great pictorial beauty, independent of its merit as a fine example of sculptured Art, entitled, most justly, the sculptor to the highest rank in his profession.

It seems scarcely necessary to say aught in praise of Mr. Artlett's engraving, but it would be injustice to him to put it by without notice.



THE MONUMENT TO MRS. THOMPSON

ERECTED IN THE CHURCH OF GREAT MALVERN

J. HOLLINS sculp.

LONDON: 1856. SOLD BY THE ARCHITECTS

W. & A. GILBERT, ENGRAVERS



THE GREAT MASTERS OF ART.

No. I.—PAUL REMBRANDT, VAN RYN.*

INTO the school which Rembrandt had established, he gathered, with his accustomed eccentricity, all kinds of fanciful and *bizarre* materials for his art—a huge collection of turbans, fringed scarfs, old spangled stuffs, ancient armour, rusty swords, halberds, and daggers; these he used to exhibit to his friends and visitors as his *antiques*. He now also looked around him for a wife, and found one in the person of a young village-maid of Ransdorp, a girl totally without fortune, but possessing the attractions which a Dutchman so highly esteems, a round rosy face; nor was he slow in introducing his wife's portrait to the world, by the side of himself, in an engraving, where the lady is represented smiling, and dressed up in the most extravagant female attire, holding a glass in her hand. This print is regarded as one of the most valuable of the portraits of himself, twenty-seven in number, which he left behind him. It is but justice to this great but singular artist to record, that if he acquired the love of amassing wealth, his heart was not steeled against a feeling of gratitude. When he first settled in Amsterdam, one of his earliest patrons was a physician named Tulp, professor of Anatomy in the surgical school of that city; two years afterwards, when Rembrandt had become famous, he painted a picture of the professor surrounded by his pupils, which he presented to him; it is now in the museum at the Hague, and is known by the title of "La Leçon d'Anatomie."

But it is necessary we should pass on to a notice of the subjects which are here engraved; the "PORTRAIT" of the painter we have already referred to; it is a work of wonderful power, and shows that even at the early age when it was painted, he had gained an extraordinary command over his pencil, and a thorough insight into the principles which would produce the most effective treatment of chiaroscuro. His ideas on this point are said to have been suggested by watching the play of light on certain objects that received its rays, through an aperture or small window in the roof of his father's mill, and the graduated shadows by which they

were surrounded. This brilliant contrast of light and darkness is eminently displayed in the small subject at the head of the second page of this memoir, in the previous number, entitled "THE ASTROLOGER," where the rays proceeding from the head of the old man and all the foreground accessories.

The "NIGHT-GUARD," which is also engraved in the former number, is one of Rembrandt's most singular compositions. This picture is in the Museum of Amsterdam. The apparent mystery

nor of the moon, nor is it torch-light; "it is the light of the genius of Rembrandt," says a critic who writes of this work. Whatever were the painter's ideas as to the nature of his subject, whether it be a dream of his imagination, or borrowed from some incident of which he was eye-witness, it is a picture of marvellous power, full of character marked and original; its component parts put together so as to form a most attractive whole, and each individual in it engaged in a scene of bustle and activity partaking more of the comic than of tragedy.

The illustration entitled "CHRIST AND THE WOMAN OF SAMARIA" is copied from one of those extraordinary engravings which gained for the artist as much renown as his paintings. Biographers state that he established an epoch in this class of art beyond that of any other master, and choice impressions of these apparently slight but well-studied effusions of his genius sell, even to this day, at an enormous price.

During Rembrandt's lifetime, and while he was at the plenitude of his fame, connoisseurs came from the cities of Italy to offer the finest specimens of Marc Antonio's engravings in exchange for the Dutchman's rare proofs; who, shut up in the solitude of his studio, which he pertinaciously kept closed against all visitors, made the world believe he was in possession of some marvellous secret whereby he was enabled to work out such wonderful results. Many anecdotes are related of the various methods he adopted to induce collectors to become purchasers, by altering, in some slight degree, his plates of the same subject, so that buyers might be tempted to procure a specimen of each; for it cannot be disputed that the mind of this great painter was absorbed by a principle of avarice which prevailed over his love of art. There are in existence two plates of the "WOMAN OF SAMARIA,"—that introduced in the previous number, and one without the city in the background. In this subject the artist's predilection for his Dutch models is most obvious; he seems to have had no idea how much a work of art gains by refinement of character; or that the dark beauties of the east, and the classic forms of the daughters of Italy, are more in keeping with the sentiment of a scriptural story than the coarse *frows* of the Low Countries.

The occasional visits paid by Rembrandt, after he had settled at Amsterdam, to the country residence of his friend and patron, the burgomaster Six, were the means of reviving the taste of his



THE RAISING OF LAZARUS.

hanging over the subject is such that it is almost impossible to divine the painter's intentions. His heroes here are burgomasters, arquebusiers, halberdiers, drummers, children, &c.; but their action is so uncertain, their gesture and action so extraordinary, one is at a loss to conceive whether the groups are marshalling for war or preparing for a nocturnal revel; whether they are actually turning out for a sacred duty, or whether the whole affair is not a mere masquerade. It is equally difficult to determine whence the light comes which is thrown over the picture; it is certainly an outdoor scene, but it has neither the brightness of the sun,

* Continued from page 12.

earlier years for landscape-portraiture. He carried into the studio of nature that gloomy, yet poetical, feeling which seemed to attach itself to him on every occasion; his delight was to deal with the wind and the tempest; he covered the heavens with dark and ominous thunder-clouds, between which the sunlight breaks with strange and supernatural brilliancy; or he brought forward heavy masses of foliage and deeply shadowed foregrounds to tell against the brightness of an evening sunset. We have an example of the latter method of treatment in the etching so well known to collectors under the title of "THE THREE TREES," which ranks among the most famous of this class of his works. Yet, as if it were impossible for him to produce anything without some touches of his eccentric genius, we find, to the left of the picture, a strange introduction of something which we can only liken to the rigging of a ship, or ropes of divers thicknesses, but which may be intended either for rain or the rays of the sun.

The "RAISING OF LAZARUS" is another of his engravings held in high repute, so much so, that an early impression has been valued at upwards of one hundred and eighty pounds: these impressions are exceedingly rare, and are distinguished from those taken subsequently, by the figure in the act of running away alarmed, having his head uncovered; in the prints of the second state he wears a cap, as seen in our cut. There is also a smaller etching of the same subject. Slight as the artist's treatment of this stupendous miracle is, the conception is grand; instead of bringing forth the dead man from the chamber of the grave with all the horrors naturally incidental to such a scene, a sudden light breaks forth at the sound of the life-giving words, and the cavern is illumined with a blaze of glory. But here again the anachronisms of the painter disturb the mind, and draw away the thoughts from their proper associations; the curtains, the turban, the sword, and other accessories depending, as it were, from the roof of the

tomb, give the work a motley appearance, reminding us of some *outré* theatrical representation.

The "DESCENT FROM THE CROSS," notwithstanding the objections which have been already adverted to, is a noble composition, and, in many parts, nobly treated. The pyramidal form given to the principal group, whereby the eye embraces at once the whole of the subject, shows how positive the mind of Rembrandt was as to the necessity of fixing the ideas upon the matter of his pictures, and also his knowledge of the means by which this could be attained. The poetry of the work consists in the masterly concentration of light upon the figures in the centre, produced by the sun's rays shooting downwards as if they had suddenly pierced the clouds to shed a glory upon the last public scene of this great tragedy. There is that too in the method adopted to lower the body which evinces the utmost delicacy and respect towards it, far beyond what would be observed towards an ordinary malefactor, and unquestionably showing



JESUS CLEARING THE TEMPLE.

that if they who are thus occupied may be supposed to lack faith in Him who has been crucified, they are not without some feeling of veneration. The contrast between the proud and richly apparelled Jew who stands by to witness the accomplishment of the end, and the distress and humility of the despised followers of Christ, is most forcibly rendered. It is such points in the composition as these which exhibit the genius of the artist in dealing with an event of history; they show that the mind has been at work as well as the hand.

It is impossible to say whether Rembrandt's singular method of treating sacred subjects arose from his own particular religious tenets or from his determination to be original in all that he undertook. According to the historian, Baldinucci, Rembrandt was an anabaptist, a sect at that time extensively spread over Holland; this explains his friendship for the celebrated minister of that persuasion, Rainier Anso, whose portrait, including that of the preacher's mother, is one of the finest of Rembrandt's works of this class; it was offered for sale,

at Christie & Manson's during the past year, with the Earl of Ashburnham's Collection, and was bought in at the price of 4000 guineas. However the painter's mind might or might not be affected by his creed, he certainly had a method of dealing with Scripture, generally displaying more of the ludicrous than of the devotional. Look, for example, at the engraving of "CHRIST DRIVING THE MONEY-CHANGERS OUT OF THE TEMPLE;" is it possible to conceive anything more absurd than such a scene as is here represented? Had the painter intended to design a caricature he could scarcely have improved upon what he has here set forth. Any attempt to analyse the picture must be provocative of mirth, for there is not a point in it calculated to draw forth a single feeling in harmony with the narration on which it is founded. But if we can divest the mind of the associations naturally arising from an acquaintance with the event as described by the sacred writers, and view the picture merely as a work of Art, what a field it presents for admiration; what fertility of invention,

and variety of form, and masterly drawing, and energy of action; with what profound knowledge of effect are the lights and shadows balanced, and how skilfully arranged is the whole *agroupement*.

Hogarth has severely satirised the eccentricities of Rembrandt's style and composition in a print, well known to collectors of humorous engravings; it is entitled "Paul before Felix."

Rembrandt soon amassed considerable wealth, for his studio was filled with scholars introduced to him by the principal citizens of Amsterdam. It is related that his pupils, who were fully cognisant of their preceptor's love of money, once employed themselves with painting circular pieces of card in imitation of gold coin, which they dropped on the ground where he could not fail to discover them, and then amused themselves at the expense of the painter's disappointment.

According to Houbracken, Rembrandt died at Amsterdam in 1674, but De Piles says in 1668. He left one son behind him who inherited the wealth, but not the genius, of his father.

No. II.—WILLIAM KALF.



W K

It may appear somewhat strange to many that, among those artists to whom the title of "great masters of Art" is with propriety applied, should appear the name of one whose range of subject never extended beyond the butler's pantry or the furniture and appurtenances of a Dutch kitchen. But it has been remarked with considerable truth that, "if one would desire to give a just definition of Art, it will be found to prevail as much in the

as great a right to be considered an artist who can make a valuable picture from an upturned kettle and a bunch of leeks, as one brought up in the bosom of academies, and capable of treating appropriately, for example, such a subject as the 'Continence of Scipio?'" The merit is entirely one of degree; each is great in his respective department, yet, inasmuch as there is a wide difference between these departments, it necessarily follows that the genius of the one must rank higher in the scale of intelligence than that of the other. England has produced many poets, in the true sense of the word, but she has given birth only to *one* Shakespeare and *one* Milton.

It would be idle not to affirm that a lesson in painting, of no common order, may be learned from the study of one of Kalf's simple interiors; we mean not merely of painting in its general acceptation, of truth and beauty of colour and exquisite finish, but of those laws of composition and chiaroscuro which should regulate every subject, however trivial soever in itself. Let us refer to the larger engraving here introduced, and see of what materials the picture is made up, and how they are put together. The principal figure, which may not inappropriately be called the hero of the scene, is a large copper cauldron that reflects back from its sides the rays of the sun in a variety of brilliant golden tints. Immediately behind this is a cask whose age seems almost coeval with the building that contains it; it is undoubtedly a venerable inhabitant of the place, a sort of heir-loom which has, perhaps, served several generations; its whole appearance betokens years of active duty; the staves are somewhat displaced; the thick, solid, iron hoops are eaten up by the rust, the green damp is making way through the sides, and the cankerworm is feeding on the moistened and decaying wood; its life of usefulness, as originally formed, is gone. Grouped together with these are a noble cabbage, whose bright green leaves harmonise excellently with the surrounding objects,

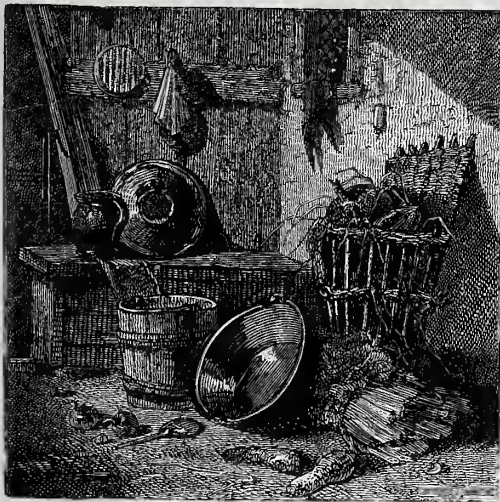
a red earthen pan, a bunch of onions, one of carrots, plates, an old basket, a broom, with sundry other utensils, the names of which our ignorance of the minutiae of kitchen furniture does not enable us to supply.

A study of this picture of still-life confirms the fact that in it the essential laws of painting have been rigorously observed. The work is abundantly rich in details, but it is not over-charged; the light is judiciously made to fall obliquely on the mass of objects, from a high window, or more probably from a trap-door in an upper room, many of the houses in Holland being so constructed. The deep shadow into which the recess at the back is thrown gives additional value to the light cast on the more prominent objects, while the living figures seated therein,—the cook and her dog,—give a vitality to the scene that makes it something more than a representation of "still-life," and divides the interest with the more humble but prominent matters that occupy the foreground. If the artist had reversed this order of arrangement he would have given his work a totally different character; it might probably have gained something in sentiment, but it would unquestionably have lost much of the varied brilliancy of colouring that now distinguishes it.

The exact year of Kalf's birth is uncertain, but he was born at Amsterdam somewhere about the year 1630. He had for his master Henry Pot, a good painter of history and portraits, in whose study he remained some years. The writers upon the Dutch school of Art say very little of what he did during this period, nor of what progress he made in the style which his master practised; we only know that, when he quitted the *atelier* of Pot, he also relinquished his manner, and gave up the facts of history and the stories of fiction, to make acquaintance with flowers, fruits, and vegetables, brass kettles, and sometimes with vases of precious metals. Houbracken relates that he would sit for entire days before a melon, a fine orange, the handle of a knife made of agate or mother-of-pearl, to study its various tints. The ships of the Dutch merchants never brought from distant regions a single shell whose unique form and brilliant colours he did not essay to copy. It was this close application to, and study of, the minutiae of objects that enabled him to represent them with so much exactitude, but we cannot help thinking that the same amount of attention bestowed upon worthier themes would have placed the artist in a higher rank than that he now enjoys. Still, whatever one undertakes, if he throws his whole mind into his work, he deserves both credit and success, and will undoubtedly attain both. Thus, in the reproduction of the most common-place subjects, the interiors of kitchens, of cellars, and rustic apartments, with their furniture and all the appurtenances belonging to them, Kalf excelled every painter of his day; each object under his firm but light pencil, acquired the most brilliant tone and finish, so that his pictures are worthy to be classed among those of the greatest colourists, inasmuch as they afford a thorough acquaintance with the great principles of harmony, and light, and shadow. Lebrun says,—"This master has always been highly estimated by amateurs; there are few collections in Paris where we do not meet with some of his works;" and other writers have compared them with the finest of A. Van Ostade.

Kalf possessed not only a most intelligent mind, but he united with it a warm and affectionate disposition; he was ever ready to perform a kind act, whatever amount of trouble or loss of time the obligation might have caused him. His personal appearance was pleasing and dignified, and his manners were those of a perfect gentleman; rare qualifications at a period and in a country whose painters passed so large a portion of their time in the ale-houses. He had a peculiar faculty for reciting a story, and was sometimes accustomed to relate the histories of his pictures and the scenes he encountered in search of subjects; this he did in so humorous and graphic a manner that his friends would often sit through entire nights listening to his narrations.

The death of this painter happened on the 31st of May, 1693, it was the result of an unfortunate accident. Houbracken and Weyerman state that he went one day to call upon a dealer in works of Art, named Cornelius Helleman, to whom he had offered to sell a number of engravings; the two arranged to meet at the residence of Kalf the next day. The bargain concluded and the entire matter settled, Helleman wished the painter to return home with him to receive the price of his prints; this was declined, and on the following day a letter announced the death of the artist. On returning from the house of a friend, he accidentally fell over the bridge of Bantem, and received a terrible shock; he was immediately taken home, where he expired in a few hours. The poet Van der Hoeven



cuisines of Kalf as in the truly heroic compositions of Gaspar Poussin. Art may be really present in a copper pan, burnished and glittering with light, or in a silver goblet whose sides exhibit the most delicate and beautiful chasings, as in those nobler subjects which history and philosophy have furnished to the painter. This appears so singular as almost to amount to a paradox; but has not he

wrote an epitaph for his tomb, which has come down to us. It is highly eulogistic of his talents, and says that "William Kalf knew well how to paint golden vases and cups of silver, and the treasures of wealth, but that no treasure could repay his genius, for it never had an equal."

"The finest example of this painter," says Descamps, "is in the cabinet of M. de la Court, at Leyden; it represents some vases and a melon cut in two. What cannot the power of Art effect? You travel to acquire a taste for fine things, you visit celebrated collections, you walk through the galleries and museums of Europe, and returning through Holland you hear talk of a *chef-d'œuvre*, even there. 'What is this master-piece?' you inquire; and then after so much sacrifice, such long journeys, and so great fatigue, you are amused by seeing placed before you what you may have had a hundred times upon your own table, almost

unnoticed, certainly without admiration,—an object which the pencil of Kalf has rendered marvellous,—a melon cut in two!" Such praise as this seems somewhat extravagant to us who are accustomed to regard pictures of this class in a comparatively low class of Art.

If we except the museum of the Louvre, which possesses an admirable picture by Kalf, those of Amsterdam, Dresden, and Copenhagen, all of which contain paintings of "still-life," by his hand, the vases and cauldrons of this great colourist do not glitter in any other royal collection. Artists and amateurs, however, have amply compensated for royal and national neglect, by giving them a distinguished place among their collections. In the time of Descamps they abounded in Holland and Flanders; but Le Brun states that a large number ascribed to him, are merely copies, painted with great skill, but rarely with that delicacy of

touch which gives to the originals their highest charm. The pictures of Kalf are generally of a middle size, and are sometimes painted on canvass, but more frequently on panel.

The engravings from his works are limited to very few. F. Basan is known to have engraved three;—"The Butter Churner," Le Bénédicité Hollandais," and "The Cottage hostile to Envy." Veisbrod has engraved in a very spirited manner, "The Interior of a Kitchen," from a picture which formed part of the valuable collection of Le Brun: the large print here introduced is from the picture in the Poulain Collection.

Notwithstanding the estimation in which this master is held, by a contradiction that seems quite inexplicable, his pictures rarely fetch high prices. Le Brun whom we have already so frequently quoted, valued one of his best works, in 1791, at about 80 guineas. At the sale of Cardinal Fesch's gallery,



INTERIOR OF A KITCHEN.

at Rome, in 1845, two small pictures were sold for less than 50*l.* the pair, but at the sale of the collection of M. Randon de Boisset, in 1777, "a Kitchen" by Kalf realised nearly 600*l.*, and a second picture of a similar subject, about 450*l.* In our time, (we speak rather of the Continent, than of our own country, for the works of this painter are little known here,) their value in the market is subject to great variation; there is the same desire on the part of amateurs to possess them, but the same unwillingness to bid largely for their acquisition.

They who are best acquainted with the works of this painter assert that he never signed his name to his pictures; and this opinion is confirmed by Brulliot, the author of the "Dictionary of Monograms," who has introduced into his work that which we have engraved, as the signature of Kalf. There are, however, catalogues in existence showing

that he inserted on the foot of his pictures both the name and the date when they were painted.

It is remarkable that the class of Art which this artist followed was, and even is, practised almost without exception by the schools of the Low Countries solely. There are few examples of it among the Italian, Spanish, or German. This is only another proof of the remark we have frequently made, that national tastes indicate not only the progress of Art in a country and its character, but that Art is made subservient to national taste whatever this may be. The passion for flowers, amounting at one time almost to a frenzy, and still existing to a considerable extent, in Holland, raised up a host of flower-painters, so that the Dutch have never been excelled in this style of Art. With every capacity for appreciating the lofty conceptions of Rubens, Rembrandt, Van Dyk, and their other great masters of historical painting, the citizens of

Amsterdam, the Hague, of Leyden, &c., were delighted to hang the walls of their dwelling-houses with the more humble representations of objects culled from their gardens, or selected from their menial occupations. These were freely admitted to associate with the village festivals of the two Teniers and Ostade, the horsemen of Wouvermans, the marine views of the two Vanderveldes and Backhuysen, the cattle of Paul Potter and of Berghem, the woods of Ruysdael, and the glorious meadow-scenes of Cuyp. And what a charming variety would a cabinet or a chamber show that could boast of containing a half-dozen specimens of each of these masters. Not one of them, perhaps, that would be unproductive of gentle and pleasant thoughts, to which not even the vegetables and saucepans of Kalf would prove an exception, though appertaining more to the animal enjoyment than to what should form the delight of a rational being.

THE DOMESTIC MANNERS OF
THE ENGLISH.

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

II.—IN-DOOR LIFE AMONG THE ANGLO-SAXONS.—THE HALL
AND ITS HOSPITALITY.—THE SAXON MEAL.—PROVISIONS
AND COOKERY.—AFTER-DINNER OCCUPATIONS.

THE introductory observations in our former chapter will be sufficient to show that the mode of life, the vessels and utensils, and even the residences of the Anglo-Saxons, were a mixture of those they derived from their own forefathers with those which they borrowed from the Romans, whom they found established in Britain. It is interesting to us to know that we have retained the ordinary forms of pitchers and basins, and, to a certain degree, of drinking vessels, which existed so many centuries ago among our ancestors before they established themselves in this island. The beautiful forms which had been brought from the classic south were not able to supersede national habit. Our modern houses derive more of their form and arrangement from those of our Saxon forefathers than any other source. We have seen that the original Saxon arrangement of a house was preserved by that people to the last; but it does not follow that they did not sometimes adopt the Roman houses they found standing, although they seem never to have imitated them. I believe Bulwer's description of the Saxonised Roman house inhabited by Hilda, to be founded in truth. Roman villas, when uncovered at the present day, are sometimes found to have undergone alterations which can only be explained by supposing that they were made when later possessors adapted them to Saxon manners. Such alterations appear to me to be visible in the villa at Hadstock in Essex, recently opened by the Hon. Mr. Neville; in one place the outer wall seems to have been broken through to make a new entrance, and a road of tiles, which was supposed to have been the bottom of a water course, was more probably the paved pathway made by the Saxon possessor. Houses in those times were seldom of long duration; we learn from the domestic anecdotes given in saints' legends and other writings, that they were very frequently burnt by accidental fires; thus the main part of the house, the timber-work, was destroyed; and as ground was then not valuable, and there was no want of space, it was much easier to build a new house in another spot, and leave the old foundations till they were buried in rubbish and earth, than to clear them away in order to rebuild on the same site. Earth soon accumulated under such circumstances; and this accounts for our finding, even in towns, so much of the remains of the houses of an early period undisturbed at a considerable depth under the present surface of the ground.

It has already been observed that the most important part of the Saxon house was the hall. It was the place where the household (*liwed*) collected round their lord and protector, and where the visitor or stranger was first received, the scene of festivity and hospitality. He there held open-house, for the hall was the public apartment, the doors of which were never shut against those who, whether known or unknown, appeared worthy of entrance. The reader of Saxon history will remember the beautiful comparison made by one of King Edwin's chieftains in the discussion on the reception to be given to the missionary Paulinus. "The present life of man, O king, seems to me, in comparison of that time which is unknown to us, like to the swift flight of a sparrow through the hall where you sit at your meal in winter, with your chiefs and attendants, warmed by a fire made in the middle of the hall, whilst storms of rain or snow prevail without; the sparrow, flying in at one door and immediately out at another, whilst he is visible is safe from the wintry storm, but after this short space of fair weather, he immediately vanishes out of your sight, into the dark winter from which he had emerged."

Internally, the walls of the hall were covered with hangings or tapestry, which were called

in Anglo-Saxon, *wah-hrægel*, or *wah-rift*, wall-clothing. These appear sometimes to have been mere plain cloths, but at other times they were richly ornamented, and not unfrequently embroidered with historical subjects. So early as the seventh century, Aldhelm speaks of the hanging or curtains being stained with purple and other colours, and ornamented with images, and he adds that "if finished of one colour uniform they would not seem beautiful to the eye." Among the Saxon wills printed by Hickee, we find several bequests of *heall wah-riftas*, or wall-tapestries for the hall; and it appears that, in some cases, tapestries of a richer and more precious character than those in common use were reserved to be hung up only on extraordinary festivals.

We have no allusion in Anglo-Saxon writers to chimneys, or fire-places, in our modern acceptance of the term. When necessary, the fire seems to have been made on the floor, in the place most convenient. We find instances in the early saints' legends where the hall was burnt by incautiously lighting the fire too near the wall. Hence it seems to have been usually placed in the middle. The historian Bede describes a Northumbrian king, in the middle of the seventh century, on his return from hunting, as having entered the hall with his attendants, and all standing round the fire to warm themselves. A somewhat similar scene, but in more humble life, is represented in the accompanying cut, taken from a manuscript calendar of the



NO. 1. A PARTY AT THE FIRE.

beginning of the eleventh century (MS. Cotton. Julius, A. iv.). The material for feeding the fire is of course wood, which the man to the left is bringing from a heap, while his companion is administering to the fire with a pair of Saxon tongs (*tangan*). We know nothing of the other fire utensils, except that the Anglo-Saxons used a *fyr-seofl*, or fire-shovel.

The furniture of the hall appears to have been very simple, for it consisted chiefly of benches. The Anglo-Saxon poems speak of the hall as being "adorned with treasures," from which we are perhaps justified in believing that it was customary to display there in some manner or other the richer and more ornamental of the household vessels. Perhaps one end of the hall was raised higher than the rest for the lord of the household, like the *dais* of later times, as Anglo-Saxon writers speak of the *heah-setl*, or high seat. The table can hardly be considered as furniture, in the ordinary sense of the word: it was literally, according to its Anglo-Saxon name *borð*, a board that was brought out for the occasion and placed upon tressels, and taken away as soon as the meal was ended. Among the inedited Latin *enigmata*, or riddles, of the Anglo-Saxon writer Tahtwin, who flourished at the beginning of the eighth century, is one on a *table*, which is curious enough to be given here, from the manuscript in the British Museum (MS. Reg. 12, c. xxiii.). The table, speaking in its own person, says that it is in the habit of feeding people with all sorts of viands; that while so doing it is a quadruped, and is adorned with handsome clothing; that afterwards it is robbed of all its possessions, and when it has been thus robbed it loses its legs:—

DE MENSA.

Multiferis omnes dapibus saturare solesco,
Quadrupedem hinc felix ditem me sanxerit etas,
Esse tamen pulchris fatum dum vestibus orner,
Certatim me prædones spoliare solescent,
Raptis nudata exuviis mox membra relinquunt.

In the illuminated manuscripts, wherever dinner scenes are represented, the table is always covered with what is evidently intended for a handsome table-cloth, the *myse-hrægel* or *bord-clað*. The grand preparation for dinner was *laying the board*; and it is from this original character of the table that we derive our ordinary expression of receiving any one "to board and lodging."

The hall was peculiarly the place for eating—and for drinking. The Anglo-Saxons had three meals in the day,—the breaking of their fast (breakfast), at the third hour of the day, which answered to nine o'clock in the morning, according to our reckoning; the *ge-reordung* (repast), or *nón-mete* (noon-meal) or dinner, which appears to have been held at three o'clock in the afternoon, the canonical hour of noon; and the *æfen-ge-reord* (evening repast), *æfen-gyfl* (evening food), *æfen-mete* (evening meal), *æfen-benung* (evening refreshment), or supper, the hour of which is uncertain. It is probable, from many circumstances, that the latter was a meal not originally in use among our Saxon forefathers: perhaps their only meal at an earlier period was the dinner, which was always their principal repast.

As I have observed before, the table, from the royal hall down to the most humble of those who could afford it, was not refused to strangers. When they came to the hall door, the guests were required to leave their arms in the care of a porter or attendant, and then, whether known or not, they took their place at the tables. One of the laws of King Cnut directs, that if in the mean time any one took the weapon thus deposited, and did hurt with it, the owner should be compelled to clear himself of suspicion of being cognisant of the use to be made of his arms when he laid them down. History affords us several remarkable instances of the facility of approach even to the tables of kings during the Saxon period. It was this circumstance that led to the murder of King Edmund, in 946. On St. Augustin's-day, the king was dining at his manor of Pucklechurch, in Gloucestershire; a bandit named Leofa, whom the king had banished for his crimes, and who had returned without leave from exile, had the effrontery to place himself at the royal table, by the side of one of the principal nobles of the court; the king alone recognised him, rose from his seat to expel him from the hall, and received his death-wound in the struggle. In the eleventh century, when Hereward went in disguise as a spy to the court of a Cornish chieftain, he entered the hall while they were feasting, took his place among the guests, and was but slightly questioned as to who he was and whence he came.

In the early illuminated manuscripts, dinner scenes are by no means uncommon. The cut, No. 2, (taken from Alfrie's version of Genesis,



NO. 2. AN ANGLO-SAXON DINNER PARTY PLEDGING.

MS. Cotton. Claudius B. iv, fol. 36, v^o.) represents Abraham's feast on the birth of his child.

The guests are sitting at an ordinary long hall table, ladies and gentlemen being mixed together without any apparent special arrangement. This

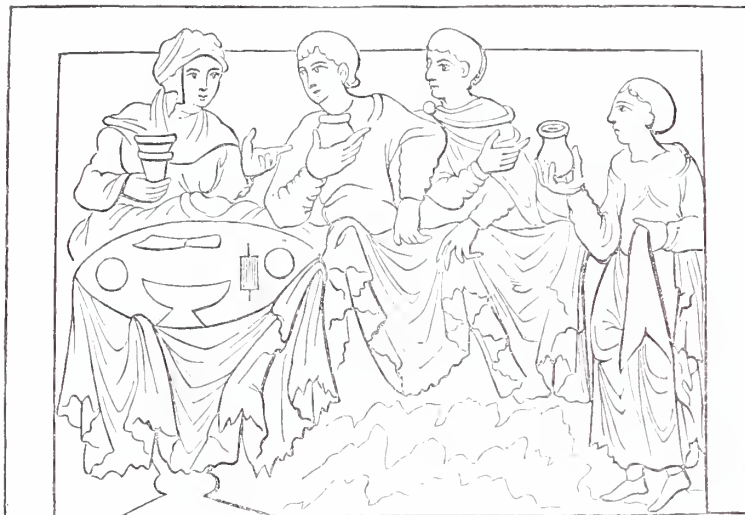
manuscript is probably of the beginning of the eleventh century. The cut, No. 3, represents another dinner scene, from a manuscript pro-



NO. 3. ANGLO-SAXONS AT DINNER.

bably of the tenth century (Tiberius, C. vi, fol. 5, v°), and presents several peculiarities. The party here is a very small one, and they sit at a round table. The attendants seem to be serving

them, in a very remarkable manner, with roast meats, which they bring to table on the spits as they were roasted. Another festive scene is represented in the cut, No. 4, taken from a manuscript



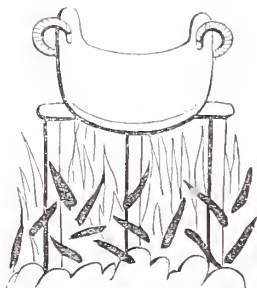
NO. 4. A SUPPER PARTY.

of the *Psychomachia* of the poet Prudentius (MS. Cotton. Cleopatra, C. viii, fol. 15, r°). The table is again a round one, at which Luxury and her companions are seated at supper (*seo Galucus et hyre afen-ge-reordum sitt*).

It will be observed that in these pictures, the tables are tolerably well covered with vessels of different kinds, with the exception of plates. There are one or two dishes of different sizes in fig. 2, intended no doubt for holding bread and other articles; it was probably an utensil borrowed from the Romans, as the Saxon name *disc* was evidently taken from the Latin *discus*. It is not easy to identify the forms of vessels given in these pictures with the words which are found in the Anglo-Saxon language, in which the general term for a vessel is *fat*, a vat; *erocca*, a pot or pitcher, no doubt of earthenware, is preserved in the modern English word crockery; *bolla*, a bowl, *ore*, a basin, *bledu* and *mele*, each answering to the Latin *patera*; *lefel* and *ceac*, a pitcher or urn, *hneap* a cup, *flaxe*, a flask, are all pure Anglo-Saxon words. Many of the forms represented in the manuscript are recognised at once as identical with those which are found in the earlier Anglo-Saxon graves.

The food of the Anglo-Saxons appears to have been in general rather simple in character. Bread formed the staple, which the Anglo-Saxons appear to have eaten in great quantities, with milk, and butter, and cheese. A domestic was termed a man's *hlaf-etan*, or loaf-eater. There is a curious passage in one of Alfric's

homilies, that on the life of St. Benedict, where, speaking of the use of oil in Italy, the Anglo-Saxon writer observes, "they eat oil in that country with their food as we do butter." Vegetables (*wyrstan*) formed a considerable portion of the food of our forefathers at this period; beans (*beana*) are mentioned as articles of food, but I remember no mention of the eating of peas (*pisan*) in Anglo-Saxon writers. A variety of circumstances show that there was a great consumption of fish, as well as of poultry. Of flesh meat, bacon (*spic*) was the most abundant, for the extensive oak forests nourished innumerable



NO. 5. A SAXON KETTLE.

droves of swine. Much of their other meat was salted, and the place in which the salt meat was

kept was called, on account of the great preponderance of the bacon, a *spic-hus*, or bacon-house; in latter times, for the same reason, named the larder. The practice of eating so much salt meat explains why boiling seems to have been the prevailing mode of cooking it. In the manuscript of Alfric's translation of Genesis, mentioned above, we have a figure of a boiling vessel, which is placed over the fire on a tripod. This vessel was called a pan (*panna*—one Saxon writer mentions *isen panna*, an iron pan) or a kettle (*cytel*). It is very curious to observe how many of our trivial expressions at the present day are derived from very ancient customs; thus, for example, we speak of "a kettle of fish," though what we now term a kettle would hardly serve for this branch of cookery. In another picture we have a similar boiling vessel, placed similarly on a tripod, while



NO. 6. A SAXON COOK.

the cook is using a very singular utensil to stir the contents. Bede speaks of a goose being taken down from a wall to be *boiled*.

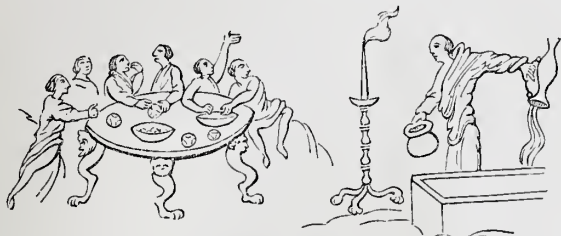
In the curious colloquy of Alfric (a dialogue made to teach the Anglo-Saxon youth the Latin names for different articles), three professions are mentioned as requisite to furnish the table; first, the salter, who stored the store-rooms (*cleafan*) and cellars (*hedderne*), and without whom they could not have butter (*butere*)—they always used salt butter—or cheese (*cyse*); next, the baker, without whose handiwork, we are told, every table would seem empty; and lastly, the cook. The work of the latter appears not at this time to have been very elaborate. "If you expel me from your society," he says, "you will be obliged to eat your vegetables green, and your flesh meat raw, nor can you have any fat broth." "We care not," is the reply, "for we can ourselves cook our provisions, and spread them on the table." Instead of grounding his defence on the difficulties of his profession, the cook represents that in this case, instead of having anybody to wait upon them, they would be obliged to be their own servants. It may be observed, as indicating the general prevalence of boiling food, that in the above account of the cook, the Latin word *coquere* is rendered by the Anglo-Saxon *scopan*, to boil.* Our words *cook* and *kitchen* are the Anglo-Saxon *coc* and *cycene*, and have no connection with the French *cuisine*.

We may form some idea of the proportions in the consumption of different kinds of provisions among our Saxon forefathers, by the quantities given on certain occasions to the monasteries. Thus, according to the Saxon chronicle, the occupier of an estate belonging to the abbey of Medeshamstede (Peterborough) in 852, was to furnish yearly sixty loads of wood for firing, twelve of charcoal, six of fagots, two tuns of pure ale, two beasts fit for slaughter, six hundred loaves, and ten measures of Welsh ale.

It will be observed in the above dinner scenes that the guests are helping themselves with

* William of Malmesbury, de Gest. Pontif. printed in Gale, p. 249, describes the Saxons as cooking their meat in *tebets*, evidently meaning the sort of vessel figured in the foregoing cuts. The Latin *tebes*, a cauldron or kettle, is represented in the early glossaries by the Anglo-Saxon *huor*, or *huer*, from which we derive the English word *over*; *huar-boll* or *huar-cytel* are interpreted in the Anglo-Saxon dictionaries as meaning a frying-pan.

their hands. Forks were totally unknown to the Anglo-Saxons, and it does not appear that every one at table was furnished with a knife. In the Cut, No. 7, (taken from MS. Harl. No. 603, fol. 12, r^a.) a party at table are eating without



NO. 7. ANGLO-SAXONS AT TABLE.

forks or knives. It will be observed here, as in the other pictures of this kind, that the Anglo-Saxon bread (*hlaf*) is in the form of round cakes, much like the Roman loaves in the pictures at Pompeii, and not unlike our cross-buns at Easter, which are no doubt derived from our Saxon forefathers. Another party at dinner without knives or forks is represented in the Cut No. 8, taken from the same manuscript (fol. 51, v^a).



NO. 8. ANGLO-SAXONS AT TABLE.

The tables here are without table-cloths. The use of the fingers in eating explains to us why it was considered necessary to wash the hands before and after the meal.

The knife (*cnif*), as represented in the Saxon illuminations, has a peculiar form, quite different from that of the earlier knife found in the graves, but resembling rather closely the form of the modern razor. Several of these Saxon knives have been found, and one of them, dug up in London, and now in the interesting museum of Mr. Roach Smith, is represented in the accompanying cut, No. 9.* The blade,



NO. 9. AN ANGLO-SAXON KNIFE.

of steel (*stycle*), which is the only part preserved, has been inlaid with bronze.

When the repast was concluded, and the hands of the guests washed, the tables appear to have been withdrawn from the hall, and the party commenced drinking. From the earliest times, this was the occupation of the after part of the day, when no warlike expedition or pressing business hindered it. The lord and his chief guests sat at the high seat, while the others sat round on benches. An old chronicler, speaking of a Saxon dinner party, says, "after dinner they went to their cups, to which the English were very much accustomed."† This was the case even with the clergy, as we learn from many of the ecclesiastical laws. In the Ramsey History printed by Gale, we are told of a Saxon bishop who invited a Dane to his

* There is one of these knives in the Cambridge museum, which is there rather singularly labelled "a Roman razor!" Mr. Roach Smith always suspected that these knives were late Saxon, and their similarity in form to those given in the manuscripts show that he was correct. † Post prandium ad pocula, quibus Angli nimis sunt assueti.—Chron. J. Wallingford, in Gale, p. 542.

house in order to obtain some land from him, and to drive a better bargain, he determined to make him drunk. He therefore pressed him to stay to dinner, and "when they had all eaten enough, the tables were taken away, and they passed the rest of the day, till evening, drinking. He who held the office of cup-bearer, managed that the Dane's turn at the cup came round oftener than the others, as the bishop had directed him." We know by the story of Dunstan and King Eadwy, that it was considered a great mark of disrespect to the guests, even in a king, to leave the drinking early after dinner.

Our cut, No. 10, taken from the Anglo-Saxon calendar already mentioned, (MS. Cotton. Julius A. vi.) represents a party sitting at the *heah-setl*, the high-seat, or dais, drinking after dinner. It is the lord of the household and his chief friends, as is shown by their attendant guard of honour. The cup-bearer, who is serving them, has a napkin in his hand. The seat is furnished with cushions,



NO. 10. AN ANGLO-SAXON DRINKING PARTY.

and the three persons seated on it appear to have large napkins or cloths spread over their knees. Similar cloths are evidently represented in our cut No. 4. Whether these are the *setl-hwægel*, or scat-cloths, mentioned in some of the Anglo-Saxon works, is uncertain.

It will be observed that the greater part of the drinking-cups bear a resemblance in form to those of the more ancient period which we find in Anglo-Saxon graves, and of which some examples have been given in the former paper. We cannot tell whether those seen in the pictures be intended for glass or other material; but it is certain that the Anglo-Saxons were ostentatious of drinking-cups and other vessels made of the precious metals. Sharon Turner, in his History of the Anglo-Saxons, has collected together a number of instances of such valuable vessels. In one will, three silver cups are bequeathed; in another, four cups, two of which were of the value of four pounds; in another, four silver cups, a cup with a fringed edge, a

wooden cup variegated with gold, a wooden knobbed cup, and two very handsome drinking-cups (*smicere scencing cuppan*). Other similar documents mention a golden cup, with a gold dish; a gold cup of immense weight; a dish adorned with gold, and another with Grecian workmanship (probably brought from Byzantium). A lady bequeathed a golden cup weighing four marks and a half. Mention of silver cups, silver basins, &c., is of frequent occurrence. In 833, a king gave his gilt cup, engraved outside with vine-dressers fighting dragons, which he called his cross-bowl, because it had a cross marked within it, and it had four angles projecting, also like a cross. These cups were given frequently as marks of affection and remembrance. The lady Athelgiva presented to the abbey of Ramsey, among other things, "two silver cups, for the use of the brethren in the refectory, in order that, while drink is served in them to the brethren at their repast, my memory may be more firmly imprinted on their hearts."* It is a curious proof of the value of

* "Duos ciphos argenteos . . . ad serviendum fratribus

such vessels, that in the pictures of warlike expeditions, where two or three articles are heaped together as a kind of symbolical representation of the value of the spoils, vessels of the table and drinking-cups and drinking-horns are gener-



NO. 11. ARTICLES OF VALUE.

rally included. Our cut, No. 11, represents one of these groups (taken from the Cottonian Manu-

script, Claudius, C. viii.); it contains a crown, a bracelet or ring, two drinking-horns, a jug, and two other vessels. The drinking-horn was in common use among the Anglo-Saxons. It is seen on the table or in the hands of the drinkers in more than one of the cuts given above. In the will of one Saxon lady, two buffalo-horns are mentioned; three horns worked with gold and silver are mentioned in one inventory; and we find four horns enumerated among the effects of one monastic house. The Mercian king Witlaf, with somewhat of the sentiment of the lady Athelgiva, gave to the abbey of Croyland the horn of his table, "that the elder monks may drink from it on festivals, and in their benedictions remember sometimes the soul of the donor."

The liquors drunk by the Saxons were chiefly ale and mead; the immense quantity of honey that was then produced in this country, as we learn from Domesday-book and other records, shows us how great must have been the consumption of the latter article. Wine was also in use, though it was an expensive article, and was in a great measure restricted to persons above the common rank. According to Alfric's Colloquy, the merchant brought from foreign countries wine and oil; and when the scholar is asked why he does not drink wine, he says he is not rich enough to buy it, "and wine is not the drink of children or fools, but of elders and wise men." There were, however, vineyards in England in the times of the Saxons, and wine was made from them, but they were probably rare, and chiefly attached to the monastic establishments. William of Malmesbury speaks of a vineyard attached to his monastery, which was first planted at the beginning of the eleventh century by a Greek monk who settled there, and who spent all his time in cultivating it.

In their drinking, the Anglo-Saxons had various festive ceremonies, one of which is made known to us by the popular story of the lady Rowena and the British king. When the ale or wine was first served, the drinkers pledged each other, with certain phrases of wishing health, not much

in refectorio, quatenus, dum in eis potus edentibus fratribus ministratur, memoria mei eorum cordibus arctius inculcetur.—Hist. Ramesiensis, in Gale, p. 406.

unlike the mode in which we still take wine with each other at table, or as people of the less-refined classes continue to drink the first glass to the health of the company; but among the Saxons the ceremony was accompanied with a kiss. In our cut, No. 2, the party appear to be pledging each other.

The Anglo-Saxon potations were accompanied with various kinds of amusements. One of these was telling stories, and recounting the exploits of themselves or their friends. Another was singing their national poetry, to which the Saxons were much attached. In the less elevated class, where professed minstrels were not retained, each guest was minstrel in his turn. Caedmon, as his story is related by Bede, became a poet through the emulation thus excited. One of the ecclesiastical canons enacted under King Edgar enjoins "that no priest be a minstrel at the ale (*calu-scôp*), nor in any wise act the gleeman (*glimige*), with himself or with other men." In the account of the murder of King Athelbert in Herefordshire, by the treachery of Offa's wicked queen (A.D. 792), we are told that the royal party, after dinner, "spent the whole day with music and dancing in great glee." The cut, No. 12 (taken from the Harl. MS., No. 603), is a



NO. 12. DRINKING AND MINSTRELSY.

perfect illustration of this incident of Saxon story. The cup-bearer is serving the guest with wine from a vessel which is evidently a Saxon imitation of the Roman *amphora*; it is perhaps the Anglo-Saxon *sester* or *sæster*; a word no doubt taken from the Latin *sectarius*, and carrying with it, in general, the notion of a certain measure. In Saxon translations from the Latin, *amphora* is often rendered by *sester*. We have here a choice party of minstrels, or gleemen. Two are occupied with the harp, which appears, from a comparison of Beowulf with the later writers, to have been the national instrument. It is not clear from the picture whether the two men are playing both on the same harp, or whether one is merely holding the instrument for the other. Another is probably intended to represent the Anglo-Saxon *fithelere*, playing on the *fithle* (the modern English words *fiddler* and *fiddle*). Another representation of this performer, from the same manuscript, is given in the cut No. 13,



NO. 13. AN ANGLO-SAXON FITHELERE.

where the instrument is better defined. The other two minstrels, in No. 12, are playing on the horn, or on the Saxon *pip*, or pipe. The two dancers are evidently a man and a woman, and another lady to the extreme right seems preparing to join in the same exercise. We know little of the Anglo-Saxon mode of dancing, but to judge by the words used to express this amusement, *hoppian* (to hop), *saltian* and *stellan* (to leap), and *tumbian* (to tumble), it must have been accompanied with violent movements. Our cut No. 14 (from the Cottonian MS., Cleo-

patra, C. viii., fol. 16, v°), represents another party of minstrels, one of whom, a female, is



NO. 14. ANGLO-SAXON MINSTRELS.

dancing, while the other two are playing on a kind of cithara and on the Roman double flute.

Although it was considered a very fashionable accomplishment among the Anglo-Saxons to be a good singer of verses and a good player on the harp, yet the professed minstrel, who went about to every sort of joyous assemblage, from the festive hall to the village wake, was a person not esteemed respectable. He was beneath consideration in any other light than as affording amusement, and as such he was admitted everywhere, without examination. It was for this reason that Alfred, and subsequently Athelstan, found such easy access in this garb to the camps of their enemies; and it appears to have been a common disguise for such purposes. The group given in the last cut (No. 14) are intended to represent the persons characterised in the text (of Prudentius) by the Latin word *gancones* (vagabonds), which is there glossed by the Saxon term *gleemen* (*ganconum*, *glimig-manna*). Besides music and dancing, they seem to have performed a variety of tricks and jokes, to while away the tediousness of a Saxon afternoon, or excite the coarse mirth of the peasant. That such performers, resembling in many respects the Norman jongleur, were usually employed by Anglo-Saxons of wealth and rank, is evident from various allusions to them. Gaimar has preserved a curious Saxon story of the murder of King Edward by his stepmother (A.D. 978), in which the queen is represented as having in her service a dwarf minstrel, who is employed to draw the young king alone to her house. According to the Anglo-Norman relator of this story, the dwarf was skilled in various modes of dancing and tumbling, characterised by words of which we can hardly now point out the exact distinction, "and could play many other games."

Wolstanet un naim aveit,
Ki baler e trescher sa-veit;
Si saveit sailler e tumber,
E altres gius plusurs juir.

In a Saxon manuscript in the British Museum (MS. Cottou., Tiberius, C. vi.), among the minstrels attendant on King David, we see a gleeman (represented in our cut, No. 15), who is throwing up and catching knives and balls, a common performance of the later Norman jongleurs, as well as of our modern mountebanks.

Some of the tricks and gestures of these performers were of the coarsest description, such as



NO. 15. AN ANGLO-SAXON GLEEMAN.

could be only tolerated in a rude state of society. An example will be found in a story told by William Malmesbury of wandering minstrels, whom he had seen performing at a festival at that monastery when he was a child, and which we can hardly venture to give even in the original Latin.

There were other amusements for the long evenings besides those which belonged especially to the hall, for every day was not a feast day. The hall was then left to the household retainers and their occupations. We must now leave this part of the domestic establishment. The ladies appear not to have remained at table long after dinner—it was somewhat as in modern times—they proceeded to their own special part of the house—the chamber—and thither it will be our duty to accompany them in our ensuing paper. We have described all the ordinary scenes that took place in the Anglo-Saxon hall.

THE VERNON GALLERY.

DE-TABLEY PARK.

J. Ward, R.A., Painter. T. A. Prior, Engraver.
Size of the Picture, 4 ft. 4½ in. by 3 ft. 0½ in.

DE-TABLEY PARK is situated near Northwich, one of the richest districts, as regards the fertility of its pastures, to be found in the County of Cheshire. The mansion which stands in the park is the seat of Lord De-Tabley, whose father, formerly Sir John Leicester, received his patent of nobility in 1826.

Sir John Leicester was a most liberal patron of British artists generally, and was most intimate with the veteran artist, Mr. Ward, who passed much time at the hospitable seat of Sir John.

The picture of the lake and tower in De Tabley Park is a fine specimen of the painter's powers when his pencil had reached its full vigour: he is *par excellence* a cattle-painter, but his landscapes exhibit the truth and beauty of one who limits himself more especially to this department of art. The landscapes of Ward may fairly be compared with those of Rubens, to which they bear a strong resemblance in tone and manner; there is the same rounded but picturesque form of trees, the same depth of shade in glen and hollow, and the same fresh and sparkling glitter where the sunbeams fall; for neither of these painters made what may be termed a "sunny picture," such as we find in Claude or Cuyp. The balance of light and shadow in the engraved work is admirably preserved, the dark blue clouds are rolling away before the evening sun—there has been a thunder storm, for the lake looks unusually *wet* from the splashing of the rain, and the grass is moist, and the cattle after huddling together through fear, are betaking themselves to the waters. The noble bull which stands in the foreground is a favourite animal with this painter; we recognise him in other pictures from the same hand.

There is another work in the Vernon Collection by this esteemed artist, whose age entitles him to a place among the "ancients;" it was painted in 1849, when he had reached his eightieth year.



J. WARD, R. A. PAINTER

T. A. PRICE, ENGRAVER

DE TABBY PARK

FROM THE PICTURE IN THE VERNON GALLERY

SIZE OF THE PICTURE
4 FT. 4 IN. BY 5 FT. 1 1/2 IN.

PRINTED BY E. FAIR



THOUGHTS AND SUGGESTIONS ON
THE EXPOSITION OF 1851.RECEPTION AND ARRANGEMENT OF
ARTICLES.

PROGRESSIVE experience abundantly confirms the truth of the position we enlarged on in our last number, viz., that the Local Committees, generally, from their peculiar and unavoidable construction, were incapacitated, alike by position and inclination, for the efficient discharge of the duties involved in the examination of articles prior to their being forwarded for exhibition; or as the Commissioners require, prior to the space, which their exhibition would occupy, being conceded to them. We learn that application has been made from some districts for deputations to be sent by the Royal Commissioners to perform this onerous and delicate office, and with the avowed declaration that its fulfilment is inimical to the feelings of the Local Committees, we see no other alternative and strongly recommend, for the maintenance of the national credit, that so important a demand be at once conceded.

Against this request it is urged that the Local Committees upon taking office became responsible for the duties which the Royal Commission had attached to its functions, and therefore that its fulfilment in this respect is expected at their hands. We have already exposed the grounds upon which it was futile to assume such a reliance, and would now further add, for the necessities of the case require plain speaking, that at the time Local Committees were formed, very little was understood of the broad plan itself, which they were to assist in promoting, and still less of the regulations by which it was to be governed. Parties whose names were likely to give weight to the proposition were elected, in many cases without reference either to their inclinations or capabilities, and the result was that an appointment on a committee became a merely nominal affair, and was treated accordingly; and until the "allotment of space" became the subject of deliberation, but little interest was felt in the proceedings. This, however, being a matter of direct personal appeal to the vigilance of the majority of their members, roused the Committees to decisive action, and this portion of their task they have performed; the space placed at their disposal they have respectively awarded in reference to the claims made upon it, while the further duty of enquiry and decision as to its future fitting occupation, they leave to an adjudication free from the suspicion of personal prejudice or trade rivalry, to which their verdict, however just, would be subjected.

The evils of delay and refusal, in this respect, will be accumulative and disastrous. Space has been granted; preparation is being made, by which cost of both time and money is incurred; and the question as to the eventual admissibility of the works to which it is devoted, should, in justice to those engaged in their production, be solved as promptly as possible, and in the locality of their execution. We refer again to the subject, chiefly to enforce the necessity for that assistance which its consideration has prompted the Local Committees to solicit, and to append a decision of the Royal Commissioners, recently published, which is sufficiently conclusive as to its requirement:—

"Intending Exhibitors should bear in mind that it will be necessary for them to obtain the certificate of the Local Committee of its approval of the articles sent for Exhibition before they can be received for examination by the Commissioners in the Building."

Now the inference to be drawn from this is, that if Local Committees, by evading a duty which they feel incompatible with their relation and interests, grant a certificate without examination of the articles to which it has reference, they may be ultimately rejected when submitted to the investigation of "the Commissioners in the building." A risk so mortifying and vexatious, should by any practicable means be avoided.

It is stated, and we believe with general correctness, that the functions of the Metropolitan Committees in this respect have been most efficiently and zealously discharged, and that the result will be a highly favourable and adequate representation of the industry of our capital; but from the very constitution of these Committees, embracing as they do such a variety of interests and pursuits, so diverse and disconnected, it was a comparatively easy task to allot the duties so as not to interfere or clash with private feeling or awake a suspicion of commercial bias.

London forms almost the solitary exception to the general rule which demonstrates the unfitness of the Local Committees for Local Judges; and even there many dissentient voices are heard

as to the policy of its adoption. In the provinces, however, the expectancy of its salutary operation is a complete delusion; and the sooner the fallacy is dispelled, the more readily will its threatening influence be averted.

The Commissioners urge "that as it is essential in every case that only those articles which do honour to our industrial skill as a nation should be admitted, it becomes indispensable that some selection should be made," and further add—"The Local Committees will perceive that it would be quite impossible on the part of the Commissioners to send a sufficient number of persons possessed of technical knowledge to decide on the merits of the varied articles of the manufacturing districts. The Commissioners therefore rely on the Local Committees for the proper distribution of the aggregate space allotted to them. The Local Committees will readily understand from decisions 103 to 107, that the Commissioners recognise merit in whatever form it may present itself, and that they are prepared to look for it in the cheapest fabric, if distinguished as being superior in its class, as in the highest forms of artistic excellence. The success of the Exhibition, and the appreciation of our industrial products of the world, will to a great extent depend upon the manner in which the Committees distribute the space allotted to them. Articles possessing none of the peculiar merits already indicated, would be detrimental to this manifestation of industrial skill. In the hands of the Local Committees, therefore, the Commissioners leave with perfect confidence the credit of their districts."

We are perfectly cognisant of the difficulty besetting the task of selecting jurors not only competent to adjudicate on the comparative merits of the exhibitive works, in reference to the awards, but so divested of all personal interest in the decision, that their fiat by disappointed and defeated competitors may not be questioned on either ground. This is a difficulty long foreseen, and will with the most judicious arrangement unavoidably remain so; but this is not the task at present involved, the duty of this preliminary stage of investigation is but to decide upon *external appearance*, whether the object under review evidences sufficient taste and skill in its conception and execution "to do honour" to the industry of the district from which it emanates. But very trifling "technical knowledge" is requisite to arrive at such a decision, and we apprehend it to be very far from "impossible" to send parties fully qualified to arrive at it. This, however, is certain, that unless the selection of articles is to be left to the "discretion of the exhibitors," as recommended by some committees to which we shall presently refer, the Commissioners must provide for the emergency so palpably evident.

We now proceed to examine the regulation affecting the reception and arrangement of the exhibitive works. We were the first to draw attention to the necessity of enforcing upon exhibitors the condition that "they should state the capacity on which they claimed acknowledgment in reference to the works exhibited." The "decisions" of the Royal Commissioners up to the time of our advocacy of the justice and expediency of this stipulation, was, that—"All persons, whether being the designers or inventors, the manufacturers or proprietors, of any articles, will be allowed to exhibit, and that it will not be essential that they should state the character in which they do so. In awarding the prizes, however, it will be for the juries to consider, in each individual case, how far the various elements of merit should be recognised, and to decide whether the prize should be handed to the exhibitor without previous inquiry as to the character in which he exhibits;"—and we commented fully at the time upon what we considered a most mistaken and derogatory course. True, in "awarding the prizes" it was left "for the juries to consider" whether they should examine into the exhibitor's title to any merit his work might possess, but this was for the private information of the juries only. Even if the work were deemed worthy of a prize, still there was so much doubt and uncertainty as to the recognition, in any form, of the originating agent, independent of the denial of that full publicity so stimulative of future efforts, and so essential to present success in a remunerative sense, that great discouragement resulted.

This subject formed matter for discussion at the meeting of delegates, in London, in June last, before the Royal Commissioners, and our proposition was strongly recommended for adoption. We are sincerely gratified to find amongst the rules prescribed by the Executive Committee to be followed by exhibitors on furnishing the description of their articles for publication in the catalogue, the following:—

"It is indispensable that each Exhibitor should

furnish the following particulars, and in the exact order prescribed.

- 1.—Exhibitor's surname. Christian name.
- 2.—Country. Address, stating nearest post town.
- 3.—Capacity in which the Exhibitor appears, whether as producer, importer, manufacturer, designer, inventor, or proprietor."

This determination is as judicious as it is just, and its beneficial influence upon the real workers in the field of Art-labour, on those who bear "the heat and burden of the day," will be most marked and refreshing. It bears the assurance that if superior, though now obscure merit, be found in connection with any branch of industrial art or science, it will receive a recognition beyond the mere stipend which trade regulations, and often the absence of due appreciation, so depressingly limit.

The juries selected to award the prizes, have in this respect a highly responsible, but, at the same time, a highly gratifying task to fulfil. Unbiased by any connection or interest, directly or indirectly, with the parties upon whose conflicting claims they have to decide,—with knowledge sufficiently admitted to render their judgment authoritative, and by position and character above the imputation of sinister influence,—it will be their duty to mark with a distinction, alike honourable and remunerative, not only the presence of inventive genius and manipulative or mechanical talent, but it is to be hoped in many instances to bring to light the hidden source by which its embodiment has been realised. The "thinkers" and the "workers," as well as the "dealers" will thus meet recognition.

In advocating the just though too often neglected claims of our artists and artisans to a fair acknowledgment of their share in the honours of productive merit, we must at the same time not lead to the inference that we are unmindful of those by whose spirit and capital these appliances have been ultimately rendered available to commercial purposes.

We are desirous only that each should have and enjoy his proper and peculiar distinction; and we are confident that it is only by such a distribution of favourable recognition where deserved, that the struggle for improvement which is now in a considerable degree but a forced and temporary impulse, can be converted into a recognised and permanent feeling.

Let the artist feel that in connecting himself with the manufacture of this country he may expect the due acknowledgment of his services, fittingly bestowed, and a valuable and honourable channel of remunerative labour will be at once available to his exertions. To the adoption of this system may be attributed that alliance between Art and Manufacture, whose influence is so successfully demonstrated in the productions of the continent.

We forewarned the Commissioners as to the evils which would result from the admission of retailers to a position properly and exclusively belonging to producers only; they were serious both in amount and influence, and one to which we had particularly referred, viz. the certainty that such a system would cause numerous repetitions of the same work to be sent by different exhibitors, has at length forced itself so strongly upon their notice, as to have drawn from them the following resolution:—

"With the view of providing against the exhibition of duplicate articles of manufacture, the Commissioners in cases where duplicates may have been admitted by different Local Committees, will call upon the exhibitors of such duplicates, to produce a certificate from the actual makers, stating which of the exhibitors has arranged with the maker to be the proprietor of the absolute and exclusive right of sale and distribution of such article, and the preference will be given to that exhibitor who is the sole proprietor."

This decision is to us wholly inexplicable; for with regard to articles of regular manufacture the instances are so purely exceptional and so extremely limited, both in number and importance, in which a manufacturer gives to a retailer the "absolute and exclusive right of sale" in any article, that they need no provision whatever. The general rule of commercial action with the manufacturer, is to extend his demand as far as possible by the multiplication of those channels of supply, in which the retailer becomes so necessary and valuable a medium—thus the possession of duplicates of the highest as well as average productions of Provincial and Continental manufacture by the generality of metropolitan dealers is fully known, and as it was decided by the Commissioners that the mere possession of an article of merit determined the right to exhibit it; the natural and reasonable desire of retailers to avail themselves of a publicity thus offered, has induced many to claim space for a selection of the stock they already

possessed, and also prompted them to add to its worth by express commissions for articles of higher character and pretension than they had previously felt disposed to speculate on. An impulse has thus been given to the encouragement of the best class works already manufactured, to a certain extent of much value.

But this enlarges the difficulty which the Commissioners will have to meet; as it now appears that after admission to the building by authority of the Local Committees, all duplicates, the presence of which previous regulations have encouraged and secured, will be rejected. Still even their rejection is so inefficiently provided for, that we see not how by the present proposition it can be carried out. It is left for the manufacturer to declare which exhibitor has the "exclusive right of sale," in the article sent. Why the very fact of a number of exhibitors, who would be necessarily retailers, sending duplicates of the same article, of itself proves that no one possesses an "exclusive right of sale," and therefore no manufacturer could give such a certificate. This being the case, how will the selection as to whose sample shall find admission be determined?

Certainly when the manufacturer himself exhibits, priority of right should be vested in him, though no provision is made to that effect; but where the manufacturer does not exhibit the same production or does not exhibit at all, we see no equitable solution of the difficulty by the present arrangement. Even the *dernier ressort* of "first come first served" will fail here, as all are amenable to the same regulations affecting time of delivery. Referring to the subject of extension of time for the reception of articles, we regret that no definite arrangement has been made to meet this imperative requirement. We learn that a memorial has been forwarded by the French manufacturers urging its necessity, alleging not only that in many instances the works are not sufficiently far advanced to be forwarded by the time stated, but that even if they were, their producers would demur to the rule which requires them to be despatched nearly *three months* before the opening of the exhibition, thus subjecting them to great risk and injury. We believe that the regulations of the Custom House authorities having been completed for the admission of foreign products according to the special conditions framed for that purpose, this request will not be conceded. We will not hazard a conjecture as to how this decision will be received by our continental rivals.

We can but repeat that many of the difficulties, and those most threatening to the ultimate success of the project, have resulted from want of practical judgment in its direction; the rules prescribed have in many cases been so inapplicable, and in general are so indefinite, that instead of guiding the whole operative machinery of its development, they have but tended to retard its progress, by engendering doubt and misconception of their purpose.

We acknowledge the onerous task which the working out of a plan so vast and comprehensive must present, and this cognisance at an early stage prompted our recommendation that advice upon technical points should be sought from Local Committees before "decisions" upon them should be determined. This was, however, to an unfortunate extent, neglected; the Local Committees were recommended to seek advice, but rarely to offer it. The consequences are daily evidenced.

At an influential meeting of the Local Committees in Manchester, in urging the immediate necessity for a deputation to proceed to London, and confer with the Commissioners on certain points requiring elucidation, the members report,—"The Committee had already had occasion to write two letters to London for information on points as to which they were in doubt, but the letters which had been received in reply, although doubtless very clear to the mind of the person who wrote them, were so far from satisfactory to the Committee, that the answers themselves required explanation."

As many of the questions there proposed are generally applicable, and as information upon the details to which they refer, is now a subject of much interest with a vast number of exhibitors, we shall review the most important of them.

The first refers to "arrangement." "What plan to be adopted as to the arrangement of articles in the building?" In reply to this it is decided that "the productions of the United Kingdom and the British Colonies will be grouped westward of the central transept." The productions of the United Kingdom will be arranged into thirty classes under four general divisions, viz., Raw Materials, Machinery, Manufactures, and Fine Arts; the latter including Sculpture, Models, Plastic Art, Mosaic, Enamels, &c.

The production of each colony will be placed

together. The productions of each foreign country will be placed eastward of the transept—except "*machinery in motion*," which on account of the motive power being at the north-west end of the building must be in that part. The productions of each country will be classified nation by nation, and as far as practicable into the thirty classes already adopted for the United Kingdom. As a general rule, machinery will be placed at the north side and raw materials and produce at the south side of the building; the intermediate parts will be occupied by manufactures and fine arts. There is hardly any choice in respect of light, which is nearly the same throughout; the south side, as well as roof of the building, both on the north and south sides, will be covered with canvas.

There will be a central passage, 48 feet wide, a corridor at the north and at the south side, each 12 feet wide, and two intermediate passages of 8 feet, all running from the east to the west ends of the building. As a general rule, these will be intersected by passages at right angles, running from north to south. The building is divided laterally (i. e. from north to south), by ranges of columns of 24 feet from centre to centre. Spaces of 24 by 24 feet, 48 by 24 feet, or 48 by 48 feet, and in some cases of 72 by 24 feet, or 72 by 48 feet, or 72 by 72 feet, running from north to south, may be arranged according to the wishes of the exhibitors; provided always that there shall be at least one entrance and exit passage of 8 feet, running from north to south, or else two entrances or exit passages of not less than 5 feet each for every space of 24 feet, and that no communications from east to west between any passages shall be established without especial leave of the Executive Committee in writing. The exhibitors of the United Kingdom to whom space has been allowed by their various local committees, and whose names have been duly returned to the Executive Committee, will be arranged into the thirty classes. As a general rule, the articles of an exhibitor will not be separated. A certain space will be allotted to each class, and specific places to subdivisions in towns, &c., and finally to each exhibitor. Spaces of the requisite dimensions will be set apart to receive the productions of the colonies and each foreign country; and the charge of these departments, as well as the arrangement of the productions, will be handed over to each commissioner or agent representing such colonies or foreign country. The length of the floor and counter spaces will be regulated by circumstances; the width of them may vary from 1 to 16 feet. The height of the counters should be generally about 2 feet 6 inches. The wall or hanging space will be obtained, either with or without counter in connexion, between the columns running from north to south. The wall or partition space, if required to be solid, may be built up by exhibitors to any desired height. The hanging space for light goods may be obtained by suspending lines between the columns and from the girders in the galleries. The wall or hanging spaces may be of any height under forty feet, and experiments in this building have shown that it is desirable that hanging fabrics should, as a general rule, be of not less than seventeen to twenty feet drop.

Such are the general principles by which the "arrangement of articles will be governed," and will, we think, fully explain the information sought by the Manchester and other local committees on this part of the subject.

The next question refers to "specific details of arrangement."—"Will the Commissioners lay out articles, or will each exhibitor be allowed to arrange his own goods? Suggest that one or two suitable persons be employed to arrange the Manchester goods, at cost of local committee or Exhibition Commissioners."

The following decision of the Royal Commissioners, we think, sufficiently provides for this requisition:—"Any manufacturer exhibiting articles which can properly be placed together according to the classification already announced will be at liberty to arrange such articles in his own way; and his arrangements, if compatible with the convenience of other exhibitors and of the public, will not be disturbed. In like manner, if it is wished to exhibit together the productions of a particular town or district, all such productions, if they can fairly be said to be of the same sort, will be admitted together. The decision whether they are so admissible or not, must, of course, rest in each case with the discretion of the Commissioners."

To this original proposition they now adhere, and with a less restrictive spirit than it at first inferred; for, by a recent regulation, we find—"The Commissioners, accordingly, with confidence, resign to the exhibitors themselves the proper exhibition of their goods, and the responsibility of

making the necessary preparations for displaying them, subject only to such general rules as shall be conducive to the interest of all parties. The Executive Committee are desirous of pointing out that great mutual advantages will arise from exhibitors of the same description of articles acting as much as possible in combination in the fitting up of their spaces, and in arranging for the cleaning, watching, and general superintendence of the respective articles; and exhibitors on a small scale should bear in mind that by such a system of combination they may be able to secure, at a small expense to themselves, the services of one person jointly to watch over and clean their goods, and furnish explanations to the public."

This is a most important feature, and should be fully appreciated by exhibitors. Though sales are very properly prohibited in the building, still the advantages of the publicity it secures would be very materially limited if no facilities were afforded for reference and explanation to inquirers relative to the possession of an article whose beauty or utility had attracted observation.

Further provision is made in respect to this matter:—"Should any exhibitor desire to employ a servant of his own, to preserve or keep in order the articles he exhibits, or to explain them to visitors, he may do so after obtaining permission from the Commissioners. Such persons, however, will, in all cases, be forbidden to invite visitors to purchase the goods of their employers; and any violation of this rule must lead to their exclusion from the building, the Exhibition being intended for the purposes of display only, and not for those of sale."

We consider the latitude admitted by this regulation quite sufficient, and the restriction expressed absolutely necessary to secure the public from annoying solicitation, derogatory to the character of the Exhibition.

We find the Manchester committees joining in the general demand for extension of time; they "Recommend that the time for articles to be sent up to London be extended to the 1st of April." Further and definite concession must be made in deference to the general wish on this subject; its necessity and policy are alike imperative. We cannot pass without comment a suggestion which we regret to find emanate from such influential committees as those which represent the important district of Manchester. It is thus expressed:—"Is it imperative that articles be inspected by Local Committee? Ought it not be left to the discretion of exhibitors to send articles which will do credit to themselves as well as to the Exhibition?"

The proud and distinctive character of this Exhibition as a demonstration of the improving state of English Industrial Art would be perilled, if not destroyed, by the toleration of such a discretion as we find suggested here. This question has arisen out of the repugnance of Local Committees to exercise the functions of local judges, and is a further and conclusive argument for their abolition from such an engagement. It were easy to prophesy the issue of the challenges we have so defiantly hurled at the "Industry of all Nations," if the material by which it is to be redeemed, be thus provided.

No works, however humble the branch to which they refer may rank in the scale of industrial occupation, should be excluded, if they offer its fair and favourable representation; and none, however lofty their assumption or imposing their pretence, should find admission if they lack the merit which alone can give them real value, and this only can be secured by judicious supervision. The highest, surest, and only end by which the costly working of this great national investment of time and funds can be justified, will be by the Exhibition becoming a "school," in which the producers may learn the valuable and useful lesson of comparative worth—a lesson, which if rightly coned, shall in after years so practically illustrate the value of its monition, as to repay with "most usurious interest" the cost at which it was attained. If, after all, a mere "show" were the result, England's great holiday will have been dearly paid for.

In conclusion we would remark on a subject now a source of considerable discussion and anxiety, viz., the unsatisfactory state in which the interests of "inventors" are at present placed, and trust that government will at once give a specific statement of its determination in reference to this question, and no longer leave to conjecture and doubt a decision so seriously affecting the due representation of this important class of scientific labour.

It was scarcely to be imagined that inventors, who had incurred the expenditure of vast outlays in time and money, would be content to submit to

the critical and analytical investigation of the world at large, the results which had been gained at such costly sacrifices, unless ready and efficient protection from piracy and infringements were provided. This position was felt long since, and the depressing operation which its influence would cause, was at the very outset of the plan foretold and acknowledged, and the necessity for a counter-acting and remedial measure not only admitted but distinctly promised. On the 7th of May, Mr. Labouchère in the House of Commons stated, "The only point on which it was possible he might ask the interference of parliament, and which was now under his consideration, was whether in the bill which it would be necessary to propose to the house to amend the act for the registry of designs, it might not be expedient to introduce a clause to protect from piracy the unpatented articles that might be exhibited."

Subsequent deliberations of the Royal Commissioners resulted in the determination to apply to parliament for a special act to secure to all "manufactures and inventions" received for exhibition a provisional and gratuitous registration, which should secure them, sacred and intact, to their respective owners—this protection to extend for one year, dated from the opening of the Exhibition—viz., to 1st May, 1852—at the end of which probation the inventors or owners would be at liberty to avail themselves of the ordinary protection of the patent laws, which we trust by that time will be most materially and amply revised. But unfortunately this special measure, "The Designs Act of 1850," intended by its promoters to meet a peculiar and necessary exigency, has, through the singular and lamentable omission of the very words which alone could secure its object, and on which indeed depended the very spirit of its enactment, been rendered utterly abortive as regards any "manufacture or invention," for which letters patent are granted—the word "designs" only being inserted. The inevitable consequence is, that, by culpable inadvertence, a most important section of the Exhibition, and one in which England might have shone proudly pre-eminent, will be, we fear, comparatively, but inadequately and unfavourably represented. Efforts which were in full force, and promising successful results, have been in many instances paralysed, and in all, weakened and depressed. Deeply aware at the present moment of this new difficulty, it is understood the Royal Commissioners have expressed their intention, immediately upon the meeting of parliament, to apply for an amended act, which shall include this important and vital principle. Still, even with this presumed assurance, a doubt exists which materially retards the progress of operations and renders the question of time still more urgent.

Government owes it to the country at large to afford, promptly and effectually, all the protection which the law can give, to secure to England the full advantages resulting from her ingenuity and industry. B.

CORRESPONDENCE.

VEHICLES FOR OIL-PAINTING.

HAVING for a number of years (about twenty) employed a portion of my leisure time in experimenting on vehicles for oil-painting, I can, as an amateur painter, and as the result of my experiments, recommend the following vehicle to the notice of your amateur readers, for simplicity, facility of working, and for imparting to the colours a much more beautiful lustre than varnish communicates, when the ordinary mastie megylp is the vehicle used. In addition to the above qualities, an experience of eight years has proved very satisfactorily to myself that paintings thus executed present no disposition to crack, but retain their original toughness and pliability in a remarkable degree, when the nature of the vehicle is considered. Moreover, the absence of smell is to the artist a great desideratum, as I have myself experienced, especially in laying on a great breadth of transparent colour or glazing; in which process my vehicle leaves little to be desired, at least so it appears to me, since it dries perfectly hard and free from tackiness, sooner than I have ever found colour mixed with megylp to do.

The process I recommend, as that adopted by me, is the following:—

1st. Have your colours ground as usual in nut or linseed oil; in fact, as they are purchased of the colourmen, in bladders or tubes.

2nd. Take equal parts of strong gum-water and pale raw linseed oil, or drying oil, which latter may be conveniently prepared by shaking up raw oil with litharge in a phial for a day or so, and

allowing it to clear itself,—suppose of each half a small teaspoonful, or perhaps less, not to make too much at a time; rub the oil and gum-water on your palette with a palette-knife until they mix as an opalish, white, soapy mixture; then put this mixture into a small gallipot, and you will have my vehicle ready for mixing with your colours.

3rd. Make your palette as usual, diluting or rubbing up your tints with the mixture before described, always using the palette-knife, as the brush will not do so well, because this mechanical mixture of oil and gum-water soon separates, if not given a consistency by being mixed with the colours; and the gum dries in scales in a very short time if the above precaution be not attended to; in this respect it is inferior to megylp. When the tints are properly mixed, they are workable, on a par with those mixed with any other vehicle that I am acquainted with for skies of any size, landscape or figures, large or small.

4th. For glazing, the artist will, at first sight, probably condemn this vehicle as worthless, because the glazing colour, when first mixed with it, always appears semi-opaque; however, let him glaze over his subject without fear, and to his astonishment he will perceive the glazing to become perfectly transparent in a few minutes, five at most, and he will not be annoyed by the very noxious smell of varnish which proceeds from megylp.

5th. The vehicle may be readily prepared and kept for some time in a small phial, by shaking together equal parts of the oil and gum-water; and this mode I find very convenient in practice. White of egg may be substituted for gum-water, but is inferior.

6th. The artist may keep by him moist colours, which I make by grinding up the colour with gum-water and nitrate of magnesia, neutral of course; this is a plan of my own, and answers the purpose well. These colours may be used with either oil or water, at the option of the artist; and if at all refractory, a little dried ox-gall dissolved in water will soon blend them perfectly, and when dry the painting may be washed with water without disturbing the colours. Soap and water as a cleanser for a painting done in this manner I should not recommend, being too severe a test unless cautiously used. The delicate colour Naples yellow is no exception to my range, but should, of course, be mixed by means of a horn or ivory knife.

The nitrate of magnesia and ox-gall mentioned are not necessary parts of my process, but may be used supplementary to it, as I have occasionally done; and I must confess that, notwithstanding the facility with which the whole range of nitrates are said to decompose, I have not found that of magnesia to act prejudicially: time, however, may show that this deliquescent salt will hasten the decomposition of colours by its tendency to absorb moisture, especially in a warm and moist atmosphere. I should, therefore, recommend artists to use simply gum-water and oil with their colours; and in all cases I prefer plain colourless linseed oil, very old, without being fat, finding that what I use requires in summer no drier; and even yellow ochre ground up with it, will, in moderate weather in this climate, dry in two days. The use of all driers is, more or less, pernicious to the standing of colours.

In conclusion, I beg leave to submit, may not some of the Old Masters have painted with this simple vehicle, as it is well known that they were in some degree familiar with the mixing of oil and water for the purpose of painting? Mr. Eastlake's research has brought much to light, but I think the subject is not yet exhausted, and leaves room for a great deal of original research.

Trusting that your readers will pardon anything of an *ex cathedra* style in the foregoing communication, and will be disposed to allow me the credit of an honest endeavour to add my mite to the furtherance of oil-painting, I beg to subscribe myself,

JAMES HAMILTON,
Notary Public.

I may add, that in using the moist colours referred to, they should be of much the same consistency as very thick honey; and should they not mix readily with the oil, the addition of a little water will sometimes effect the desired union; the artist must, however, take care not to add much water.

Is the late invention of zinc-white used as an oil-colour in picture painting?

LONDON, UPPER CANADA.

WHITE ZINC.

In your last number, Mr. Hunt, in a most interesting paper "On the Uses of Science in ameliorating the unhealthful Influences of Manufactures," &c., alludes somewhat theoretically, if

I may so term it, to white zinc. My practical experience, as the patentee, leads me strongly to differ with him upon two most important points. First, he gives as an objection the difficulty of effecting its combination with oil; this is only the case, however, where the process of oxidation has been imperfectly accomplished. My patentee method insures a *perfect oxidation*, and hence the great superiority of this product over that hitherto introduced from abroad; and I can confidently state that in every instance the paint prepared under my superintendence has given unqualified satisfaction.

Secondly, Mr. H. doubts its innocuousness. As the strongest refutation of such doubts, I beg your insertion of the enclosed statement from the workmen employed in my manufactory. Painters assure me that with zinc in the very trying process of flattening, they do not feel that nausea which is invariably experienced by the use of lead; and private parties all unite in testifying to the very slight annoyance suffered during the application of this paint; to the economy and convenience of being able, without danger, to occupy their rooms as soon as painted, and to the short space of time (three to four days) in which any smell is perceptible. In flattening, a considerable quantity of turpentine is used: to the evaporation of this spirit injurious effects are vulgarly, but incorrectly, attributed; for the smell, though pungent and disagreeable to many, is perfectly harmless: the men employed in its preparation neither experience nausea nor symptoms of ill health. In conclusion, I would remark, that the oxide of zinc is slightly astringent, but totally free from the emetic properties of the sulphate or salts.

LANGSTON SCOTT.

THE EXHIBITION IN HYDE PARK.

NAMES OF EXHIBITORS.

There is an important consideration connected with the progress and improvement of taste in design which is well worthy of your attention, and of those charged with the arrangements of the great Exhibition.

I allude to the desirableness of giving publicity to the names of meritorious designers and workmen. The modern English system (it is very different in France), which in most instances conceals the names of the individuals to whose taste and skill every beautiful specimen of manufacture owes its beauty, and publishes that only of the capitalist who employs these agents, seems equally unjust and impolitic, and contrasts very unfavourably with the old system, which preserved and has transmitted to posterity, the names of the artists by whose ability the best specimens of industrial art of the period were produced, and with the more liberal and just system which prevails in France at the present time.

I advocate a change of system in this country, and should be glad to see in the catalogue of the Exhibition, beside the name of each manufacturer, that of the designer; and, wherever the specimen is of a nature to justify it, as in cases of carving, fine chasing, &c., that of the workman also. I am perfectly aware that this proposal to do justice to deserving classes of men must prove at present, and for some time to come, unpopular in influential quarters, and I have therefore no hope of seeing it carried into effect immediately, but it is so reasonable a proposal, that if it be not lost sight of, I believe the time will come when all will unite cordially to give it effect.

By the adoption of my proposal, the manufacturer's discrimination, taste, and liberality, as the employer of men of talent would be made manifest, infinitely to his credit and reputation. I need hardly quote those well-known names which obtain amongst us so deserved and so widely spread a reputation for their employment of eminent artists as designers, and whose manufactures continue to hold a first place in public estimation, increasing, indeed, in value as the public taste improves. Thus these manufacturers have been no losers by their liberality, and their names, like that of Wedgwood, for ever associated with that of Flaxman in the annals of Art and Manufacture, will enjoy a merited celebrity.

There ought to be the same acknowledgment of the name of the designer in every case, although he may have no claim to reputation as an artist beyond that appertaining to the successful pursuit of his comparatively humble branch of Art. The great stimulus arising from the recognition of his name and merits by the public, is at present wholly wanting in the case of the English designer, and I am persuaded that this has a disastrous effect upon design, and that, did the opposite system prevail, whilst the designer would improve in his art, the

manufacturer would be proportionably benefited. I trust in the ensuing great Exhibition, if the names of deserving designers and art-workmen are not placed in the catalogues, they will at any rate find a place in your columns wherever you can trace them, and wherever the design and workmanship are deserving of such a distinction.

I do not see why designers for manufactures should not open exhibitions of designs, as other artists do of their works. Designers frequently remark, that, if left to the free exercise of their own taste, they could produce much finer things than when obliged to suit their productions to the views of their employers on points of economy or fashion. In such an exhibition as that which I suggest, shaking off such trammels, they might show to the public all the resources of their talent, all the capabilities of their art, and exhibit designs which, under the most favourable circumstances, might be executed. It is probable that, with the increasing demand for beauty in objects of manufacture, such an exhibition might lead to the execution of designs *by order*, which the manufacturer would be unwilling to undertake upon his own responsibility. In cases where the exhibition of designs would be regarded as a breach of confidence between employer and employed, the designer might exhibit studies of ornament, and from nature, and designs for other branches of decoration or manufacture than that in which he happened to be actually engaged. As means of progress, could such exhibitions be carried into effect, they would be invaluable, and instructive alike to designers and to the public.

I am not unaware of the many impediments which must, for some time, prevent the realisation of these ideas; but, as the present system is equally unjust, disadvantageous, and inconsistent with the precedent derived from the practice of the most remarkable periods of the reign of taste,—and, I would add, from that afforded by our neighbours, from whom we borrow so largely,—I hope that ere long the designer, like other artists, will be permitted to enjoy that recognition to which his merits may fairly entitle him. JUSTITIA.

THE ITALIAN SCHOOLS OF PAINTING.*

ONE of the most pleasing, if not of the most marked, signs of the times, is the rapid extension of the love of the Fine Arts among the people. This is not the idle indulgence of a capricious fancy, or cherished because the Arts are so frequently associated with the holiday amusements of the multitude. Neither does it originate in that recent enthusiasm of a party in the Church, who, recognising the influence of Art as a teacher in the early dawn of Christianity, would resuscitate in its name the particular school of an ascetic period, that it may again direct the heart through the medium of the imagination. The movement cannot be traced to the wealthy; its influence is not that, as of aforesaid, a religious superstition of the poor. It has become a pleasure, a pursuit, and a possession, coincident with more general education, enlarged opportunities of observation, and that desire observable even in the lowest classes, of acquiring and transmitting knowledge—the requisite *power* intellectually to enjoy. The movement commenced on the continent; it has been ably extended here. In Germany the enthusiasm of the modern school was seconded by the critical spirit of amateurs. The talent of Overbeck, Bendemann, Cornelius, Hess, and Schadow, reproduced the themes familiar to the hearts and minds of all by the loftier genius of another day, whose far-spread light of glory still seems suffused over mountains inaccessible to the student's feet. Tieck, Schlegel, Wackenröder, Goethe, Lessing, and others, aided the impulse, by directing judgment, and imparting to the artist's productions the means to win the imagination, and subdue the mind, not by technical excellence alone, but by associating the spectator with him through knowledge, which, in proportion as it refined and instructed, gave to the Arts respect, and won for the artist honour. A few years since, no publisher would have been found willing to undertake a work of such singular interest as this by Dr. Kugler; we do not hesitate to say, perhaps, more than two artists willing to undertake, certainly able to edit, with the various resources of extensive knowledge, correct and refined judgment, perfect technical and that accurate knowledge derived from study and travel, apart from all natural gifts,

* Kugler's "Hand Book of Painting. The Schools in Italy." Edited with Notes, by Sir Charles L. Eastlake, P.R.A., with One Hundred Illustrations, by George Scharf. John Murray, London.

which are combined in Sir C. L. Eastlake. Nor do we believe there would have been sufficient encouragement to have warranted even the hope of its appearance in the present form. The success of the *Art-Journal*, however, proved the existence of an extensive reading class, not congregated in large towns, but spread over the country; and the numerous contributions towards the history and critical literature of the Arts, published of late years, together with the establishment of kindred societies, shows an active intellectual spirit, of the happiest augury. It has been said the Fine Arts are the handmaids of Luxury: without their intellectual appreciation, this may be so; their due estimate must depend upon the age, of which they bear the impress, and become the illustration,—unless during periods when Art became, from momentary causes, its instructor.

Now, there are two points essential to be understood for the right use of histories of Art. Criticism upon technical details is but of interest to a few, but it is essential to all. The eye uninstructed as to the cause of the pleasurable effect produced, turns with unsatisfied feeling from the picture. Then, as regards the theme—be it classical, historical, or a page imitative of those written upon by nature. How shall we enter into the greatness of the Greek ideal, without a knowledge of that beautiful mythology, the poetry of thought, the life of dramatic action which clothes it with such significance? And when Greek Art died, and even in its decay, shed a dying ray of beauty over Rome,—when Paganism receded as a dark cloud which had hung over the minds of nations, and Christianity glowed in heaven,—how shall we trace the influence of Art,—how estimate its power, as it became the symbol, the form, type, and exponent of faith,—if we do not study the guides which trace the course of ages; show them in relation to each other; the Arts in relation to them; the artist and his contemporaries in relation to all? We require to know what rightly constitutes the merit of a picture,—in what consists its attraction? what are its elements of beauty? whether mental pleasure be derived from sensuous action, or from the moral interest of the theme and subjective treatment? Every school is a competitor for fame. We balance their merits and deficiencies, and estimate their SPECIAL STYLE. Their various powers of imitating nature, and of portraying the actions of the mind, constitute their general style. Knowledge of the former is due to the artist; but when we consider the influence of religion, climate, political condition, the state of education, of the intellectual and moral being of each nation, in relation to the painter, we discover fresh sources of interest, and that "whilst attention is invited, the judgment exercised, the eye unconsciously instructed," the mind also insensibly traverses the waste of centuries, re-peoples the cities, and re-awakens the associations without which Art is not a living spirit, but a dead letter. How often do we not stand before pictures, indifferent or ignorant of the influence they have exercised upon the religious faith of ages, or scorned with unreasoning eye others which represent the theology and false philosophy of the age of Dante? But with such aids as Kugler's *Hand-Book of Painting*, the history of Art progresses in gradations of grandeur before us. It is as if we occupied some spot remote from earth, some other globe in space, and saw each circling orb revolve, as in the Paradise of the great Italian, in successive intenser harmony of light. We dwell with the trembling disciples of a new faith in the Catacombs; observe the imperfect utterance and ascetic spirit of the Byzantine style, the freer treatment of the Romanesque, the naturalism and growing dramatic power of Giotto, and contrast the classical tendencies of Florence and Pisa, with the purity, the mystical desires, the lyric tenderness of feeling, of Sienna, and of Umbria.

The artist also shares the palm. We rejoice with the crowd who conveyed the Madonna of Cimabue along the Borgo Allegro, and feel the impression which influenced the worshipper who knelt before a picture, replete with the serenity of feeling and rapt religious utterance of Fra Beato. The fate of "The Last Supper" of Lionardo da Vinci, has the effect upon the mind of tragedy. So also has that of his equestrian statue in memory of Francesco Sforza. Twenty-two years later we enter on the epoch of Michael Angelo and Raphael. Within the compass of the lives of these three men, is comprised the energy, the works, the genius of ages. Nature created them in wantonness of power, and broke the mould. But although genius writes with the pen of fire, her signs shed but an uncertain light, if we do not free our minds from the mists which obscure its rays. Hence, again, we repeat, the great value of works

of this kind, of these volumes especially. Dr. Kugler has condensed ably what he has read; enlarged and corrected his knowledge by travel and personal acquaintance with the schools of Italy. His coadjutor, Dr. Burckhardt, has added to these materials by matter gleaned from the works of Schnaase, our eminent contributor, Dr. Waagen, E. Forster, Von Rumöhr, Passavant, and Gaye. To this, Sir Charles L. Eastlake has contributed a preface and notes; Mr. G. Scharf has added upwards of one hundred illustrations on wood. Those who know the importance of illustrations in works of this nature, will fully appreciate the corresponding gain to the artist and the amateur. Mr. Scharf is already known by the talent he has displayed in his illustrations to the works of Sir Charles Fellowes, Dr. Milman's edition of Horace, and Macaulay's Lays; in this instance he has won the greater reward "of being praised by a praised man," as we observe, "the editor takes this opportunity of expressing his acknowledgments for the very satisfactory manner in which he has fulfilled the task entrusted to him." What more can be desired? We trust the success of this edition of Kugler's *Hand-Book of Painting* will induce the editor and Mr. Murray to extend their sphere of action. Why is it such works as "Rio on Christian Art," "Passavant's Life of Raphael," and "Von Rumöhr's Italian Critical Inquiries," should remain sealed books to the general? Surely there is reason to hope that the combination of talent we now notice will be hereafter directed to works of such acknowledged reputation. Vainly do we gaze on the "aspects of nature," unless our minds are nurtured by the genius of such men as Humboldt, to tread with disciplined measure the charmed round. Equally useless it is to traverse the galleries of Europe, or visit the artist's studio, if we survey them with unimpassioned feelings, and uninstructed minds. The stores of time, in such conditions of mind, are little better to us than the museums of civilised states to some pilgrim from the desert tracks of life; collections gazed upon beneath the dead inanity of torpid awe, or ignorant surprise. H.

THE VERNON GALLERY.

SPANIARDS AND PERUVIANS.

H. P. Briggs, R.A., Painter. W. Greatbach, Engraver.
Size of the Picture, 6 ft. 5 in. by 4 ft. 9 in.

THIS, perhaps the finest historical picture by the artist, was exhibited at the Royal Academy in 1826, the first season after the election of Mr. Briggs as an Associate of the Academy.

The subject, in itself dramatic, is rendered still more so by the painter, whose greatest fault in his compositions was the theatrical air which he gave to his groups. If we could divest the mind of this idea we should regard his works with more unmixed pleasure; in the attempt to portray even ideal history the artist should strictly confine himself within the limits of nature, and should be perfectly free from affectation; but Briggs, with all his excellencies, cannot justly be exempted from this charge. Notwithstanding which, we see in his "Spaniards and Peruvians" much to admire, and much of sterling worth, viewed artistically. The figure of the notorious monk, Valverde, is finely conceived, it has all that dark malignity of expression which characterised his conduct in dealing with the simple-minded Peruvians. The Inca Atahualpa, we presume it to be, expresses with equal truth the confiding guileless nature of his race. The wife, with her young child resting on her shoulder, is in a constrained and inelegant attitude, but her face is very intelligent and inquiring; the judgment of the painter in throwing his principal light on this figure is unquestionable.

We know not from what history Briggs gathered his materials for this picture; he called it "The Treaty between the Spaniards and the Peruvians;" but there is little evidence of diplomatic arrangement between the high contracting parties; it seems rather as if the priest held his mass-book in his hand, and desired to thrust its tenets on the conscience of the unhappy Peruvians, "even at the cannon's mouth." Moreover the latter are not presented in accordance with the historical facts of the time: it is well known that when Pizarro first landed on the golden shores of Peru, he found the inhabitants in a comparatively high state of civilisation, richly, and in general, wholly clad, dwelling in well-built towns and cities, and not, as here exhibited, like savage tribes. The painter has caused the race to retrograde at least three centuries; we should presume he consulted Marmontel's charming romance of "Les Incas," rather than any truthful writer of their history.



H. P. BRIGGS, R.A. PAINTER.

W. GREATBACH, ENGRAVER.

SPANIARDS & PERUVIANS.

FROM THE PICTURE IN THE VERNON GALLERY.

COSTUMES OF VARIOUS EPOCHS.

DRAWN AND DESCRIBED BY PROFESSOR HEIDELOFF.

We continue our series of Costumes, selected from various authorities; the best calculated to show the prevailing tastes and forms of dress worn in different ages; and, in order to aid the true appreciation of the great variety and value of the detail at the command of the artist, we commence our present page with some few examples of the form of shoes and swords, as used in the fourteenth and fifteenth centuries.

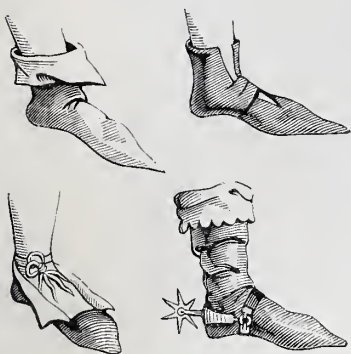
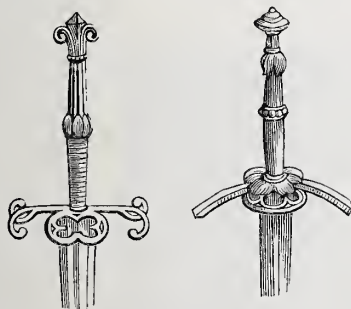


Fig. 1 of our group represents a riding-boot, which displays the peculiarity characterising those which were drawn up the leg, or allowed to fall freely over the foot; thus being capable of much gracefulness in wearing. Fig. 2 is a buckled boot, the straps drawn across the instep. Fig. 3 is a cut-up shoe, with thongs for bad weather; it had a coloured lining, and was embroidered. Fig. 4 is the boot of a knight (with its spur attached), the lining of various colours, but generally red.



The second cut exhibits two specimens of sword-hilts of the fifteenth century, the fashions of which presented an endless variety. These hilts were made of iron, and very seldom gilt; the handles were most commonly wound with wire or black velvet, or they may be seen altogether black, being covered with black velvet.

We now proceed to describe the full-length figures.

Figure 1. — Dress of a young noble of the year 1443, from the extremely interesting genealogical history of the baronial family of Haller von Hallerstein. This figure represents Franz Haller von Hallerstein, who died unmarried in the above year. He wore an open jerkin of a greenish colour, and a very finely plaited chemise. The jerkin has a white silk trimming with a black border throughout, and is held together by fine white silk ribbons, beneath which appears the white shirt. The sword couple and sheath are black, the hilt and mountings are of the colour of steel. The stockings are vermilion and on the right leg is a white and yellow stripe. The shoes are black turned with white. The hair is long, and over it is worn a neat cap with lappets and a golden agraffe and love-knot, to support the hair.

Figure 2.—A female costume of the latter half

of the fifteenth century, from a monument in the ancient Augustine monastery of Lohr, in Nassau, representing a Countess of Mors. The colours of this period were arbitrary, according to



pictures, in which I have seen many similar costumes; for instance, the upper robe of a beautiful royal blue, with black velvet collar and trimming, the slit sleeves being lined with light yellow. The under robe is lilac, with

also behind a gold hair-ring set with pearls and stones. The scarf is of white silk, with dark red stripes; the fringe is of gold; the shoes are black, and the rank of the lady is declared by a beautiful gold chain.

Figure 3.—Costume of a gentleman of the year 1456, from the genealogical book of the house of Haller. It represents the patrician Andreas Haller von Hallerstein, of Kalchreath, who married a lady of the neighbourhood, named Agnes Stromerin. He wears a vermilion-coloured Burgundian cap, which is held together by a gold



ring on the left side, the extremity of which hangs down to the shoulder. The close doublet with cut sleeves, together with the close-fitting hose, are also vermilion. The doublet is trimmed with a golden border. The wide cut-up cloak,



green sleeve-lining. The trimming of the black collar is of gold, as also are the three points; and the white head-dress or cap has

or upper coat, is dark violet; the sleeves are black, bordered with white; the sword is steel-coloured, the sheath and gear black.

EXAMPLES OF GERMAN ARTISTS.



THE DEPARTURE OF HAGAR AND ISHMAEL. J. SCHNORR. Genesis ch. xxi. ver. 14.



ABRAHAM'S SERVANT AND REBEKAH. J. SCHNORR. Genesis ch. xxiv., ver. 17.

EXAMPLES OF GERMAN ARTISTS.



THE MEETING OF ISAAC AND REBEKAH. A. STRÄHUBER. Genesis ch. xxiv. ver. 62 to 67.



JACOB'S VISION. A. STRÄHUBER. Genesis, ch. xxviii., ver. 12.



CONSTANTIA.

THE CARDINAL VIRTUES DRAWN ON THE WOOD BY PROFESSOR MÜCKE, OF DUSSELDORF
Engraved by Mason Jackson.

ART IN THE PROVINCES.

HANLEY.—The annual meeting of the friends of the Potteries' School of Design was held in the Hanley School on the 23rd of December last, Lord Dudley and Ward presiding, in place of Lord Hatherton, who was prevented from attending. With the view of stimulating competition, several premiums were offered after the last annual meeting. Lord Hatherton placed ten guineas at the disposal of the committee, for rewards for the female classes, and we understand six guineas have been so applied this year. Smith Child, Esq., gave twelve guineas, for prizes for modelling and painting. J. A. Wise, Esq., also contributed 5*l.*, for the encouragement of the two advanced classes—those of modelling and painting—in the Stoke school. Six prizes were offered by the committee—three in each school—and additional prizes were subsequently given by John Ridgway, Esq., and Herbert Minton, Esq. The whole were given in books. Lord Ward, following the example of Lord Hatherton, has offered ten guineas for prizes at next year's exhibition, and a further sum is also offered by C. B. Adderley, Esq., M.P.; to these, no doubt, further premiums will be added; so that the spirited emulation already excited may be expected to be continued.

The school had been visited early in the day by her Grace the Duchess of Sutherland, who was accompanied by Lady Constance and Lord Frederic Gower. Her Grace minutely inspected the productions of the pupils, and expressed herself highly gratified with their general excellence. Lord Ward also remarked, that he had heard much of the superiority of drawing in the Potteries' schools, but found his expectation greatly surpassed, particularly in the studies from nature.

There are two distinct schools in this district, one at Stoke, and one at Hanley, presided over respectively by Messrs. Robinson and Rice. The works of the two schools are, as they always have been, each distinguished by special qualities; at Stoke, great prominence is given to the class of colour, while, at Hanley, form seems to be more the object of attention; modelling, and drawing from plants and flowers, are of course important studies in both: the works of the pupils in these classes are of a very superior character.

The following extract from the report is all we need bring forward to show the present state of these schools:—"We do not pretend that our system has as yet been fully carried out; our means and appliances have hitherto been too limited. It is true that by the liberality of government our deficiencies are being gradually supplied; and we confidently hope that during the course of the coming session additional assistance will be afforded us by the appointment of assistant masters. There are several branches of instruction which we hope to conduct more effectually for the future, should such additional assistance be obtained. Of these we may mention the classes of geometry, perspective, and the study of the history of ornament; each of which we are anxious, as soon as increased facilities will allow, to organise on a stable and methodic basis. During the past year the study of colouring in its various branches has been more fully developed, and those pupils whose progress has warranted a partial interruption of their routine studies have been exercised in producing original designs; this latter practice, it is hoped, may, in consequence of the progressive advancement of the students, soon be rendered more frequent. The attendance at our schools during the present year has on the whole suffered a trifling diminution upon that of the previous one; but it may be well accounted for by the increased activity of the trade of the district, which, by necessitating the working of extra time, has prevented many from attending the schools who would otherwise gladly have done so: on the whole, however, it is evident, that the strength of the schools has been by no means permanently impaired."

MANCHESTER.—On the evening of Dec. 23rd, a *Soirée* was given by the pupils of the Manchester School of Design, which passed off in a most gratifying manner. For the decoration of the rooms, and for the entertainment of the visitors, a large number of valuable pictures were lent by Mr. Grundy, Mr. Agnew, Mr. Kearsley, Mr. Satterfield, and other gentlemen taking an interest in Art; while the contributions of their own works by Mr. Hammersley, the head master, the junior masters, and the students themselves, gave to the exhibition a varied and pleasing character. The designs of the pupils naturally attracted considerable attention; they were spoken of, by the local papers, in terms of unqualified approval, as reflecting no less credit on the skill and industry of the producers, than on

their instructors for the ability and care displayed in the direction of their studies. After partaking of refreshments and beguiling the time with a little music till eight o'clock, the company assembled to hear a few practical observations on the benefit of the school from Mr. Bayley, the chairman, Mr. Cobden, M.P., Mr. Brotherton, M.P., Mr. Agnew, Mayor of Salford, the Mayor of Manchester, Mr. S. Schwabe, Dr. Bell, Mr. Hammersley, and others. In the course of Mr. Brotherton's speech a hint was given relative to the propriety of levying a small tax on the town to provide a suitable museum to be attached to the school; a hint which appeared to meet the approval of Mr. Cobden also; so that there seems to be a probability of the thing being done. In fact, seeing that these schools are intended for the advantage of the respective places where they are situated, it would be far from an act of injustice—rather a positive duty—to institute a local rate, in case sufficient funds cannot be obtained by voluntary contributions, for the entire support of such establishments.

The statue of the celebrated Dalton has been placed in the niche originally formed for it in the block of building at the corner of John Dalton-street, and Deansgate, Manchester. The philosopher is represented as some sixty years of age. The statue has been executed at the cost of Mr. Peter Bowker, the owner of the property. The work is the production of Mr. Charles Edward Smith, sculptor. It is of Caen stone; and including a pedestal of eight inches, is seven feet eleven inches high.

BIRMINGHAM.—Sir Charles L. Eastlake has accepted the office of president of the Society of Artists of this town.

LIVERPOOL.—At the exhibition of the Liverpool Academy, pictures to the amount of 2800*l.* have been sold, and the gallery has been visited by more than 20,000 persons.

YORK.—The eighth annual meeting of the friends and supporters of the Schools of Design in this city was held on the 6th of January. The exhibition of works by the pupils evinced an average share of merit, and well supported the character of the school; but here, as elsewhere, we regret to find that the exertions of its conductors are greatly restricted by the limited pecuniary supplies necessary for carrying on the establishment efficiently, and which might easily be afforded by the wealthy inhabitants of York. During the past year, it appears that the subscriptions have diminished, while a debt of 100*l.* has for some time encumbered the operations of the committee. These things are scarcely creditable to the opulent citizens of this fine old city, and will be an eternal shame to them if allowed to remain as they are. Let us hope it is only necessary to make them known to have them amended.

BELFAST.—It affords us much pleasure to know that the School of Design in this important manufacturing town, under the able management of Mr. C. L. Nursey, is in a prosperous condition. The number of pupils has been steadily increasing during the past year; they now amount to more than one hundred and fifty, and, with the present arrangement of the committee, no additions to this number can be made. The private classes are also attended by nearly fifty pupils; and one most important feature in the success of the Institution is, that the debt, which, at the last return made to the Board of Trade by the treasurer, was about 260*l.*, has been reduced to a very small sum, and it is expected that when the next return is called for, the residue of the sum will have been liquidated. Two scholarships were some time since established, one of 20*l.* by Lord Dufferin, and one of 10*l.* by R. B. Hooston, Esq.; another is about to be added to these out of the school fund, so satisfied are the committee of its present state and its future prospects. The heavy rent of the premises devoted to the pupils' use has hitherto been much felt: this is now reduced by 50*l.*; and a space of ground for additional buildings has been procured, on which it is intended to erect a statue gallery, forty feet by eighty, properly lighted; the committee feeling persuaded the inhabitants of Belfast will liberally support them in this undertaking, now they acknowledge the benefits conferred on the town by the School of Design. We hear that some of the pupils have been already engaged by the damask manufacturers there, although the school has only been in operation about a year. The important branch of embroidering vests has been taken up by a draper in extensive business, induced to do so by the remarks made by Lord Dufferin at the opening of the school. The designs are furnished by the pupils, and women are employed to work them; thus two classes of individuals are benefited thereby; and the business is answering so satisfac-

torily, that the party in question offered two prizes of 5*l.*, and 2*l.* 10*s.*, respectively, for the best designs for vests to be manufactured for the exhibition of 1851. Nine candidates competed, and with so much success, that not only were the prizes satisfactorily awarded, but the remaining seven designs were also purchased, and are now in the hands of the workwomen: sure evidence this that the drawings, were not only artistic, but practical; and still surer evidence that the pupils are learning what will best serve them, and that the school is answering the purpose for which it was established.

An exhibition of works of Art in this town is now open, which has received contributions from many artists of note on both sides of the Irish Sea; A. Cooper, R.A.; Herbert, R.A.; Elmore, A.R.A.; Foley, A.R.A.; Danby, A.R.A.; Frith, A.R.A.; Boddington, Crawley, Ilavell, Houston, Illidge, Jutsum, J. Jenkins, Kidd, Kirk, the Irish sculptor, Linton, C. Moore, Oliver, Pyne, Rothwell, Stark, Stanley, Vickers, the Williamsons, and many others too numerous to mention. The rooms contain upwards of two hundred and sixty pictures, and between thirty and forty pieces of sculpture; and though only opened a short time when we received our notice, the sales had reached 350*l.*; by no means an insignificant sum, considering that the inhabitants of Belfast must be regarded as, at present, young in the patronage of Art. Among the pictures which have found buyers are Elmore's fine work of 'Rienzi in the Forum,' Danby's 'Lovers' Walk by Moonlight,' 'A Study,' by Sant, purchased by Lord Dufferin; Branwhite's 'Waiting for the Ferry;' Henshaw's 'Snowdon,' and 'Old Mill near Cader Idris,' Sant's 'The Sister's Grave,' Vickers's 'Sunset,' and 'A Mountain Pass;' with others by Blacklock, Hewitt, W. S. Watson, T. Danby, H. Frazer, Rothwell, &c., &c. All this looks well, and we are happy to hear that the committee are now sanguine that they may have in this town an annual exhibition, profitable to the contributors, and beneficial to the visitors: we would therefore strongly recommend it to the future notice of our English artists. Mr. C. L. Nursey, the head master of the School of Design in this place, has been most active in promoting the exhibition, wisely considering that it cannot be otherwise than advantageous to his pupils, who have liberally been allowed free admission.

EDINBURGH.—It has been proposed to improve the picturesque effect of Salisbury Crags by planting the slopes with trees and shrubs, in a similar manner to that in which the Castle Hill and the western slope of the Calton Hill has been planted. There are conflicting opinions on the effect of all this prevalent in Edinburgh; but the distinguished artist David Roberts has given the weight of his opinion in favour of the measure, and expressed himself strongly on the matter.

The subscriptions for the monument to the late Lord Jeffrey have now reached 2200*l.* The Edinburgh Committee have decided for a sculptural memorial, and it will probably be a statue to be placed in the Parliament-house.

GLASGOW.—The Committee of the Art-Union of Glasgow have purchased the following pictures among others, for distribution as prizes to their subscribers: nearly 1000*l.* has been spent for this purpose. 'Edinburgh, News of Battle after Flodden,' Thos. Jones Barker, 130*l.*; 'Evangeline in the Church,' C. Lucy, 80*l.*; 'The Portfolio,' D. M'Nee, 65*l.*; 'Distant View of Windsor Castle,' F. H. Henshaw, 60*l.*; 'Rome,' G. F. Hering, 60*l.*; 'Hay-Makers Resting, Ben-Nevis, Invernesshire,' T. M. Richardson, 55*l.*; 'Villagers at a Well in Italy,' Clement Burlison, 50*l.*; 'Detaining a Customer,' Robert M'Innes, 50*l.*; 'A Welsh Lane,' H. J. Boddington, 35*l.*; 'Ruined Tower, Castle of Pau, Pyrenees,' W. Oliver, 25*l.*; 'The Wife's Appeal,' D. Munro, 25*l.*; 'Scene on the River Tagus,' Geo. Simson, 22*l.*; 'Landscape and Cattle, Devonshire,' William Shayer, 21*l.*; 'The Dhu Loch, on Balmoral Estate,' A. Penley, 21*l.*; 'View of Benvoirlich, and head of Loch Lomond,' Copley Fielding, 21*l.*; 'Easby Abbey,' J. Peel, 21*l.*; 'Rydal Water,' Henry Jutsum, 20*l.*; 'Barges on the River Irwell,' Samuel Bough, 17*l.*; 'The Harsh Note,' W. Hensley, 17*l.*; 'A Dutch Galliot,' E. Hayes, 16*l.*; 'Tuscan Farmer's Daughter,' Alfred Woolmer, 15*l.*; 'Fruit Piece,' W. Duffield, 15*l.*; 'Resting by the Wayside,' William Shayer, 12*l.*; 'New Forest, near Lymington, Hampshire,' C. Nasmyth, 12*l.*; 'Mischief,' Samuel Edmonston, 12*l.*; 'The Hindoo,' John Ritchie, 11*l.*

CARLISLE.—This exhibition closed lately, after a more successful season than the last, not only in the number of admissions, but in the sale of works of Art. We subjoin a list of pictures sold. The inhabitants of Carlisle, and more particularly the

local artists, are truly indebted to the indefatigable exertions of Capt. Monins, the secretary. 'On the Stockmill River, Ambleside,' J. W. Oakes; 'Lanfaes Church, Beaumaris,' Mrs. Aspland; 'The Terrace, Haddon Hall,' W. J. Blacklock; 'View of the Cheviots from Callaby Hill,' J. Brown; 'The Village School, or Morning Task,' W. Weir; 'Walton on the Ribble,' James Peel; 'Bywell Tower on the Tyne,' James Peel; 'Gilnoirkir Tower,' W. J. Blacklock; 'Roland Græme's and Catherine Leaton's first interview,' J. C. Thompson; 'Stratford-on-Avon,' S. Bough; 'Mountain Stream,' W. J. Blacklock; 'Sketch above the Lead Mines, Patterdale,' W. J. Fairlie; 'Ullswater from Pooley Bridge,' W. J. Blacklock; 'Ptarmigan,' Jacob Thompson; 'Near Huddersfield,' J. Peel; 'The Moated Grange,' W. J. Fairlie; 'Near Penshurst, Kent,' H. Jutsum; 'Lane Scene, Kent,' E. Williams, Senr.; 'Trout,' R. Harrington; 'Fruit,' J. Dobson; 'Lowery Weather on the Thames,' G. A. Williams; 'Irish Peat Gatherer,' J. K. Fairless; 'Landscape near Erith, Kent,' A. Vickers; 'Ullswater from Hallsteads,' W. J. Blacklock; 'Carlisle from Etterby Scour,' M. E. Nutter; 'Olivia's Garden,' S. Bough; 'Summer Time,' H. Jutsum; 'A Summer's Day on the Thames,' A. W. Williams; 'The Orphans of the Village, Harvest-time,' T. F. Marshall; 'Sheep Washing,' H. J. Boddington; 'Morning on the Thames,' H. J. Boddington; 'Water-coloured Drawings Sold:—'Inversnaid, Loch Lomond,' S. Bough; 'The Moated Grange,' S. Bough; 'On the Gretna near Rokeby,' W. J. Blacklock; 'Naworth Castle,' W. H. Nutter; 'On the Derwent,' W. H. Nutter; 'Old Houses at Rouen,' L. Aspland; 'On the Gelt River,' W. H. Nutter; 'Skiddaw from Borrowdale,' W. H. Nutter; 'Ben Lomond from Loch Ard,' W. H. Nutter. Sculpture:—'Musidora,' George Nelson.

WORCESTER.—The Exhibition in this city recently closed has been a most successful one, both as regards the artists and the public. It was visited during the eleven weeks it was open, by nearly 5000 persons, a great part of whom belonged to the class of artisans and mechanics, who were admitted by gas-light at the charge of 3d. only. Upon the general fund account there was a balance of nearly 100*l.*; and 95*l.* was distributed amongst the subscribers in prizes: a special raffle or lottery was also got up for the disposal of Scott Lauder's picture entitled 'The Penance of Jane Shore.' By the help of these Art-Unions, several pictures were bought by real lovers of Art, in the city and neighbourhood. Twenty-one were altogether disposed of, valued, according to catalogue prices, at 550*l.* The following is a list. 'The Penance of Jane Shore,' by Scott Lauder, 220*gs.*; 'Mill on the Thames at Henley,' W. Richardson, 40*gs.*; 'Mill on the Tiber,' W. Oliver, 25*gs.*; 'Dolce far Niente,' J. Noble, 25*l.*; 'View of Lochan-y-Gaer,' Copley Fielding, 7*gs.*; 'The Fisherman's Treasures,' H. P. Parker, 20*gs.*; 'The Dying Woodcock,' T. Woodward, 20*gs.*; 'Evening,' H. B. Willis, 5*gs.*; 'View of Edinburgh,' F. H. Henshaw, 25*gs.*; 'Village of Chiselhurst,' W. Havell, 20*l.*; 'Cottage Scene at Harley, Worcestershire,' C. T. Burt, 20*gs.*; 'Needless Alarm,' T. Woodward, 20*l.*; 'Watering Cattle,' E. Williams, senior, 10*l.*; 'Battersea by Moonlight,' W. B. Lakeing, 5*l.*; 'Landscape,' H. H. Lines, 10*l.*; 'Bridge at Glenstrydding,' James Peel, 12*l.*; 'On the Wye below Rhaidder,' T. Baker, 10*gs.*; 'Cottage Scene,' B. Williams, 6*l.*; 'Landscape,' 4*l.*; 'Old Age,' A. F. Patten, 5*gs.*; 'On the Wye near Bulth,' T. Baker, 6*gs.* The prospects for future Exhibitions in Worcester are therefore very encouraging, and we hear that several gentlemen, stimulated by the growing love of Art which appears among the towns-folk generally, are striving to form a "Fine Arts Association" in the city. We earnestly wish them all success.

THE ROYAL SCOTTISH ACADEMY.

THROUGH the courtesy of the President and Council of the Institution, we have received their twenty-third annual report, embodying the proceedings of the Academy, during the past year. It commences by alluding to the annual exhibition, which, though graced by several works of great excellence by English artists, might on the whole be regarded as of a decidedly national character, the pictures and sculptures exhibited being chiefly the works of Scottish artists. Its popularity, judging from the criterion afforded by the number of visitors, very considerably exceeded that of any former

occasion. The evening exhibitions, at reduced rates of admission, attracted vast crowds of the class of visitors for whom especially the galleries were then opened. There follows then a paragraph in the Report which we copy *verbatim*, because we think the observations are just, and because we think also that the advice it offers is equally applicable in quarters nearer home:—

"While the Council take this opportunity of expressing how much both the Academy and the lovers of Art generally feel indebted to those artists, who, from a warm love of their art and by devoted application, have attained excellence in it, and yearly, by the fruits of their skill, increase the attractiveness of the Exhibitions, they also feel called on to advert to the occasional, and in some cases frequent and even habitual, absence of the works of several gentlemen whose names stand in the list of the members of the Academy. The laws which guide the Academy in the election of a member declare that the exhibitions are to be benefited by the appearance there of a fair proportion of his works, and this under the penalty of forfeiting all claims on the Academy or its funds, which are raised from the exhibitions alone. The members of the Academy, who in health and in the prime of life, and without any sufficient reason, cease to remember this duty of supporting its exhibitions, can scarcely expect that in sickness or old age they themselves—or at death, their families—can be admitted to participate in the benefits of a fund to which they have neglected to contribute."

The document then refers to the vacancy in the Academy occasioned by the death of Mr. David Scott, and to the election of Mr. Noel J. Paton in his room; to the subsequent decease of their late President Sir William Allan, and the election of Sir J. Watson Gordon to succeed him in the chair of office, and also to the death of Mr. S. Joseph, the sculptor. There are now two vacancies in the roll of the academicians by the demise of Sir W. Allan and Mr. Joseph; these vacancies must be filled up during the present month. A number of pictures and engravings are mentioned as having been presented to the Academy, for which suitable acknowledgments were offered to the respective donors.

But the most satisfactory part of the report, in relation to the future prospects and the welfare of this Institution, is that which refers to the settlement of the long agitated question of the new gallery, between the Academy and the Board of Trustees for manufactures. It is quite unnecessary that we should enter again upon this subject, now, it is to be hoped, finally arranged by the laying of the foundation-stone by Prince Albert, in August last. The plan proposed for effecting this settlement is thus alluded to:—

"Liberal as, it is gratefully admitted, this measure is as regards the Academy, its wisdom in respect of the public, and the best interests of Art, is not less manifest; for it leaves the Academy funds unburdened by the payment of interest on a large sum of borrowed money—and free to be employed, as they have hitherto been, in forming a collection of works of Art of the highest character, and in carrying out more vigorously the other functions for which it is instituted, in all of which the public has a deep interest, and from which it has already experienced much gratification and benefit."

And in order that these two societies, so long at issue, may for the future be in a position to work harmoniously together, her Majesty has been pleased to appoint three members of the Scottish Academy, the President, Mr. Steele, and Mr. D. O. Hill to be commissioners of the Board of Trustees. These gentlemen inform the council that they have been received at the Board with the utmost cordiality; and from this infusion of artists the council venture to anticipate the best results.

In conclusion, while expressing their obligations to all whose assistance has been serviceable in producing this result, it is remarked that, "to Sir William Gibson Craig the council's deepest acknowledgments are due,—for it is mainly by his unceasing and untiring exertions, carried out in his patriotic desire of advancing the Fine Arts of his country, that the bright prospects here briefly set forth have been opened up to the Academy."

THE BRITISH INSTITUTION

WE have for a considerable time past looked forward with the hope of being able to announce some beneficial change in the management of this Institution—some efforts made to elevate its position among those who are interested in British Art, and to realise the objects for which it was originally founded. But another year has arrived without the prospect of any vigorous movement commensurate with the advance of the age in all matters of a refined and intellectual character. We shall doubtless again hear of the number of pictures rejected for "want of space," and not for lack of merit, while every succeeding year shows a positive inferiority, in the quality of the works exhibited, to that which has preceded it. There must be something radically wrong in the administration of its affairs for such a result to follow, when it is indisputable that the Art-talent of the country is rapidly on the increase; so also is the number of those who practise it. When the British Institution was first formed there did not exist a third of the present "amount" of British artists, and there was no National Gallery of ancient art. If the pecuniary circumstances of the society, or the apathy of its directors, prevent the enlargement of the gallery for a suitable display of the works annually sent thither, it is a matter of sincere regret in the former case, and of shameful negligence in the latter. If the directors have not the means at command for effecting an increase of space, they undoubtedly have the power of remedying the abuses which time, and, we will say, their indifference, have allowed to creep into the management, and so in a measure to frustrate the good intentions of the founders of the Institution, one of which undoubtedly was, that artists should be allowed to exhibit works *bonâ fide* their own property; we do not presume it was intended to exclude altogether any that might have been purchased from the atelier, by any patron or amateur who may have chanced to visit it. But we know it to be a fact that artists have sold pictures which are sent in as unsold, to try if a better market cannot be found for them than that already attained: this too will be done in the exhibition about to be opened. A few words will explain this:—The artist disposes of his picture to a speculative dealer for a certain sum, on the express condition that the artist shall send it for exhibition and *sale* to the British Institution, at a greatly advanced price from that already received for it. If sold, this additional charge is to be divided between the original buyer and the artist, but sometimes the dealer secures to himself the whole of the augmented profit. These instances are patent to all connected with picture-dealing, and to very many artists, even of those not concerned in such nefarious trafficking, for it deserves no milder appellation; and we could ourselves adduce not a few instances which have come to our knowledge of such proceedings; two facts must suffice for the present. From one of the exhibitions, not very long since, a Right Honourable Baronet, whose untimely death every lover of Art has cause to deplore, purchased a picture by a promising young artist for one hundred guineas; but the object of the liberal patron was defeated; the work had already been sold to a dealer for about half that sum, and he put the surplus amount into his own pocket. At this very time a picture has been forwarded for exhibition that has been twice sold, the original buyer having disposed of it to a party for a considerable sum more than he gave for it; the second purchaser gets it admitted with a price attached, upwards of cent per cent over that the artist received for it in the first instance. We are in a position to prove these facts, if they are disputed. Is it a wonder then when Art-patrons hear of such doings that they become disgusted, and feel no inclination to be made the subjects of gross imposition? But an injury is inflicted upon others also; for a sold picture fills the space where one unsold ought to be, which has, perhaps, been rejected for want of room so unworthily occupied by a deception practised on the directors.

This abuse is a difficult subject to deal with

by any of the directors; fraud and dishonesty having so many methods of effecting their purposes; still an active enquiry by a vigilant and responsible agent would, we believe, often lead to detection. But the immoral tendencies of this connection between artist and dealer are far more to be deplored than the pecuniary sacrifices which the former of the two suffers; a price is frequently put upon the work far exceeding its intrinsic value, so that little less than a robbery is committed upon the party whose property the work finally becomes. The great injury Art sustains by such practices is too manifest for comment. If the dealer were content to purchase the picture and allow it to be sent for exhibition that the painter might derive any subsequent advantage accruing from it, he would frequently be conferring a great benefit upon the artist, and would be entitled to commendation rather than censure.

Much more might be said concerning the British Institution, but a remark may be of utility in showing another abuse of the privilege of the society which may admit of remedy. Some of the pictures by the old masters, lent for the use of students during the autumnal recess, are left without any authorised superintendent. There is no person whose office it is to give instruction and advice, and to see that no imposition is practised by the copyists. Hence these copies are not unfrequently made for fraudulent purposes, and have been sold as originals. No real utility can arise to the student from copying, without the supervision of a person of competent ability. Under the present lax system of management, the only result is the opening up a channel through which the uninitiated in art made the dupes of the unscrupulous dealer. In proof of our assertion we may mention that one of the copies made last autumn from Rembrandt's "Portrait of the Duchess of Lorraine," was sold at Christie's on the 18th of last month, cut down only to make a small head piece; and in the same sale was a copy "dirtied down," of Lord Yarborough's "Winter Scene," by Cuyt. We trust we have said enough to direct the attention of the directors to these matters, which must be remedied if any degree of success is to be expected, for the future, in the working of the society.

AMERICAN ART-UNION.

THE yearly report of this Association has just reached England, from which we learn that the number of members is now 16,310, their subscriptions amounting to 81,550 dollars. Of this amount, 16,225 dollars have been devoted to the production of six engravings, by American engravers, from pictures by American artists. The committee have purchased, during the year, 424 paintings, twenty bronze statuettes, and six bronze busts of Washington, by American artists, at an outlay of 43,120 dollars. They have also purchased fifty copies of outlines, by Washington Allston, 450 medals, and sixty proof impressions of the large engravings from two of Trumbull's paintings.

The sum of 8000 dollars has been devoted to the publication of the *Bulletin*, a monthly Art-Journal, designed to aid in advancing the interests and promoting the objects of the American Art-Union. Of this work, 113,500 copies have been published during the year, and, accompanied by 227,000 original etchings and woodcuts, have been placed in the hands of all the members.

In the opening address, the President (Mr. Cozzens) alluded to the determination entertained by the American State to enlarge the capitol at Washington, and he proposed that "The new halls and corridors should be resplendent with all the graces which painting and sculpture can add to architecture. The picturesque history of the first settlements of the different States, the heroic deeds of our armies, the labours and exploits of border life, the great councils which have originated important civil changes,—all these should be illustrated by the broad canvas and the frescoed walls; while the marble should symbolise the richness and extent of the national domain." He then alluded to our own Houses of Parliament, and the encouragement they had given to Art, adding:—"It is not to be doubted that a similar display of liberal and enlightened policy would produce the same results in the United States, and that not only the general standard of taste would be raised, but artistic genius and ability brought to light which

might otherwise have remained for ever undiscovered. This subject has already attracted the attention of the artists of New York, and they are taking measures to bring its importance distinctly before the notice of the National Government." It is a subject well worthy the weighty consideration of all, and we look forward with much interest to the result as one of great national moment.

THORVALDSEN.

THE well-known Dr. Kestner of Rome describes in the following terms his acquaintance with the celebrated Danish sculptor, Albert Thorvaldsen:—

When Nature, in the environs of Rome, has exhausted her power of producing, there follows, during the summer heat, *aria cattiva*. Between this air and the spirit of our times, there is a great resemblance. How refreshing it is to encounter, in the midst of such an atmosphere, a man like Thorvaldsen, one possessing an exhaustless, untiring power of production; a spirit in constant communion with all that is great and beautiful in the world; a genius who tracked his own bright path through the thickets and brambles in his way, smiling on the gay beings that fluttered around him, but keeping his eye steadfastly fixed on noble objects only.

He is not one of whom much can be said, for his words and his deeds were few; Art completely absorbed the whole man. But everything that concerns a remarkable man is remarkable, and even his minor attributes are significant.

During each moment of his existence he was acutely alive to every phenomenon, in the most distant degree connected with the beautiful, in whatever form it presented itself. In politics, he, like the majority of artists, felt an interest, particularly in the events that related to the rights of man. The gayest among his companions were highest in favour with him, and he heartily enjoyed an amusing anecdote, or the spectacle of originality of character breaking through the fetters of conventionalism. In sentimental conversation he was no great adept; but here also his sound sense and his delicate tact, enabled him to discriminate between the real and the unreal, and he knew how to estimate the former. He was always glad to accept invitations to convivial parties and feasts, and whether they were frugal or sumptuous, he was ever alike good humoured, friendly, and cheerful. He was always one of the most lively among the guests, and though he would often remain silent for a long period at a time, because to him was denied the happy gift of language, he nevertheless took part mentally in what was going on; not a word escaped his ear; and the expression of his countenance showed that he noted, on the tablets of his mind, much of what was said, and thus endeavoured to extend his views and his judgments. In scientific conversations he could not engage, but he could seize fragments of such, and translate them into simpler and more popular forms. When he spoke of Art, it was generally in few but expressive words, mostly relating to facts. If at parties, after dinner, or in the evening, when friends were assembled round a bowl of punch, any objects appertaining to the plastic art were brought forward, he paid no attention to anything until he had examined these, had praised what was good, silently put aside what was inferior, and had given his opinion upon doubtful subjects. Upon the whole there never was an artist who in a higher degree than he, on every occasion gave himself up with his whole soul to his vocation; but this was done unconsciously, for to self-contemplation and self-directing volition he was a stranger; his artistic power was almost his only capacity. This power forced him into immediate activity, whenever a group or a figure worthy of representation met his eye; and this was frequently the case when least expected, thus interfering with the settled task of the day, and sometimes with his most important undertakings; and to this cause may be attributed the unfinished state of many of his works. Thus Rubens also, who was in like manner overwhelmed with ideas, left many incomplete sketches. Thorvaldsen was in the habit of relating in confidential conversations with his friends, the circumstances which had called forth some one or other of his artistic works. I remember to have spent a pleasant hour with him, during which he related to me how the first conception of his statue of "Mercury" had been suggested to him by the sight of a young man whom he saw when passing an open hall door, seated in conversation with several others. He first walked on, after throwing a furtive glance into the hall; but after having proceeded a few steps he became conscious of having beheld a well-

arranged figure. He turned back, and a few minutes sufficed to impress the image of the youth on the artist's mind. He eat his dinner quickly, and in the evening the model on a small scale was already finished. The next day it was completed on a larger scale.

But though so prompt to act when driven by his artistic instinct, in other matters he was extremely slow of action. I have heard him repeatedly speak of domestic arrangements which he meant to introduce, and of which he was reminded whenever he saw anything at a friend's house which particularly pleased him. Yet after the lapse of twenty years, his apartments at Rome were as deficient in comfort as when he first engaged them, and when visitors were introduced, it was frequently necessary to seek some time for an unoccupied chair, the legs of which were strong enough to allow of its being offered to the guest. A chair was however very rarely required, for in general he was found busily at work in a small inner room, and thither his guests followed him; and here, in view of the noble work he had in hand, few thought of sitting down. When there was a knock at the outer door he generally went out himself to open it, and he never was so absorbed in his work, that his hand was not held out in friendly greeting to the coming guest, who most frequently got a share of the clay that was sticking to it. During the whole of his life he remained stationary as regards his domestic arrangements. He continued to live and to board with the same family in whose house he established himself on first coming to Rome, and on the same conditions. The head of this family was a respectable widow, Madame Butti, who in her simple-hearted way was attached to all the children of the north. Had not her daughters, whom he treated as sisters, sometimes put his rooms in order, and made playful remarks about his dress, heaps of sculptured fragments would at last have completely blocked up the former, and his grey winter-coat, lined with fur, would have been even more shabby than it was, and his linen blouse more bespattered with clay. But when greater order and cleanliness had been introduced by his hostesses, he looked about him with an air of satisfaction, and invited any friend who came in to sit down upon the humble sofa and chat with him; he was well pleased with such intercourse, and was seldom the first to break it off.

The creative power, which was ever active in Thorvaldsen, prevented him, as it had done many other artists, from forming any very intimate relations in life. He was friendly to every one, but no one individual ever for a long time occupied his thoughts. In his history, no bosom friend, no strong passion, appears. Among artists, it was only the man of note whose society had any attractions for him. This was the case with the highly gifted, cheerful, and vigorous Horace Vernet, who during six years was director of the French Academy at Rome. Notwithstanding that amiability of manner which gave a peculiar charm to his society, Thorvaldsen was nevertheless very peremptory regarding matters to which he attached importance; and when such subjects were discussed he sometimes became very excited, particularly if his antagonist spake personally, and thus gave evidence of a narrow-minded and exaggerated self-appreciation. On one occasion, when a poet of no small conceit, who knew little or nothing of the plastic art, ventured to criticise Thorvaldsen, the latter was so indignant, that to the great astonishment of all present, he clasped his knife as if about to use it as a weapon. But this is probably the only time that such a display of angry feeling was seen, as indeed such presumption is of rare occurrence. Of those who were not artists, he liked every one of a lively and sociable disposition. Music he was certainly delighted with, and was able to appreciate the best composers and the most able performers; but music, even of inferior pretensions, was pleasing to him if it was lively and *piquante*. For vocal music in particular he had much taste. He occupied his regular place at the theatre every evening, but here also he was content with what was inferior. Upon the whole, this simple-hearted man was easily amused in the evening, after the intense labour of the day, particularly during his later years; he would thus, when playing at lottery for a most insignificant stake, become as excited as a child; but with the exception of a few periods of his life, during which he was suffering from indisposition, he never appeared fatigued by his work. His constitution was very strong, and it was indifferent to him at what time he took his meals, so that he would sometimes dine at twelve and sometimes at seven o'clock. For science he had not much taste, and he was no reader; yet he possessed a small library that contained the greater number of the best German authors, some Danish

works, and Homer translated into German. His knowledge of history was very limited, nor did he possess much general information; but he was always an attentive listener when any read aloud, and when conversing with men from whom he might learn something he did not let a word escape him. By this means he obtained a clear conception of the most remarkable characters in ancient and modern times. A slight allusion is often sufficient to make genius understand what others cannot comprehend without years of study. Thus Thorvaldsen with poetic power penetrated into the minds of Homer, Sophocles, Plato, Shakespeare, Göthe, Schiller, Walter Scott, Byron, &c., by means of that mysterious affinity which exists among all great creative spirits. Therefore, though only acquainted with Schiller through fragments of his works, he nevertheless understood and felt the spirit of the poet, and the genius on the pedestal of Schiller's statue makes the same impression upon the beholder, as the reading of one of his poems. The same power helped him to master the subject when he had undertaken to represent a scene from history, which was only known through the narrative of some friend. He had never heard of Conradin before he undertook to execute the statue of this hero for the King of Bavaria.

How childish he was, even in his latest years, is proved by the great pleasure he took in the society of the poet H. C. Andersen. When he met the latter in company, he generally invited him to read some of his fairy tales, in these words—"Are we old children not to have a little treat also?"

The few languages with which he was acquainted, he spoke very imperfectly. In French he could scarcely make himself understood; and in Italian and German his phrases were incorrect and awkward. His ignorance of the simplest grammatical rules, caused him to make the strangest blunders; thus in speaking German he always said *Sie* (they) instead of *Ich* (I). With his hands only he spoke a perfect language, and when at the request of a fellow-artist he visited his *atelier*, he would with his mighty finger (his hands were beautiful) impress a part of his own soul upon the work submitted to him, and would ever bestow upon the artist a host of new ideas. On such occasions, or in other conversations, he would sometimes in two half inappropriate words express exactly his meaning.

The art, for which he was born—the art, which was his sole companion and his sole joy, rendered him year after year more imposing. Instead of bending under its weight, his beauty increased with his years. During the last period of his life, his luxuriant silvery hair, made him look more like a lion, while his piercing light blue eye gave him some resemblance to an eagle.

One of the causes of his ever-increasing greatness as an artist, and the never-fading freshness of his mind, was that he, like all great men, always identified himself with everything that was noble, ever penetrated into the grandest productions of Art, ever continued to hold communion with his great predecessors. Like a bee he everywhere industrially gathered in the delicate farina of the Art-blossoms, and worked it up in his ever-youthful soul. Not even the smallest fragment of a good style, in Art, was overlooked by him, and he was constantly increasing his collection of engraved gems and of medals and coins, and of modern works of superior artists. When, twenty-five years ago, the discovery of the key to the Egyptian hieroglyphics turned public attention towards the monuments of that country, the mysterious depths of Egyptian Art, based upon a sacred and national enthusiasm, could not escape his world-embracing mind. He collected with great care these strange, but elevated productions of an enigmatic phantasy, and in this respect he was my only rival in Rome. During many years I dwelt under the same roof with him, and he often came into my apartment merely to inquire what new objects of Art I had procured.

Thorvaldsen was one of the most productive artists of which history makes mention. With him thought took the form of images. Though perfectly devoid of vanity, or self-admiration, which qualities are the attributes of little minds only, he felt an honest joyfulness when he had succeeded in an undertaking, which he openly communicated to his friends. But he well knew his own powers and also their limit. Vanity is indeed incompatible with genius; little minds may admire themselves, because they are easily satisfied with themselves, but great minds never are. Therefore the former are presumptuous, the latter modest. The ideal of little minds is on a level with themselves; they may lay hold of it at any moment. The ideal of great minds is placed so high, that they are always vainly endeavouring to

reach it. I will relate an interesting anecdote, in which Thorvaldsen's genius expressed in a single sentence the limits of his artistic powers and the boundless nature of his aspirations. He had been spending an hour with me, and rose to leave. We shook hands and he moved towards the door. After having opened it, his eye fell upon an antique head which was placed on the mantel-piece. It was the youthful head, partially upturned, known by the name of the "Athlete." Thorvaldsen, absorbed in thought, gazed at the sculptured work, and seemed entirely to forget my presence. He stood thus about five minutes, he then turned to the door again, and striking his forehead passionately with his hand, said to himself with emotion, "That we cannot do!" and then walked away. The grandeur of this expression can only be understood by those who fully comprehend the sublimity of Grecian Art. To this anecdote I may add another equally interesting: when my deceased friend had finished his statue of "Christ," which had caused him much and wearying mental labour, he said: "I perceive now that I am going down hill, for this is the first of my works that I am satisfied with." I think I may say with certainty that he placed the "Christ" and the "Mercury" highest among his productions; the former had been his most difficult task, the latter the easiest.

Of none of his works did it give me so much pleasure to hear him speak in his free and natural manner, as of his statue of "Christ," particularly at the period when he had come to the determination to make it as simple as possible. "Simple such a figure must be," he said, "for Christ is above time. And the most simple," he added, "is the human figure standing upright." And he placed himself so, with his arms hanging down. He then opened his hands, and gently raised both arms, slightly bent at the elbow, from his sides, and said: "And can any movement be more simple than this?—and at the same time it expresses love—an embracing of the whole human race—and thus have I understood the character of Christ." And nothing could be more harmonious than the expression of his countenance, while giving utterance to these words.

I will, in conclusion, relate a few more incidents descriptive of Thorvaldsen's enthusiastic admiration of great poets.

Immediately after his arrival in Rome, in 1830, August von Göthe, who shortly after died under my hands, came to me as an old friend of his family. We went together to Thorvaldsen to take him a greeting from the elder Göthe. "Here I bring you Göthe's son," said I to the great sculptor. Much excited, Thorvaldsen looked first at me, and then at the young man, and exclaimed: "Göthe's son!" "Yes," I answered, "he is indeed." "He is indeed Göthe's son!" he again exclaimed, and the tears streamed down his cheeks, and he took the young Göthe in his arms, and long held him there. This simple scene reveals the spiritual relationship in which Thorvaldsen stood to Göthe.

I will conclude with another anecdote which characterises a similar spiritual relationship between Thorvaldsen and Walter Scott. The latter was, in 1831, in Rome, during a few weeks. The great novelist did not visit the works of Art nor the Vatican. The old feudal castle, close to the lake of Bracciano, thirty miles from Rome, was the only place of note that he inspected. Several times, however, he proposed to me to introduce Thorvaldsen to him. I therefore one day invited the sculptor to accompany me to the poet's. He willingly acquiesced, and we found Walter Scott at home: but to my great consternation I now discovered what I had not before thought of, that they were not able to communicate with each other. Sir Walter was indeed familiar with all European languages, but he could never conquer his diffidence so far as to speak any other than his mother tongue, and Thorvaldsen knew not a word of English. I was, however, soon relieved from my embarrassment, by seeing with how much cordiality they advanced towards each other, with what warmth they grasped each other's hand, and how by warmly patting each other on the back, and pronouncing some broken words, such as "*connaissance*,—*conoscenza*—*charmé*,—*plaisir*,—*heureux*,—*piacere*,—*denied*,—*happy*," &c., &c.; they endeavoured to express their satisfaction at meeting with each other. In a little while, however, it became evident that conversation was impossible. It was a great pleasure to see the child-like embarrassment of the two heroes. They soon parted with a hearty shake of the hand, and with mutual assurance of good will, expressed like the former in broken words. The two great men turned to look round at each other as long as they were within sight. Such is the mystic sympathy between harmonising souls; yet Scott was no *connoisseur* of statues, and Thorvaldsen no *connoisseur* of books.

MINOR TOPICS OF THE MONTH.

GLASS PAINTING.—The increase and artistic improvement of painting on glass of late years has been very remarkable. So much so that a very short period may be said to have raised it from obscurity to a considerable manufacture, directly dependent upon the designer for its excellence and value. The rapid extension of this branch of Art, however, and the substitution of painted instead of plain windows has chiefly been confined to a particular style, and accomplished under the direction of an executive few. It has been identified with the church, and with that section of it, that set so much store on archaeological revival and ecclesiastical embellishment. Perhaps there is no art which presents so fair a field to the artist, providing him at once with a more brilliant scale of colour and a greater range of space than he can have at his command by any other means. This being the case, we are glad to hear of any accession to the number of parties applying their talent and resources, either in the direction or execution of new works. Much as we sympathise with its religious uses, and admire the ability already displayed in it, we do not find that glass painting has yet been properly studied as an independent Art, and its independent capabilities developed; but rather as an architectural accessory, or ecclesiastical revival, its style and treatment being subject to the veto of the builder and the incumbent. Mr. John Gibson of Newcastle-on-Tyne, has lately erected some windows in St. Andrews in that town and elsewhere, in which knowledge of the Art and appreciation of its powers are shown, leading us to expect some good results in future from his hand. The three windows in St. Andrew's church which are Norman in style, indicate an advance in principle; the glass is exhibited in its transparent brilliancy and purity of tint; the ecclesiastical notion which has hitherto prevailed, of dirtying the new glass to make it an imitation of old (in its decayed state) being wholly repudiated. Mr. Gibson, we understand, is to contribute four or five windows to the Great Exhibition, so that a sufficient opportunity of judging of his productions will be ere long afforded. We believe all the glass painters of established reputation will be fully represented by their works, as well as Mr. Gibson, and we hope to see specimens, not only of ecclesiastical revival, but of ornamentation fitted for the public hall, the club-house, or the library, as well as the private mansion likewise.

MR. MACLISE, R.A., has received his diploma, or letters patent, as the document is styled, creating him a foreign member of the Royal Academy of Arts of Stockholm. We have no artist more worthy of such a tribute than the painter of the "Hamlet," and we rejoice to know that his genius has been thus acknowledged and rewarded by so distinguished a body as the great academy of the north. We understand the honour has been conferred upon him, more especially, for his painting of "Justice" in the House of Lords.

THE STRUCTURE IN HYDE PARK progresses rapidly: and there can be no doubt of its being ready in sufficient time to receive the goods by the 1st of March. We cannot accurately ascertain whether the time for "sending in" has or has not been extended; the Executive speak of "special cases" to be determined by them, and we know that several manufacturers have been informed, privately, that their contributions will be admitted at any period most agreeable to them. We affirm without the smallest hesitation, that if the time be not extended—and that public notice of such extension be not widely made—the building will be too large for the contributors: for, of a surety twenty per cent. of the articles in preparation will be of necessity kept back; we speak of England first, but also of Germany, France, and Belgium; we give the Executive warning in time: we shall hold them responsible for the mischief that will ensue, and shall publish a list of the parties who will thus be unable to contribute; for we affirm that there is not the least necessity for thus adhering to the time originally fixed; there would be

many hundreds seriously injured by it, while the interests of no party would be served, except the "farmers" of the official catalogue. We earnestly hope the attention of His Royal Highness Prince Albert will be directed to this danger—the greatest by which the project has been as yet threatened.

THE DECORATION of the building for the Exposition of 1851, has excited some amount of controversy in the public Journals; and in no instance has it met with praise. The journalists and critics generally have had an accession of strength in the expressed opinions of men who have made decoration their study, and who are practically competent to speak,—such as Messrs. Sang, Crace, French, &c. Mr. French has complained, and we think with reason, that his "hints on the arrangement of colours in ancient decorative Art," have been acted upon without due acknowledgment. That gentleman's very able exposition of the principles of ancient decorative Art presents many minute points of similarity to Mr. Jones's lecture. These results may sometimes arise from two persons studying the same thing.

THE COLOSSEUM.—This very elegant establishment, remarkable for the variety and beauty of the objects which it contains within a space which renders that variety more remarkable, has had an important novelty added to its other attractions for the opening year. A panorama of the Lake of Thun, now occupies the interior of the dome where Paris lately was exhibited, and where the famous view of London was originally placed. This painting is executed in tempera, by the Dansons, who have visited Switzerland for the purpose of securing accurate sketches, and they have transferred the scene to the walls of the Colosseum with extreme truthfulness and great ability. The spectator is supposed to command the grand and varied scenery from an eminence to the northward of the town; giving him scope to overlook the lake, the river Aar, the town of Thun, and in the distance the Wengen Alps, Westerhorn, the Jungfrau, and the noble mountain scenery without a rival in that romantic land. The Swiss villas and gardens nearer the spectator give living interest to the scene, aided by the groups of tourists, guides and peasants scattered over the foreground. The ravines and pine-forests are admirably rendered, and the chasms which seem to yawn beneath the spectators' feet are startling in their reality. The entire scene is excellently painted. When in addition to this we name the numerous attractions within the walls of the building; its galleries of sculpture, and cartoons; its elegant conservatories and gothic aviary; its views of the Tête Noir Pass, Polar Regions, &c., that elegant and novel structure, the Cyclorama, with its vividly depicted views of Lisbon before and after its destruction by earthquake; the stalactite caverns of Adelsberg, as remarkable for the ingenuity with which they have been modelled in so confined a space, as in the ability and taste exerted upon them; and then take into consideration the exterior attractions, the Swiss scenery with its mountain torrent, on one side of the building, and the ruined temples on the other, we really know of no other place of public exhibition presenting such variety and intrinsic excellence.

THE DIORAMA.—Mount Etna, and the phenomena of its eruption is the new subject recently displayed at this establishment, so deservedly celebrated for the beauty and truthfulness of its pictured scenes, which carry the spectator to the places delineated, and impress their reality in his mind with a power second only to nature. The new view fully supports the character which has been worthily accorded for many years to this popular London "sight."

THE SKETCHING CLUB.—Mr. Hogarth, a picture dealer and print publisher in the Haymarket, has been exhibiting a collection of sketches by Stanfield, Uwins, Leslie, the brothers Chalon, and one or two others; they are exhibited for sale, and their history is curious. Many of our readers are aware that the Sketching Club has existed for nearly half a century; the members meet weekly "at each other's houses;" each produces in three and a half hours (the exact time allowed for work) a sketch, which sketch remains

the property of the host of the evening. But it is distinctly understood—and until now the rule has never been departed from—that such sketches shall on no account be sold. Recently, however, one of the members (it is not necessary to give the name, it will be sufficient to say that he is not a member of the Royal Academy) sustained severe losses by circumstances which in no degree inferred culpability or even imprudence; and in his difficulties he sought and obtained the sanction of his brother members of the club to dispose of his share of the sketches. They were first "picked" by sundry amateurs; the best of them were bought at moderate but fair prices; and the remainder were sold to the dealer in question at, we understand, an average price of one pound each. For these the dealer is modestly asking prices of from five to ten guineas each—a pretty reasonable profit upon his speculation. We trust, therefore, when these circumstances are known, that no one will form an opinion concerning the Sketching Club and its evening productions, from the very inferior works he will see exhibited in the Haymarket. The subject is one of much interest; and we may probably give its history next month.

THE NATIONAL GALLERY has been thus analysed in the *Athenæum*. It consists of 380 pictures, which, divided tabularly, gives the following result:—

Purchases (including the 38 Angerstein)	68
Presents (the Vernon Gallery excluded)	68
Bequests	92
Vernon Gift	152
	380

or when the presents and bequests are united, thus:—

Purchases	68
Presents and Bequests	312
	380

The purchases amount to 118,842*l.* 6*s.*—the 38 Angerstein costing 57,000*l.* and the thirty additional purchases the remaining 61,842*l.* 6*s.* The number of purchases and the number of presents (omitting the Vernon gift and the 92 bequests) are, it will be seen, the same.

THE TOURIST'S GALLERY.—Under this title a new moving diorama, painted by Mr. Charles Marshall, with the assistance of many eminent artists, will be opened to the public in Her Majesty's Concert Room, Haymarket. The greater number of these popular exhibitions have been confined to distant localities, not often visited by the great body of travellers. In the forthcoming one, the route through Europe to Constantinople from Hamburg, by the great cities of Germany, including Berlin, Dresden, Prague, and Vienna, will portray to the visitors their peculiar architectural features. The return homewards will comprise Venice, Rome, and Milan, and thence through the magnificent scenery of Switzerland, ending by the descent of the river Rhine, including all its interesting landscapes, towns, and castles, with the ancient city of Cologne. The great Concert Room in the Haymarket affords an appropriate and elegant saloon, of much more extended dimensions than has usually been accorded to similar exhibitions, and the representations will necessarily partake of a corresponding character and consequence.

"OUR NATIVE LAND."—Under this attractive title a new series of dioramic scenes of "England and its Seasons," is exhibited at the Regent Street Gallery of Illustration. The artists employed for the scenic department are Messrs. Grieve & Telbin, the figures are by Absolon, and the animals by Herring; names which rank high in Art, and they have jointly produced a number of pictures remarkable for truth and beauty. The varied occupations of country life, during the year, in England are faithfully rendered. The hand of Absolon will at once be detected in the animated and beautiful groups of figures which form the most attractive feature of the exhibition, and no one can fail to recognise with equal pleasure the animals painted by Herring. The May-day scene is a really beautiful picture, the landscape and figures being most happily composed; the joyous ceremony of bringing home the last load of corn; the departure for the chase; the farm-yard in winter; are all pictures,

which, on a smaller scale, the man of taste might covet for his drawing-room. Mr. Absolon has chosen the costume of the last century with which to clothe his figures, and he has given them a grace and beauty which bespeak the hand of a master. To him and to Herring the greatest portion of praise is deservedly due, as we do not think the painting of the trees or landscape by any means equal to the other parts.

MESSRS. CHRISTIE AND MANSON are beginning their usual picture sales for the season; several are already announced, and others, of a high character are, we understand, about to follow. We shall know more concerning them next month.

THE MARQUIS OF NORTHAMPTON.—The lamented and somewhat unexpected decease of this nobleman calls for a passing remark in our columns. As the head of more than one learned society,—himself of very considerable scientific reputation,—and as a liberal patron of the arts, his loss will be deeply deplored. In every way he was a man of large attainments, most generous, and highly and deservedly popular. His eldest son, Earl Compton, who succeeds to the Marquisate, showed, by his picture in the Westminster Hall exhibition, that he possesses artistic talents of no ordinary kind, and a disposition to use them to good purpose.

BURFORD'S PANORAMA.—A new view has been recently submitted to the sight-seers of London, at this long established exhibition, which for beauty of subject and treatment equals any of its predecessors. The Lake of Lucerne has been chosen as the subject, and excellently has it been transcribed on canvas. The view has been taken in a boat opposite the Hôtel de Cygne, the picturesque houses of the little town, its cathedral and other churches and curious covered bridges being close to the spectator. Looking from this point upon the lake, the Righi is to the left, and the noble rocky Mount Pilati on the right, while in the extreme distance the snow-covered summits of the Alps appear in all their picturesque beauty. The local colouring throughout is admirably rendered; the nearest houses, or the most distant mountains, having an equal truthfulness of colour and treatment. The crowd of boats in the foreground filled with picturesque and busy occupants, and the large steamer approaching the pier, are also excellently rendered; the ripple on the water is as admirable in its way as any Art-deception; it positively appears in motion. It is a work that does Mr. Burford and his coadjutor, Mr. Selous, the highest credit. We never leave these pictures without a regret that they are doomed to destruction; their size prevents that preservation which they deserve better than many in our galleries.

THE STATE APARTMENTS at Windsor Castle are again opened gratuitously to the public, on Mondays, Tuesdays, Thursdays and Fridays. The new works connected with them being now completed, the hours of admission from 1st April to 31st October, are between eleven and four; and from 1st November, to 31st March, between eleven and three. The Lord Chamberlain's tickets may be obtained in London (gratis) of Messrs. Paul and Dominic Colnaghi, print-sellers, No. 14, Pall Mall East; of Mr. Moon, print-seller, No. 20, Threadneedle Street; of Mr. Mitchell, bookseller, No. 33, Old Bond Street; of Messrs. Ackerman & Co., print-sellers, No. 96, Strand, and of Mr. Wright, bookseller, No. 60, Pall Mall; of whom also guide books may be obtained, for one penny each. The tickets are available for one week from the day they are issued. They are not transferable, and it is contrary to her Majesty's command that payment for, or in reference to them, be made to any person whatever.

A PORTRAIT OF MR. MACREADY, as "Werner," in Byron's tragedy, may now be seen at Mr. Hogarth's, in the Haymarket. It is painted by D. Maelise, R.A., who has represented the distinguished actor in the scene where Werner, in the mental agony of his destitute condition, apostrophises his state in the presence of Josephine.

—"Who would read in this form
The high soul of the son of a long line?" &c.

All who have seen Mr. Macready in this character

must remember the sad and bitter energy of expression he threw into his recital of these passages,—an expression which the painter has caught in a wonderful manner; it is a picture that embodies the terrible anguish of soul experienced by one who feels he has lost the pomp, though not the pride, of rank and ancestry. The work is in process of engraving by Mr. C. W. Sharpe; it will be doubly valuable now that Mr. Macready is about to quit the stage; the artist exhibits him in one of his most effective characters, it will be valued as a likeness, and also as a work of Art,—the painter, who is the personal friend of the actor, having exerted himself to the utmost to produce a picture worthy of himself and of his subject.

THE FITZWILLIAM MUSEUM at Cambridge is thrown open to the public two days in the week, and the calculations made of visitors during the past year shows that upwards of 46,000 persons availed themselves of the *entrée*; among them is a large number who came in to the weekly market, but the advantages of the collection as a general source of intellectual enjoyment is not to be lightly appreciated, inasmuch as the poor are concerned.

SLINGENEYER'S PICTURE OF THE DEATH OF NELSON.—The great historical picture of this subject, on a canvas twenty-three feet wide and eighteen feet high, has just been placed in the gallery of Messrs. Graves & Co., Printers to her Majesty, Pall Mall. The scene is taken on the quarter-deck of the Victory, at the fatal moment. Sir Thomas Hardy and the other officers are grouped around, and present faithful likenesses taken from recognised portraits. The genuine character of British seamen is happily expressed in the other figures. The public have the opportunity now of seeing and appreciating this colossal work of a young Belgian artist, M. Ernest Slingeneyer. His Majesty the King of the Belgians conferred the order of Leopold on the painter for the execution of this picture. It is proposed to open a subscription for its purchase, with the object of placing it in some public establishment.

DISCOVERY OF ONE OF ETTY'S PORTRAITS.—In the catalogue of the sale of Ety's sketches, lot 416 was described as "A man with his arms tied above him. Small life size. On paper." The paper was stretched on canvas on a frame. The purchasers of this drawing sent it to Mr. Anthony of Great Pulteney Street, to be cleaned and restored, in the course of which process it was discovered that another picture was underneath the paper, and the paper of the sketch being removed with very great care disclosed one of Ety's finest portraits in oil, which had suffered no damage whatever from the paper being pasted over it. This portrait, which is that of the artist's uncle, Walter Ety, is now in the possession of Monsieur Donnadicu, of Duke Street, St. James's. We have been informed that it was not unusual with Ety thus to paint one picture over another, and afterwards to forget what had become of the former. He often mentioned the loss of his uncle's portrait with regret; and among other instances of mysterious disappearance of valuable pictures, were those of a portrait of Edwin Landseer, and of the "Burial of Sir Thomas Lawrence," allegorically treated and painted on his return from the funeral. It is probable that these pictures will be found in the possession of the purchasers of his sketches.

THE COLLOSSAL BRONZE STATUE of the late Marquis of Bute, K. T., is rapidly progressing towards completion in the studio of Mr. Evan Thomas, and will in a few months be erected at Cardiff. We learn also that the colossal bronze statue, by the same sculptor, of the late Sir Charles Morgan, Bart., of Tredegar, which has just been raised on a granite pedestal at Newport, is soon to have a handsome railing placed around it. This statue, when thus completed, will greatly add to the improvement of that town.

THE NORTH LONDON SCHOOL of drawing and modelling has had its Christmas exhibition of works of Art, the room usually devoted to the students being well filled with objects of a varied and interesting kind; its walls were hung with a series of good pictures, many by very

eminent artists; its tables covered with objects in bronze, terra-cotta, porcelain, &c., as well as examples of bookbinding and the industrial Arts. Statuary and fresco painting had their share of attention also, and altogether a most gratifying assemblage of objects was gathered for the instruction and pleasure of visitors, and "in aid of the funds for the benefit of the institution." When it is known how zealously and well all who are connected therewith work for the public good, we hope that friends and "funds" may be abundant.

"THE GREAT GLOBE" which is to be exhibited in London during the present year, is not without its prototype in Paris. An ingenious mechanic, M. Delanglard, designed a similar one in 1823; the spectator reached a circular gallery in the centre of the globe by a winding stair. The sea was represented by transparencies coloured and varnished; the land being opaque and tinted, as in ordinary globes. It met with little public success, when the idea was carried out more perfectly by M. Charles Guérin in 1844, who constructed another in the Champs-Élysées. It was placed within an ornamental house of wood; the circumference of the globe which was more than 30 yards in diameter, was viewed by the spectators from a central gallery, reached by a double-winding stair; an iron framework representing the lines of latitude and longitude, gave the outline of the globe, and supported the varnished calico which stretched over the entire surface, and upon which the map was painted. This exhibition was called the *Géorama*.

THE CHIRAGON.—About eight years since we brought before the notice of our readers a most useful, simple, and ingenious instrument, bearing this title, and intended to assist and teach the blind to write. It is the invention of Mr. Stidolph of Bath, and has been recently much improved by him; the additions enabling those born blind, to attain the art of writing with freedom and regularity. This is effected by a series of parallels on an open frame-work directing the hand to width of line and regularity in style of writing. It is a most valuable auxiliary to persons bereft of the important organ of sight, and its great simplicity, and good practical character, does credit to its inventor.

RELIQS OF QUEEN MARY.—The Pseudo-relics of the unfortunate Mary of Scotland, so often and so confidently exhibited to her interested admirers at Holyrood, have had a terrible blow directed at them by no less important a body than the Scottish Society of Antiquaries, whose secretary, Mr. Wilson, (author of the excellent "Memorials" of Auld Reekie) has waged war against "the ricketty old furniture," as he terms it, unreservedly declaring that the whole thing "carries out the idea of a Cowgate broker's shop." He enumerates "the first fire grate ever known in Scotland, brought hither, of course, by Queen Mary, and marvellously like others in adjoining apartments,—the double chair or throne expressly made for the marriage of Queen Mary and Darnley; though by a singular and no doubt economical forethought, the royal upholsterers have wrought on the Queen's throne the cypher of her grandson Charles, and of his queen, Henrietta Maria,"—these things demand a change; imposture sanctioned in high quarters is doubly wrong; they might safely be consigned to the Cowgate, and with them the collected portraits of early Kings, as visionary as those which Macbeth saw in the witches' glass.

A SUBJECT FOR A PICTURE.—Mrs. Jameson, in her "Legends of Monastic Art," says:—"We do not in this country decorate hospitals and asylums with pictures—unless, perhaps, ostentatious portraits of lord mayors, donors, and titled governors; otherwise I would recommend as a subject—'Dr. Johnson carrying home in his arms the wretched woman he had found senseless in the streets.' Even though it might not equal in power Murillo or Rembrandt, the sentiment and the purpose would be sufficient to consecrate it."

MORITZ RETZSCH.—The name of the artist to whom we were indebted for the portrait, and drawing of the house, of Retzsch, published in our last number, should have been Mr. Edwin Williams, instead of Mr. R. Williams, as erroneously printed in the foot-note.

REVIEWS.

PHOTOGRAPHIC MANUALS.—PHOTOGENTIC MANIPULATION. Parts I, and II. By ROBERT J. BINGHAM. Published by C. KNIGHT, London.

PRACTICAL HINTS ON THE DAGUERRETYPE. A PRACTICAL TREATISE ON PHOTOGRAPHY. By GUSTAVE LE GRAY. Translated by THOS. COUSENS. Published by T. WILLIAMS, London.

The increasing interest which every fresh discovery in the beautiful Art of Photography awakens, is distinctly evident in the number of little Manuals which year after year are published. Of late the rapidity with which new discoveries have been made, and modifications of old processes suggested, has been so great, that the new editions have scarcely kept pace with the improvements.

The little Treatises by Mr. Bingham are written with great clearness. The author possesses a perfect knowledge of his subject, and has the art of communicating scientific facts in a popular style, without sacrificing any portion of their value. To those of our readers who may be desirous of studying the various processes which have been published since the announcement of the discovery of M. Daguerre, these two parts of Photogenic Manipulation will prove of considerable value. The first part relates to the Daguerreotype, and the second embraces the wider range of the Calotype, and those sensitive and beautiful varieties which have been introduced by the investigations of Sir John Herschel and others.

The little publication of Gustave le Gray is intended merely to give instruction in some of the most recent improvements in Photography, such as the production of pictures on glass plates, and the use of albuminised paper. This pamphlet has been well translated by Mr. Couzens. From it we shall make a few short extracts, which may at once serve as a reply to numerous correspondents who have written to us for information on the subjects of which it treats, and to convey to others the results of the experience of most successful manipulation. The preparation of albumen for the glass which is recommended is—

White of eggs	183 grammes.*
Iodide of potassium	3 do.
Bromide do.	1 do.
Chloride of sodium	½ do.

"Beat this mixture in a large dish with a wooden fork, until it is reduced to a thick white froth, then let it repose all night; the next day decant the viscous liquid which has deposited, and use it for the preparation of your glasses. For this purpose take thin glass, or, what is much better, ground-glass, on which the adherence is more perfect; cut it the size of your camera frame, and grind the edges. The success of the proof is, in a great measure, due to the evenness of the coat of albumen. To obtain this, place one of your glasses horizontally, the unpolished side above, and then pour on it an abundant quantity of the albumen; then, take a rule of glass, very straight, upon the ends of which fasten two bands of stout paper steeped in virgin wax, and which you hold with the fingers in such a manner that they will overlap the sides of the glass about one-eighth of an inch. You then draw the rule over the glass with one sweep, so as to take off the excess of albumen. The object of the slip of paper is to keep the glass rule from the surface of the plate, and insure a thin but even coating. Thus, in making the paper band more or less thick, you vary the thickness of the coating of albumen. * * * You must never go a second time over the glass with the rule, or you will make air-bubbles; when thus prepared, permit it to dry spontaneously, keeping it in an horizontal position and free from dust. When the coat of albumen is well dried, submit your glasses to the temperature of 160° or 180° Fahrenheit; this you may do either before a quick fire, or by shutting them up in an iron saucepan well turned, with a cover; you then place the saucepan in a bath of boiling water; the action of the heat hardens the albumen, and it then becomes perfectly insoluble and ready to receive the action of the aceto-nitrate of silver."

This silver solution is best applied by dipping the glass, with its albuminised face downwards, into it; this may be done in either a glass trough or a common porcelain dish.

The application of albumen to paper is of much the same character as the above, only that the

* We regret that translators, too commonly, will not be at the trouble of interpreting the *gramme*. It should be remembered that nine-tenths of the readers of such books as those under notice have no knowledge of the relation which it bears to the English *grain*, and to these the information is nearly valueless. For the information of all unacquainted with the French decimal system, we state the *gramme* is 15 and nearly ½ English grains.

paper is dipped into a bath of the prepared albumen, and all bubbles carefully removed from the surface as they form. For further information as to the manipulatory details, we must refer to the pamphlet itself.

The following new process is given in the appendix. From the want of clearness in the author's description, we venture to describe it in our own way, which will, we believe, be found the most intelligible.

Hydrofluoric ether and sulphuric ether are mixed with alcohol, in which is dissolved the double fluoride of potash and soda; and this mixture is then saturated with collodion, gun-cotton, dissolved in ether. This is spread upon glass or paper, and when dry washed with the aceto-nitrate of silver. Five seconds, in the shade, are stated to be sufficient to produce a picture, which is developed with the sulphate of iron, and fixed with the hyposulphite of soda.

M. Niepce, of St. Victor, the nephew of one of the earliest investigators of Photographic phenomena, has been pursuing some curious investigations on the action of sunshine on prepared metal plates.

A bath is prepared of the following most unchemical kind—chloride of sodium (i.e., common salt), sulphate of copper, of iron, and of zinc, are dissolved in water. A plate of silvered copper is plunged into this, and allowed to remain for a short time. The plate is then washed with distilled water, and dried over a spirit-lamp. Thus prepared, impressions of an engraving placed upon it, may be obtained by half an hour's exposure to the sunshine, and the picture can be fixed by washing with ammonia—the cyanide of potassium, or the hyposulphite of soda.

We believe a diluted atmosphere of chlorine, or weak chlorine water, would produce a better effect than the bath, but the experiment is interesting.

CURIOSITIES OF GLASS-MAKING. By APSLEY PELLATT. Published by D. BOGUE, London.

The author of this work is too well known both as a practical manufacturer, and as a scientific expositor of the art which is here treated of, for any to doubt his entire qualifications for the task he has undertaken, in giving to the world a concise but most interesting history of glass-making, which may well be denominated "curious." Every craft has its mysteries to which the same term may, with more or less propriety, be applied; but the various processes whereby this ductile material is moulded and worked into such an infinitude of shapes, the artistic skill required in its manipulation, and the elegance of the object when completed, seem to entitle it to a pre-eminence over every other class of manufactures; it is indeed creating "beauty out of ashes" to make that transparent from materials, not one of which partakes of this quality. Mr. Pellatt's treatise had its origin in the lectures he delivered on his manufacture at the Royal Institution, but he has added considerably to what he then stated, and has enriched his small volume with a number of engravings of the manipulatory processes, and of a large variety of ancient coloured glass-work; so that, as we before observed, a most interesting history of the art is placed before the reader; and, being altogether divested of technicalities, it is perfectly comprehensible even to the uninitiated. We know not where a young and intelligent mind would find greater pleasure, and gain more important information, without having its powers of observation and retention too severely taxed, than by a visit to some extensive glass-works, such as those which Mr. Pellatt owns; but where this is impracticable, a perusal of his "Curiosities" will go far to supply the deficiency. We do not mean by this to limit the usefulness of his book to the youthful enquirer after such knowledge as it affords; it must prove acceptable to all who interest themselves in the progress of manufacturing science and invention.

We append a short extract of the process of making the Venetian glass-ball and of the *Mille-Fiore*, or Star-work; objects which have often puzzled the "curious" to ascertain how the bits of coloured glass have been imbedded in the transparent. The former "is a collection of waste pieces of flint glass conglomerated together, without regular design. This is packed into a pocket of transparent glass, which is adhesively collapsed upon the interior mass by sucking up, producing outward pressure of the atmosphere."—"The *Mille-Fiore* is more regular in design than the ball, but of the same character. It is formed by placing lozenges of glass cut from the ends of coloured flint canes, ranging them in regular or irregular devices, and encasing them in flint transparent glass. A double transparent glass cone receives the lozenges between the two surfaces. The whole is re-heated; a hollow disk, communicating with the blowing-

iron, adheres to the neck, and the air is exhausted or sucked out of the double case, as explained in a former process. After being re-warmed, it becomes one homogeneous mass, and can be shaped into a tazza, paper-weight, &c., at pleasure."

THE PRINCESS. Illustrated by MRS. S. C. LEES. Published by DICKINSON, Brothers, London.

We are glad once more to meet Mrs. Lees engaged, and to a good purpose, in the field of Art, for her former work illustrating Longfellow's "Voices of the Night" led us to suppose there was that in her which time and experience would ripen into sound artistic feeling and practice, such as we find in this her second publication. "The Princess" is a very beautiful volume externally and internally, rich and elegant in its coloured decoration, and most graphic in the scenes which illustrate the verses. To make these remarks more comprehensible, we should explain that each picture or subject is enclosed in a kind of frame, the upper part of which exhibits an elegant appropriate design of figures, flowers, &c., printed in vivid colours intermixed with gold, giving the page a brilliant feature, yet without subjecting it to the charge of being unnecessarily gaudy. We should almost think this portion of the work is from the hand of some one well skilled in the art of chromo-lithography, and that it has been added to Mrs. Lees' designs after she had drawn them upon the stone. Alfred Tennyson's poem of "The Princess" affords extensive scope for the artist, with its numerous picturesque scenes, from which Mrs. Lees has gathered a few, and worked them out with a boldness of composition and freedom of execution that not many, even of our "men of mark," could surpass. The spirit and feeling thrown into the designs merit the highest praise we can bestow; and if she has not at all times caught the exact sentiment of the poet, the grace, vigour, and beauty of her pencil go far to atone for the deficiency. There are fewer errors in drawing, and less of the German formality than her last work exhibited; although the task of illustrating Tennyson's poem presents, from its various combinations, greater difficulties in the way of grouping and stirring action than the "Voices," while it demands a greater depth of thought, and a more masculine treatment, both of which it has received from the accomplished mind of the fair artist.

THE VILLA OF LUCULLUS AT MISENUM. Engraved by J. T. WILLMORE, A.R.A., from the Picture by W. L. LEITCH. Published by the ART-UNION OF LONDON.

The Art-Union of London purposes to give its subscribers of the present year the choice of two engravings—"The Villa of Lucullus," and "The Burial of Harold," after F. R. Peckersgill's picture. The former engraving is now ready for delivery upon payment of the subscriptions, and as we have received an early impression, we are able to give our opinion upon it. The subject is a fine landscape composition, as glorious a view as one could expect to find, even in Italy; masses and fragments of noble architectural ruins, piles of modern edifices harmonising in form and feature with the wrecks of the past, broad rivers and the distant sea, hills and lofty trees: all these are arranged into one very beautiful whole. In the foreground are groups of figures of the old Roman race, which, elegant as they are in themselves, we think the artist should scarcely have introduced into his picture; it seems as if they had risen from their graves to survey the remnants of their former grandeur, or had outlived the temples and fountains among which they are seated. This is one of the anachronisms that painters sometimes commit, but it detracts little from the interest of the scene. Mr. Willmore has engraved the plate with much taste and fidelity. It will doubtless find many admirers among the patrons of the Art-Union Society.

VILLA VEROCCHIO; OR, THE YOUTH OF LEONARDO DA VINCI. By the late DIANA LOUISA MACDONALD. Published by LONGMAN & Co., London.

The early lives of most great men afford sufficient materials for the construction of an entertaining story; there is generally enough of fact to work up, with the aid of a little fancy and embellishment, into a readable and, oftentimes, an instructive history. And, so long as the narrator makes no important sacrifice of actual truths, much latitude may be allowed for the introduction of amusing fiction. To speak artistically, the painter may fill in his canvas with anything that conduces to the attractiveness of his picture, and may use what pigments he pleases to colour it provided they do

not interfere with the truth of his subject. The youth-time of such a man as Da Vinci,—painter, poet, mathematician, musician,—one, in fact, skilled in almost every branch of Art and Science, would, if its history could be faithfully told, afford a fine field for the imaginative writer; but unfortunately little is known concerning it, except that at a comparatively early age he went to study at Florence under Andrea Verocchio, then the most esteemed painter and the head of the Florentine School. This circumstance forms the groundwork of the present tale. Andrea's country residence was near that of the father of Leonardo, and the author introduces her hero, as yet a child, passing almost the live-long day in the company of the young daughter of his subsequent preceptor; of course an attachment springs up between the two playmates, who are soon, however, separated, the one by being sent to Florence to pursue his studies, the other to a convent in the neighbourhood of the city, ostensibly for educational purposes, but in reality to keep her from her youthful companion, whose genius already has begun to excite the jealousy of Verocchio. The cold and ungenial air of the prison-house was, however, too sharp for the delicate flower that had blossomed in the warmth of the Val d'Arno; it sickened, and was taken back to its own home,—to die, in the presence of the boy-artist. After a short time he returns to his master's studio to complete an unfinished picture by the latter of "The Baptism of our Lord." Verocchio having left one figure—that of an angel,—for Leonardo to fill in; he painted the portrait of his lost "Angela" with such marvellous truth and beauty as to make every other portion of the work appear mean and insignificant. The master, after this, relinquished his palette and betook himself to sculpture. Such is an outline of the story, partly fact and partly fiction, which nevertheless is very pleasantly told; there are other personages of that time introduced, especially some of the Medici family, who assist in carrying on the narrative. Still we should have been better pleased had we seen in Leonardo more of the painter and less of the lover; two mistresses engage his attention, but the lady occupies more of his thoughts than the Art he professes to reverence; and this, in one so young as he is here represented, and so ambitious to shine among his fellow-men, would scarcely be looked for. The heart cannot have at the same time two idols, unless one be made to serve the purpose of the other, and this does not appear in the tale before us; nevertheless it is prettily written and will interest many a youthful reader.

ROYAL VISITS AND PROGRESSES TO WALES, AND THE BORDER COUNTIES. By EDWARD PARRY. Published by the Author, Bridge Street Row, Chester.

This work, being a patient and laborious investigation of the history of his native country, will be looked upon with most interest in Wales; but, as the history of that ancient and loyal Principality is one which has not been so clearly detailed as it deserves, the present handsome volume will be welcomed by the literary student. The quotations from the early bards and historians are of much value, and are sources that have not been hitherto so freely used. They picture forth in powerful simplicity, the manners, tastes, and feelings, of past generations, and enable us to understand them more clearly. In the history of the Plantagenet period, the author has freely availed himself of the many curious contemporary documents which connect themselves with the stirring events of those days, and the curious metrical history of the deposition of Richard II., by Oliver de la Mark, a follower and friend of the unfortunate king, is reprinted entire from the Harleian MS., with facsimiles of the very curious drawings it contains, picturing forth the main events of the mournful story rendered immortal by Shakspeare. The wars of the house of Lancaster are also well illustrated by the letters and documents reprinted; and Owen Glyndwr receives that due amount of attention so important an historical personage deserves; he indeed meets with a defender in our author, who contrasts him with the sovereign against whom he fought: "those who regard Owen Glyndwr as a traitor, ought to keep in mind that his sword was only drawn against an usurper; and, whatever excesses mark his military career, may find ample palliation in the injustice that had provoked him." An amusing instance of the love of pedigree and the way the taste is sometimes accommodated, may be seen in the report of the commission to search out that of the Tudor family for Henry VII.; which is traced in an unbroken line to Brutus, who first settled in Britain, and gave it that title "after his name." Of a more useful and not a less curious kind is the series of letters and docu-

ments connected with the Civil Wars. We can safely award Mr. Parry the praise due to researches, which are of a curious and valuable kind; and will make his volume a very welcome one to all who value history. It is full of engravings, chiefly on wood; they are interesting, but not of much value as works of art.

THE DREAM CHINTZ. By the Author of "A Trap to Catch a Sunbeam," "Old Jolliffe," &c. With Illustrations by JAMES GODWIN. Published by W. N. WRIGHT, London.

This naive and touching little tale is founded on the fact of a chintz pattern having been designed from the remembrance of a dream, and which, as "The Dream Chintz," towards the conclusion of the last century, obtained an extraordinary popularity. The idea is original, and so gracefully worked out, that the reader is induced to wish that the authoress, Miss Planché, had even made more of it. It is a fairy story; the "good people," for a signal service performed to one of their favourites, suggest the design to a poor artist. We sincerely wish that these accomplished *arabesquists* would assist our designers a little further. The tale is admirably appropriate to the time, and the purity of the sentiments and the simplicity of the narrative are truly captivating. The illustrations, eleven in number, by Mr. James Godwin, are full of nature in the impersonations, and highly poetical in the more imaginative compositions. There are a depth of thought and feeling, a freedom in design and execution, a power and pathos in these fine workings out of the author's descriptions which have taken us by surprise. A very short time ago, and we remember being charmed by this young gentleman's boyish sketches into the belief that one day he would achieve great things—but the fulfilment has followed the indication with extraordinary rapidity—and there can be no doubt of his being one day a great master. We congratulate the fair authoress on having found so powerful an auxiliary.

A PRACTICAL TREATISE ON MUSICAL COMPOSITION. By J. W. ROHNER. Published by LONGMAN & Co., London.

The name of the great German theorist, Rohner, is in itself sufficient to call attention to the work, the second part of which is now published. The aim of its author has been to render more clear that difficult and abstruse part of musical education—the knowledge of counter-point. His rules for obtaining this power are certainly lucid and intelligible; and that is no small testimony to his power of treating so difficult subject. Further to assist the learner, a series of simple exercises are given for practice, all the examples being written within the compass of the principal voices. We think this work good for those who want practical knowledge on a subject where its attainment is difficult.

BUILDINGS AND MONUMENTS, MODERN AND MEDIEVAL. By G. GODWIN, F.R.S. Published at the Builder Office, York Street, Covent Garden.

We have already noticed the re-issue in the form of periodical parts, of a selection of the best examples of the edifices of the nineteenth century, and of some of the works of the middle ages, which have appeared from time to time in the "Builder;" and we now see that the series is completed in a handsome volume at a moderate rate. The variety and interest of the selection are considerable; presenting as it does remarkable and beautiful examples of constructive Art during several centuries. The descriptive portion is clear and useful, and will interest all who seek its instruction. Altogether the selection has been well made, and the volume is a good and useful one.

WINGED THOUGHTS. The Poetry by MISS M. A. BACON; the Drawings by G. L. BATEMAN, from Designs by OWEN JONES. Published by LONGMAN & Co., London.

The trio who have united to produce this elegant volume, having in former publications conducted their readers among the fruits and flowers of the garden, respectively, now invite them into the aviary, where they have collected a gorgeous collection of birds, chiefly of our native tribes; to each of which Miss Bacon has addressed an appropriate poem of such "thoughts" as these "winged" inhabitants of the earth would naturally suggest. It is impossible to conceive anything more chaste and refined in ornamental literature than the book before us, bright as it is with all the colours of the rainbow, yet combined with so much taste and truth as to be altogether exempt from the charge of vulgar gaudiness. If

there be one portion we admire beyond the rest it is the title to each bird, executed in a plain gold design, emblematical of its habits, and, in some cases, corresponding with its form; but the whole is so truly beautiful, it seems almost invidious to select a part for especial commendation. Artists and poetess have worked with kindred feeling to produce a volume fit for the table of the most exalted in the land.

XII SANCTORUM APOSTOLORUM EFFIGIES DELINEATE A FRID. OVERBECK JERE INCISE A BARTH. BARTOCCINI. A. W. SCHULGEN Excudit, Dusseldorpii.

These twelve impersonations of the apostles are simply dressed figures, apparently designed to fill slip compartments not wider than the figures themselves. They are engraved in line, telling in light and shade against the tone of the compartment, which is lined not with the machine but with the graver, into middle tint, much in the feeling of ancient engravings. The figures are dressed in the manner of the fathers of the Art, but the variety of casts and their felicitous dispositions show the attention that is paid to this department of study in the German School. In the extent of their scale of light and shade, these figures are certainly more vigorous than other works of Overbeck. In the picture, for instance, at Frankfurt, "The Union of the Arts and Religion," there is not the degree of force that we find here. The heads are all strikingly Raffaelesque; indeed, so much so, that it might be thought that the artist was afraid of losing the type in any one of them. When we remember how many times the Apostles have been represented in painting and sculpture, it will be easy to estimate the difficulty of introducing anything like novelty into such a series. Each figure is principally a study of drapery, in which every fold definitely maintains its part in the composition. In this respect the modern German Art is different from any other that has preceded it. These twelve plates bespeak at once the school after the precepts of which they have been designed, that is, the best school of religious Painting.

ON THE CONSTRUCTION OF LOCKS AND KEYS. By J. CHUBB, Esq. From Vol. IX. of the Proceedings of the Civil Engineers.

This little brochure, extracted by permission of the council from the proceedings of a learned body, has claim to attention for the clear and able manner with which Mr. Chubb's long experience has enabled him to treat his subject. His general review of lock-making in all its varieties is not without its interest in the history of an ingenious art; and his practical knowledge has enabled him to invest it with a simplicity which carries that interest to all who may read. We cannot help directing attention to the concluding words of Mr. Chubb's pamphlet for their right feeling and sound sense.

THE AUTOBIOGRAPHY OF JOHN BRITTON, F.S.A. Published for the Subscribers to the Britton Testimonial.

This work scarcely comes within the scope of public review, inasmuch as it has been executed to gratify private subscribers; but we willingly step aside to pay it a due amount of attention, as the work of a literary octogenarian who has done much in his day, and has helped the onward progress of our illustrated literature in a very marked degree. Mr. Britton's life as narrated by himself is also instructive to the young aspirant for fame; he honestly makes no secret of the want of that early education, which has frequently been bestowed on men who have never achieved one tithe of that, which his patience and perseverance have enabled him to do. Like a philosopher of old he reads a moral lesson to the young from his own experience; and much of a varied kind has he passed through without his freshness of spirit flagging, or his hearty hope diminishing. There is much in his volume for thought; even his curious list of emoluments and honours to literary men, as contrasted with other professions, tells a curious, if not a cheering tale. Altogether, we are glad to see his latter days devoted to this record, and as it is still unfinished, we end with good wishes for its completion.

"GUESS IF YOU CAN." By a Lady. Published by D. BOGUE, London.

This is a very pretty collection of original enigmas and charades, both in French and English, the greater number written by a lady, who wields the pencil as gracefully as the pen. We recommend the little book to our young friends as an excellent companion during the dark days of winter.

THE ILLUSTRATED BOOK OF SONGS FOR CHILDREN. The Engravings from Designs by BIRKET FOSTER. Published by WM. ORR & Co., London.

The greater part of these songs are translations from the German;—but nursery songs have the same set of ideas and feelings in all lands, and these present no new features beyond a quaint yet graceful simplicity. The illustrations by Birket Foster render the book an ornament to the drawing-room table. They are, both in style and execution, amongst the most exquisite things produced in this country.

THE UGLY DUCK OF HANS CRISTIAN ANDERSEN, Versified by G. N. Published by WRIGHT, 69, Pall Mall, London.

This is a rhyming version of H. C. Andersen's "Hässliche junge Entlein," in which the whimsical spirit of the original is admirably sustained. The quaint style of the German in which these tales for children is written, is met in this manner much better than in any prose version that the inflexible nature of our language could supply. There are four illustrations by Weigall in his very best manner.

DOMESTIC PETS. By MRS. LOUDON. Published by GRANT & GRIFFITH, London.

The little that Mrs. Loudon has said of "Domestic Pets" she has said so well, that we naturally regret she did not enter more fully into her subject. The volume will no doubt soon pass into a second edition, and then we hope its accomplished author will see the advantage of adding to the subjects. The book is charmingly "got up," and is, altogether, a most pleasant and useful publication.

PETER THE WHALER. By WILLIAM H. G. KINGSTONE, Esq. Published by GRANT & GRIFFITH, London.

This is an admirable gift-book for boys; every English youth should be imbued with respect and affection for our navy, and acquainted with the perils, the interests and influences, the adventures and triumphs, of a seafaring life. The adventures in this little volume are well told, and told with a good intent; an extract from the dedication will show what object the author had principally in view. "The navy is a profession in which perhaps more than any other, energy, perseverance, courage, self-reliance, and endurance are required; and I may add (though that is indeed necessary in every walk of life) a firm trust in God's good providence." We can recommend it cordially and with good faith to "parents and guardians." The volume contains several excellent descriptive and characteristic engravings.

ADVENTURES IN AUSTRALIA. By MRS. R. LEE, formerly Mrs. T. E. BOWDICH. Published by GRANT & GRIFFITH, London.

Mrs. R. Lee has published so many pleasant books under her present name, that it is scarcely necessary to recall her former. Her "African Wanderings," were the result of experience, and her "Memoirs of Cuvier," the fruit of a long acquaintance with that extraordinary man; but her later "travels" have been made at home, compiled from the best sources, and those sources gratefully and gracefully acknowledged. Mrs. Lee deals admirably with facts; her mind is not disturbed by an active imagination, but her reasoning powers are clear and vigorous, and her resolve to write the truth may be a model for the imitation of all travellers. "Adventures in Australia" cannot fail to achieve an extensive popularity; all matters connected with natural history are clearly told, and Mrs. Lee has, we repeat, spared no pains to collect information from the best sources. The engravings which illustrate this volume are highly interesting, and of considerable value.

HOW TO LAY OUT A SMALL GARDEN. By EDWARD KEMP. Published by BRADPURY & EVANS, London.

This is a very excellent and interesting little volume, full of valuable information, and cannot fail of being useful in the suburbs of a large town, or in the country; indeed, it contains a vast variety of knowledge. There are preliminary considerations as to the choice of a place; much is said as to the folly of attempting too much; of superfluous planting; of useless walks; of excess of ornament: general principles are well laid down, and carefully explained; general objects well defined; in fact, every necessary information conveyed in an intelligent, pleasant manner, and in a small compass. No lover of flowers, or of the true and beautiful, should be without this little volume.

THE ART-JOURNAL.



LONDON, MARCH 1, 1851.

ON THE DEVELOPMENT OF
RAPHAEL'S GENIUS,
AND HIS INFLUENCE UPON ART.*
BY DR. WAAGEN.

In a second Stanza in the Vatican, the pictorial decoration of which the Pope entrusted to Raphael, the principal object of the paintings was to exhibit the divine protection of the Church by miracles against infidelity and external troubles. This apartment, which, from the first picture executed in it, the "Expulsion of Heliodorus from the Temple,"† is known by the name of the "Stanza d' Eliodoro," afforded Raphael an opportunity of displaying his greatness in the dramatic element of Art, in the same manner as he had done, in the first apartment, in the representative element. The flash-like rapidity in the movements of the angels, as well as the noble indignation depicted in their features, are inimitably expressed. In the second picture of this Stanza, the so-called "Mass of Bolsena," a work which has ever remained the object of admiration to all lovers of Art, Raphael attained in power and truth of colouring, the highest point in fresco-painting. In this respect, as well as in the more realistic and portrait-like character pervading the picture, the still fresh influence of Sebastian del Piombo's manner is again visible.

On the completion of this work, in the year 1512, the only great misfortune of his life, as I regard it, befel Raphael—the loss he sustained by the death of his august patron Pope Julius II., on the 21st of February, 1513. For, although his successor, Pope Leo X., bestowed on Raphael his unreserved confidence in all matters of Art, entrusting him with the grandest commissions, he had not that correct insight into the bent of Raphael's genius, which had led Julius II. to recognise *Painting* as the peculiar sphere in which the artist's talents were destined to achieve their greatest triumphs, and consequently to employ him exclusively in this branch of Art. Pope Leo X., on the contrary, as early as August 1st, 1514, appointed Raphael architect of St. Peter's, and shortly afterwards entrusted to him the task of executing upon paper a restoration of ancient Rome, after the existing remains of the city and the manuscript accounts still extant; in this manner Raphael's powers and efforts were so frittered, that he was thenceforth able to devote only a portion of them to painting. It is well known that he was almost daily engaged with the Pope personally, respecting the erection of St. Peter's; ‡ and it is easy to imagine that in his second task he was obliged to undergo many literary and local preparatory labours, at a great expense of time, a fact which is expressly confirmed in a long report by Raphael to Leo X. upon this whole affair.§ The inevitable consequence was, that he was thenceforth obliged to restrict himself, in most cases, in his occupation as a painter, to the task of invention, in more or less finished drawings, leaving to his pupils the general exe-

cutation of the work. Raphael's plan for St. Peter's was abandoned after his death, and his drawings for the restoration of ancient Rome, which are extolled in the highest terms by his contemporaries, are lost; consequently all the precious time he spent upon these two occupations was wasted, without producing any lasting result; a circumstance the more to be lamented, as the designs executed by Raphael himself and those by his pupils present only too marked a contrast.

In the Vatican, therefore, Raphael painted with his own hand, in addition to the before-mentioned works, only the two other pictures in the Stanza d' Eliodoro, "Attila arrested in his Expedition against Rome by Pope Leo I.,"* and "The Deliverance of Peter from Prison."† In the latter picture, Raphael exhibited an admirable acquaintance with the treatment of what are termed night-subjects, in which the effects of several lights are introduced; the moonlight, the torchlight, and the celestial effulgence beaming from the Angel, are here distinguished in a masterly manner. In the picture of Attila, beside the admirably depicted contrast of the warrior with his savage hosts, and the mild and peaceful Leo with his priests, we observe a grander conception of the forms than hitherto; a consequence, in my opinion, of the study of Michael Angelo's paintings on the ceiling of the Sistine Chapel, which, as is well known, were uncovered in November, 1512.

Another picture of great interest, from exhibiting the intellectual manner in which Raphael has placed, in an altar-piece, the Madonna and child seated upon the throne, and the figures at its foot, with perfect dramatic correctness, is the celebrated "Madonna del Pesce."‡ To understand the combination of the figures in this picture, it must be premised, that the work was a commission from the Dominicans of Naples, and intended to adorn the altar in the chapel of their church, where the Virgin was invoked to relieve diseases of the eye. With a reference to this circumstance, we here see the angel Raphael, as guardian of the young Tobias, interceding with the Virgin to heal the blindness of Tobit. The lofty gentleness with which the Virgin looks down on Tobias, the benevolent expression of the Child blessing him with his uplifted right hand, show that the prayer has been granted. The left hand of the Child meanwhile rests upon the large open book of St. Jerome, to whom the Dominican Order pays peculiar homage. By this motive an intimation is admirably conveyed, that St. Jerome has been interrupted in reading aloud from the book by the approach of the angel with the young Tobias, and also that he is about to resume reading after the prayer is granted. The latter intention is moreover expressed by the way in which St. Jerome looks up from the book, waiting until he is at liberty to begin again. Everything favours the supposition that this picture was painted in the year 1512. The Angel, in whom Raphael has employed a motive which appears in the earlier pictures of the Umbrian School, charmingly recalls that devout and fervent spirit of longing which so peculiarly characterises the School of Perugino. The combination of beauty, loftiness, and virginal grace depicted in the Madonna, shows Raphael's attainment of the highest grade of his Art. The powerful character of St. Jerome, however, corresponds to the heads of the cardinals in the "Mass of Bolsena," painted unquestionably in 1512, whilst the bashful and naïve Tobias answers to the choristers in the same picture, with which the general warm tone of colouring also agrees, again betraying the unquestionable influence of Sebastian del Piombo. In the year 1656 this picture was obtained from the Dominicans, by king Philip IV. of Spain, for the church in the Escorial. In the year 1814 it was conveyed to Paris, and was there transferred from wood to canvas, in some parts undergoing a material restoration; it now forms one of the ornaments of the Museum at Madrid.

From the year 1514 a considerable influence on the efforts of Raphael's genius was obtained

by the wealthy merchant of Siena, Agostino Chigi, who commissioned Raphael to paint one of the most beautiful works he ever executed; so that the artist, as well as posterity, are principally indebted to Chigi as a Mæcenas, next to the two pontiffs, Julius II. and Leo X. One of these works is the fresco representing the four Sibyls, executed in the year 1514, in the church of the Madonna della Pace.* Wonderful skill is shown in taking advantage of the apparently unfavourable space,—a rather long and narrow wall, interrupted in the centre by an arch from below, which takes away more than half the depth,—to introduce one of the most beautiful compositions, whilst the space is filled out in a manner which evinces the finest feeling for style. The single figures of the Sibyls,—the one furthest to the left, the Cumæan, then the Persian, the Phrygian, and last, the Tiburtine,—together with the Angel who accompanies them, are instinct with divine inspiration, and endowed with marvellous grace.

In the other work, Chigi afforded Raphael an opportunity of displaying his genius from an entirely new point of view, selecting his subject from the cycle of ancient mythology, in which the educated classes at that period, as is well known, took a peculiar delight. Raphael executed for Chigi, in the villa erected by the celebrated Baldassare Peruzzi, now called the Farnesina, the famous picture of the "Triumph of Galatea."† In his conception of the subject, both in the Goddess and the Tritons, Raphael, without falling into an imitation of individual representations of the antique, of a similarly imaginative character, transmitted to us in bas-reliefs, has shown himself deeply imbued with the spirit of ancient Art, and has achieved a perfectly new triumph. This picture is in a high degree characterised by that combination of healthy physical power, of beauty and grace, of mental serenity and repose, so peculiar to Greek Art; a slight trace only of sadness is perceptible in the upturned head of Galatea, and in that of one of the *Amorini*, floating in the foreground of the picture,—an expression such as we meet with in some of the noble works of antique sculpture; for instance, in the famous statue of Leucothea, in the Glyptothek, at Munich. The fresco-paintings from the myth of "Amor and Psyche,"‡ executed in the following years in the Villa Farnesina, almost entirely by Raphael's scholars, from his designs, breathe perfectly the same spirit as the Galatea, but are far inferior to it in point of execution.

These and many other compositions of the same class, the most remarkable that modern painting has produced, are the types of those numerous works, taken from ancient mythology, which Giulio Romano, Perino del Vaga, and, in many cases, even Nicholas Poussin, executed.

An extremely important commission which Raphael received from Pope Leo X., gave him an opportunity of displaying his genius in yet another direction. This consisted of ten very large Cartoons, executed in tempera, the subjects taken from the Acts, and an eleventh, representing the Coronation of the Virgin, which were to be afterwards executed in tapestry in Flanders, and intended to adorn the lower walls of the Presbytery of the Sistine Chapel on Church festivals. In these Cartoons (which were executed in the years 1514 and 1515), Raphael's genius, in every point of view, stands on the highest pinnacle of his Art. His inventive power is here manifested in still greater freedom than in most of his other Church paintings, where he could merely carry out and perfect the customary method. But in the treatment of these subjects, Masaccio was the only great artist who had preceded him; and in most of the Cartoons he consequently manifests everywhere a creative genius, whilst these works exhibit the most important advance which Christian pictorial Art had made for centuries. Nowhere do we feel so sensibly how much Raphael was imbued with the pure biblical spirit, as in these Cartoons, where the few and simple words of Scripture have suggested to his artistic imagination the richest pictures, which yet simply correspond, in every detail, to the meaning of the text. The dramatic character

* Continued from page 4. † Engraved by Volpato.

‡ "Et omni di il Papa ce manda a chiamare, e ragiona un pezzo con noi di questa fabrica," says Raphael, in his letter to his uncle Simone Ciarra, of July 1st, 1514. See Passavant I., p. 532.

§ See a copy of this Report in Passavant I., pp. 532—543.

* Engraved by Volpato. † Engraved by Volpato.
‡ Engraved by Desnoyers.* Engraved by J. Volpato.
Engraved by Nic. Dorigny and Richomme.
Engraved by N. Dorigny.

of the events is here expressed in the most elevated and striking manner, and, in my opinion, these works are unquestionably the greatest which modern Art has produced in the sphere of dramatic painting. In none of Raphael's other works, rich in figures, is the composition so simplified in the single masses, the figures so clearly distinguished, the forms so grandly conceived, the draperies of such breadth. Here, if anywhere, I feel the influence is manifested which Michael Angelo's paintings on the ceiling of the Sistine Chapel, especially those of the Prophets and Sibyls, exercised on Raphael. This effect, however, is not exhibited in a mere outward imitation of that master, as in the prophet Isaiah, a fresco in the church of St. Agostino, but merely in the higher development of the artistic spirit and manner peculiar to Raphael.

The subjects of these Cartoons are well known: the "Miraculous Draught of Fishes;" Christ's words to Peter, "Feed my Sheep;" the "Healing of the Lame Man at the Gate of the Temple;" the "Death of Ananias;" the "Conversion of St. Paul;" the "Punishment of Elymas the Sorcerer;" the "Sacrifice at Lystra;" the "Preaching of Paul at Athens;" lastly, "Paul in Prison," and the "Stoning of Stephen." With the exception of the two last, and the "Conversion of Paul," the remaining seven Cartoons are, as is well known, in the royal palace of Hampton Court, near London: the three others are lost. But I refrain from entering here on a fuller examination of the Cartoons, especially as I have done so in my work, "Kunsts werken und Künstler in England," (Art and Artists in England), as well as in a treatise devoted to the subject of the Cartoons, and the tapestries worked from them, which I hope soon to publish.

Another undertaking on which Raphael was employed by Leo X., the decoration of the open gallery leading to the Stanze in the Vatican, gave the artist an opportunity, in small ceiling paintings, of representing the most important subjects of the Old Testament in a series of highly intellectual compositions, although he had to entrust their execution to his scholars. But the decoration of the columns afforded him scope for cultivating arabesque painting in greater perfection than he had ever done before. A circumstance now occurred which remarkably favoured the development of Raphael's genius,—the discovery of the antique decorative paintings in the Baths of Titus. He recognised the correctness of principle and beauty of taste in these works, and embodied them in his sketches; preserving, however, his own decided originality, in a wonderful display of the most graceful inventions. These arabesques are with justice regarded as the most perfect in their class which modern times have produced; and they have served as models for innumerable paintings of a similar character executed since. Raphael, with a felicitous choice, employed on the execution of these arabesques Giovanni da Udine, who, from belonging to the Venetian school, possessed in the highest degree both the talent and inclination for the faithful representation of individual nature (*realismus*); so that, whilst Raphael's own hand appeared in the designs for the higher laws of architectural style, and in conceptions of a refined nature, he at the same time provided admirably for that efficient execution of the details, conformably to nature, which was here peculiarly requisite.

I now proceed to a series of case pictures, which belong to the same epoch of Raphael's matured genius.

At the same time that Raphael was engaged upon the Cartoons, he executed the celebrated picture of "St. Cecilia."* The commission for this work was given him by Cardinal Lorenzo Pucci, toward the close of the year 1513, for a Chapel dedicated to St. Cecilia, which his nephew, Antonio Pucci, of Florence, had erected in the church of San Giovanni in Monte at Bologna, to satisfy a desire originating in the religious enthusiasm of his kinswoman, Elena Duglioli, of that city. The picture was, however, not completed until the year 1515, and was probably removed to the place of its destination in 1516.

* Engraved by Massard.

The conception of the picture belongs to the finest class of productions of this richly-endowed genius. St. Cecilia, whom the legend regards as the inventress of the organ, is represented in the act of praising the Lord with this instrument,—when, on a sudden, hearing from on high the song of the celestial choir, she involuntarily drops the organ, and, with upturned look, is lost in blissful rapture at the wonderful harmonies that reach her ear. St. Paul, beside her,—a noble manly figure, of serious character,—forms a fine contrast to Cecilia. He stands, with downcast look, lost in meditation. The Magdalen, a slender figure, opposite to him, turns her eyes on the spectator of the picture. In the figure of Augustine, at her side, is strikingly expressed the ardent, enthusiastic power of faith; and no less so the spirit of devoted love in the figure of St. John. In none of Raphael's other pictures is the flesh, as well as the other tints, of so glowing a colour,—betraying the influence of Sebastian del Piombo. This beautiful work has unluckily lost much of its original character, having been injured in many parts, both by its transport from Bologna to Paris in the year 1798, and by its transference from wood to canvas,—so much as to require considerable restoration. When the picture was taken back to Bologna, in the year 1815, it was thought desirable to remove these retouches, and replace them with new ones, which however have spread so much over the whole picture, that the old and bright colouring remains only in parts.

To this period in Raphael's career likewise belongs the celebrated "Vision of Ezekiel,"* as well in the grand conception of the forms, as the vigorous, brownish colouring, and free masterly execution. No other picture comprises in so small a compass such a sublime figure as this representation of Jehovah, as with uplifted hands he moves onward in rapid flight, in severe majesty and might. The two angels at the side breathe a wonderful air of inspiration; and the four symbols of the Evangelists are composed with masterly power. This precious work, which was executed for Count Vincenzo Ercoiani, of Bologna, at present ornaments the collection in the Pitti Palace.

One of the most celebrated of the smaller pictures belonging to Raphael's maturest epoch, is the "Madonna della Sedia,"† in the same collection. The composition is incomparably rounded by the loving manner in which Mary bends over the Child. Whilst in her lovely features the expression of maternal tenderness is here prominent, we observe in the deep seriousness, in the grand forms of the beautiful Child, that early conception of the Divine nature, which attains its sublimest realisation in the Child of the "Madonna di San Sisto." The fervour in the expression of John exhibits the depth of feeling peculiar to the Umbrian school, combined with the most perfect forms of Art. In the clear general tone, the bright and cheerful colours, this charming picture, which was probably painted in the year 1516, produces an effect similar to that of fresco-paintings.

In the celebrated picture "The Bearing the Cross,"‡ known by the name of "Lo Spasimo di Sicilia," Raphael has exhibited the most remarkable pathos in every varied form of expression. The picture received its name from having been painted (in all probability in the year 1517) for the Church of Santa Maria, in Palermo, in which the Virgin's aid is invoked against all kinds of spasms;—in Italian, *spasimo*. The arrangement of this work is in the highest degree artistic. As the disproportionately tall form of the picture required by the altar did not allow the procession to be carried out lengthways, we see at the head of it the flag-bearer in the third stage on a bend, which the road to Golgotha makes at a short distance from the gate of Jerusalem, whilst the end of the procession is beneath the gate itself. In this manner the figure of Christ, sinking under the weight of the cross, is brought into the middle of the picture, forming the central point

* Engraved by J. Longhi, Anderloni, E. Eichens.

† Engraved by Raphael Morghen, Desnoyers, and many others.

‡ Engraved by Agostino Veneziano, Paolo Toschi, Cunego, &c.

of the general conception, and instantly attracting the eye of the spectator. Wonderfully touching is the expression of intense suffering, bodily and mental, in the features of his noble countenance, flushed with the severe exertion; nor less so, that of his compassion for the women, conveyed in the words—"Daughters of Jerusalem, weep not for me, but weep for yourselves and for your children." Amidst this group of women, our attention is principally arrested by the Virgin Mary, whose unspeakable anguish is still further heightened by the act of helplessly stretching out her beautiful hands. The expression of grief is far more passionate in the Magdalen, in the red garment, and with negligently flowing hair; and again more beautiful and mild in Mary, who presses her hands against her cheek. A deep anguish of soul is depicted in the noble features of John. The suffering of the Mary in profile, quite in front, is heightened to tears by uniting her compassion for the Saviour with that for the endless anguish of his mother. A remarkable contrast is presented by the powerful figure of the executioner, seen from behind, who is forcibly attempting to draw up Christ with a rope fastened round his waist, as well as by the other man, who brutally thrusts at him with a lance; and lastly by Simon of Cyrene, a man of athletic frame, who, at the captain's command, expressed by his outstretched arm and truncheon, seizes the cross with his strong hands. These three figures exhibit the freedom and masterly manner, both in the drawing and motives, with which Raphael treated the representative means of Art in all their grandeur. In the tone of the colouring, Raphael has throughout preserved the clear and cool freshness of morning, which is expressed in the beautiful landscape, with the distant procession of the murderers, and Golgotha. Hence the cool reddish tone of the flesh, which is unusual in Raphael's works, and the predominance of the cold blue and cold red in the draperies. This masterpiece was but just finished, when it narrowly escaped destruction. The ship which was to have conveyed it to Palermo, went to the bottom, with every soul on board. The box alone, containing this picture, was washed on shore by the waves in the port of Genoa, as if the wild element shrank back from engulfing such a great production of the mind. The astonishment of the Genoese may be imagined, when, on opening the box, they discovered this picture; and the mediation of the Pope was required to induce them to allow its being transported to the place of its destination. In the first half of the seventeenth century, Philip IV. of Spain had the picture removed from the convent and placed in the Royal Chapel at Madrid, paying for it a yearly sum of a thousand scudi. In the year 1814 it found its way to Paris, where it was transferred from wood to canvas by Bonnemaisou, and underwent a considerable restoration. At the present time it is the most distinguished ornament of the Royal Museum at Madrid.

The picture of the "Archangel Michael,"* bearing the date of 1518,† again exhibits, in the figure of the angel darting downwards, Raphael in the highest pinnacle of his art, in rapid, momentary, dramatic representation. The descent of Michael, with the swiftness of an arrow, is admirably expressed by the hair blown upwards. As his noble features are but slightly moved by lofty indignation, so the thrust of his lance is only the last menace directed against the adversary, who is already hurled down to the abyss of hell, which is indicated by the rising flames. Raphael's feeling for beauty has induced him to retain, in the representation of Satan, the human form, with the exception of a dragon's tail, and to express malice and impotent rage in the ordinary features, but without offensive distortion. The somewhat too strongly marked delineation of the bones in the shoulders, elbows, and knees, but especially in the wrists and ankles, the great blending in the execution, with the heavy and dark tone of the shadows, appear to indicate that Giulio Romano had a great hand in this work. The

* Engraved by Alexandre Tardieu, Ed. Eichens, &c.

† According to a recent investigation of my friend Passavant, which he has kindly communicated to me: 1517 was the date formerly assigned to this picture.

picture was presented by Lorenzo Medici, Duke of Urbino, to King Francis I. of France. It is now in the Gallery of the Louvre.

Among all the Holy Families of Raphael, in point of size, as well as in beauty of composition, the picture likewise presented by Lorenzo Medici to King Francis I., which, according to the superscription, was executed in the year 1518, holds unquestionably the first place. The mild and lofty expression in the Mother—the blissful joy with which the Infant Christ springs up to her from the cradle—the childlike and fervent veneration of the little John—the noble dignity in Elizabeth, as well as in Joseph, who is wrapt in meditation—the captivating grace of the angels, one of whom strews flowers upon the Child, whilst the other is in the act of adoration—attract our admiration in the details; whilst the eurythmy with which these figures fill out the space equally excites our wonder. This picture exhibits similar peculiarities to the "Archangel Michael," strongly indicative of the assistance of Giulio Romano,—a fact, moreover, expressly confirmed by Vasari.

In the Holy Family known by the name of "The Pearl,"* the composition alone belongs to Raphael; the smoothness in the execution, the cold lights, and the heavy dark shadows, evince throughout the hand of Giulio Romano. A most interesting feature in this picture is the lovely and finely delineated head of Mary, who, with her left arm, embraces the aged and serious Elizabeth, whilst with her right she supports the little Jesus, who looks up smiling with childlike delight at the fruit which John offers him from his mantle. This picture, which was probably executed in the year 1518, for the young Marquis of Mantua, came afterwards, with the entire collection belonging to the House of Gonzaga, into the possession of King Charles I. of England. After the death of that monarch, at the sale of the works of Art belonging to him, by order of Cromwell, this picture was purchased for Philip IV. of Spain, by his ambassador in London, Don Alonzo de Cardenas, for 2000*l*. On seeing it, Philip exclaimed, "This is my pearl!"—and hence the name which it acquired. The picture is at present in the Royal Museum at Madrid.

In the celebrated altarpiece of the "Virgin, with the Child in Glory, worshipped by St. Sixtus and St. Barbara,"† Raphael has attained the same elevation in representative which the Cartoons exhibit in dramatic painting. This picture, executed (most probably in the year 1519) for the Benedictines of the Monastery of St. Sixtus, in Piacenza, is now the well-known chief ornament of the Royal Gallery at Dresden. Without exception, this is the most intellectual creation of Raphael's genius, and it may be truly said of this work, that it exhibits no further marks of a material stamp than are necessary for its actual representation. In none of his other works has Raphael succeeded in expressing the conception of the Virgin as the Queen of Heaven, with such inspired loftiness and beauty; nevertheless even this is surpassed by the Infant Christ, in whom the childlike character and the consciousness of divinity are intimately blended in so wonderful a manner as the whole range of Christian Art has only once displayed. This picture, in a similar but more simple manner to the "Madonna di Fuligno," above described, is brought into connexion with the people assembled before it, by the figures of the saints; St. Sixtus pointing with his right hand, out of the picture, to the congregation, for whom, whilst absorbed in contemplation of the Deity, he offers up his fervent prayer; while St. Barbara looks down upon the people in front of the picture, and apparently utters the words—"Behold this is your Heavenly Queen, with her divine Son!" This is the only one of Raphael's larger altar-pictures, painted subsequently to the accession of Leo X., which betrays equally throughout, the hand of the master himself, in the freest and most intellectual execution.

Of the other frescos painted after Raphael's compositions, I shall further notice only one, the subject of which is the "Battle of Con-

stantine;"* for, although this was not finished until after his death, in the years 1524—1526, by Giulio Romano, in one of the apartments of the Vatican, yet the design evinces Raphael's genius, and from another point of view. Whilst bringing before us, in the most striking manner, all the incidents of a battle,—the struggle, defeat, death, victory, and pursuit—Raphael has at the same time, in the form and arrangement, elevated the whole composition to the highest grade and style of historical painting; and in the two principal figures, the triumphant Constantine, mounted on his steed and brandishing his spear, and Maxentius sinking in the Tiber in impotent rage, he represents incomparably the great historical event of the victory of Christianity and the fall of Heathenism.

In Raphael's portraits we observe how, while cultivating the ideal world of Art with such marvellous results, he yet never undervalued the study of the individual appearances of Nature, but on the contrary, at every period, devoted his attention to them with his whole heart. How admirably has he mastered the laws of style peculiar to this province of painting, by which fidelity and detail in rendering the natural appearances presented to the eye, are equally observable in the head and all the subsidiary parts. His portraits, for this reason, occupy the same rank as those of the most celebrated painters who are peculiarly distinguished in this department, Titian, Holbein, Vandyck, and Velasquez; whilst they even surpass these in possessing that wonderful magic of Raphael's spirit and feeling, which is unequalled by any other artist. I shall here mention only some of the principal portraits of his different epochs; and first I call to recollection his own portrait, in the Gallery at Florence, which he painted in the year 1506.† Such a depth of mind, goodness of heart, and poetry of genius, beam from those refined features, that the intelligent spectator finds it difficult to tear himself away from their contemplation. During my last visit to Florence, I had the gratification of rescuing this precious work, by my representations to the amiable Superintendent of the Grand Ducal treasures of Art, the Marchese Montalvi, from some retouches which in the highest degree marred its fine modelling.

I next proceed to the female portrait, bearing the date 1512, erroneously called the "Fornarina," which constitutes one of the most beautiful ornaments of the Tribune at Florence.‡ Among all Raphael's female portraits, this one in my opinion unquestionably bears the prize. The woman here represented—who, according to Passavant's highly probable conjecture, was a celebrated improvisatrice of that time—unites a beauty of feature with an expression in the highest degree poetical and wonderfully fascinating; while the noble conception and fine drawing of Raphael are here associated with a warmth and harmony in the colouring, which, as Passavant also very rightly observes, remind us of Giorgione. I am convinced, as I have before observed with reference to several of Raphael's historical pictures, that this colouring is to be ascribed to the influence of Sebastian del Piombo, who at this time continued to paint in the warm manner of his master Giorgione.

I come lastly to the portrait of Pope Leo X., with the Cardinals Giulio de' Medici and de' Rossi,§ unquestionably the grandest of Raphael's male portraits, which was executed in the year 1518, and is deposited in the Pitti Palace. With the noble conception of this work are combined a surpassing power of truth and life-like animation; and it forms one of the most marvellous productions which modern Art has ever achieved.

Ere Raphael's noble spirit, in the prime of his existence, and in all the grand and manifold activity of his powers, was taken from the world, he was permitted once more to exhibit the full stretch of his genius, in a work which remarkably combines, like the "Disputa," the ancient symmetrical Church manner with a free and animated arrangement, to give the most elevated expression to a grand idea. In

the upper portion of the celebrated picture of the "Transfiguration,"* Christ appears the highest spiritual light, irradiated by effulgence, raised from earth by the consciousness of his Divine nature, and ascending upwards in the expression of beatific transfiguration. At his side, likewise floating in the air, Moses, as the founder of the Old Covenant, and the prophet Elias, as the purest forerunner of the Saviour, wrapt in contemplation of the Deity, represent the highest grade of the divine condition which man can attain by inward sanctification. In the three Disciples on the summit of Mount Tabor, the different approaches in elevation toward the divine character, the nearest connected with it, are likewise distinguished in the finest manner; Peter alone is able, with a free upward glance, to bear undazzled the heavenly splendour; John is obliged to moderate its power by holding his hand before his face, but James bends his look upon the earth, wholly incapable of enduring the effulgence. In the lower part of the picture the same thought is carried out in a still more dramatic manner. The rest of the Apostles, gathered at the foot of the mountain, recognise the fact, that true salvation, that effectual aid in worldly necessity, can alone come from God; and two of them, in accordance with this motive, are pointing upwards, thus bringing into connection the lower and upper portions of the picture. Opposite to them, lastly, in the demoniac boy, brought by his father to the Apostles to be healed, we witness humanity in all its misery and helplessness, in the manifold gradations, from the father who with anxious apprehension is restraining his raging child, to the two women, one of whom, the mother, kneeling in the foreground, is rightly classed amongst the most beautiful figures in the whole range of modern Art. This succession of ideas, replete with thought, is throughout expressed in the grandest forms, and with the most rare mastership of Art.

In this work Raphael may be said to have solemnised his own glorification: before it was finished, he was snatched away by a violent fever, on Good Friday, the 6th of April, 1520, at the early age of thirty-seven; and the picture, as he had left it, was placed over the head of the great master, who was transported from this scene of earthly existence to a higher state of being. The hand of Giulio Romano, who finished the picture only in the less important parts, is recognised in the garments of the father of the demoniac boy, as well as in the plants at the bottom of the picture on the same side.

Seldom has public mourning been so deep and universal as was that for the death of Raphael at Rome. It was called forth not merely for the artist, who had justly gained the epithet of "the Divine," but equally for the man. Beautiful as was that outward form, there dwelt in it a still fairer soul. His amiable spirit, his gentleness, his goodness of heart, his genuine modesty, his intellectual conversation, exercised a magic power upon all around him, inasmuch that his numerous pupils, differing widely as they did in natural disposition, were united by his society as by a common bond of fraternity, and in his presence every trace of disunion vanished, and every unworthy thought was suppressed. It is related, says Vasari, that if any painter, whether known to him or not, ever expressed to him a wish, Raphael was at once ready to assist him, leaving his own work for that purpose; while he instructed his own pupils with a devoted zeal, such as is usually given to an own son rather than to a scholar. The affection and honour in which he was held by his pupils, were, in turn, unbounded; and on going to court, he used to be accompanied from his house by at least fifty of the most distinguished painters, who sought this opportunity of paying him honour. Nor was he less honoured and beloved by men who, in rank and education, were amongst the first of their age; Cardinal Bibbiena had betrothed him to his own niece.

But while Raphael's lot was thus enviable during life, the most various circumstances con-

* Engraved by T. P. de Civalleyers, and Pietro Aquila.

† Engraved by Fr. Müller, and F. Forster.

‡ Engraved by Raphael Morghen.

§ Engraved by Samuele Jesi.

* Engraved by Gio. Batt. Franco and Jos. Mari.

† Engraved by F. Müller and Steinle.

* Engraved by Nic. Dorigny and Raphael Morghen.

spiring in the happiest manner, from his youth up, to mature the full development of his genius,—so that, as we have seen, he raised the Art of Painting in its most important and varied aspects to its highest point, and thus exercised an immeasurable influence upon its cultivation,—his works at the same time insured to him, after death, an immortality of the noblest description. During more than three centuries he has, by these works, kindled and fed the sacred flame of genuine Beauty in every noble and refined heart, and they will continue to operate with exhaustless power from generation to generation, as long as a heart still beats with a feeling for the truly Beautiful.

THE BRITISH INSTITUTION.

EXHIBITION 1851.

THE Exhibition of the British Institution was opened to private view on Saturday, the 8th of February, and to the public on the Monday following. The number of works in painting and sculpture amounts to 538, and, as a whole, the Exhibition is considered as scarcely up to the average. There are very few productions at all ambitious; indeed, the first place in poetic aspiration must be conceded to the principal work in the sculptural department. We may complain that some of the best names are represented by works of insignificant character; perhaps more so this year than upon any former occasion that we can remember;—an evil which can be accounted for only by supposing that artists are retaining their best works for later Exhibitions.

We earnestly hope that in May next there will be evidence so satisfactory as to the labours of the year preceding, that artists, as well as manufacturers, will not shrink before the trial to which they will be subjected. From the Royal Academy, in especial, we are to expect much; we trust they will uphold the character of British Art. In the same spirit we may desire that few foreigners will find their way to the British Institution, inasmuch as it can give but a very poor idea of the progress of our School.

The catalogue this year is not defaced by the announcement that some hundreds of pictures had been rejected "for want of room;" on the contrary, we imagine the rejections to have been very limited, and are tempted to regret that they were not a little more extensive.

No. 1. 'An Old Tower at Savona, on the Corniche,' C. R. STANLEY. A broad, bright, and sunny version of a section of southern coast scenery, of which the tower rising in the foreground is the principal object.

No. 2. 'Glenfinlas,' T. CRESWICK, R.A.

"Moneira's sullen brook,
Which murmurs through that lonely wood."

The very simplicity of the subject requires a mastery skill to render it interesting. Few painters would have ventured to select a view of a piece of rough upland, treating it as a solitude, and relying upon the sentiment wherewith he might invest it. The prevalent shade is interrupted by a gleam of light on the foreground. The silence and the gloom of the scene are broken by the vocal monotony of the brook which borrows and gives back the light of the sky.

No. 6. 'A Cathedral Porch,' E. A. GOODALL. This is the porch of the Cathedral of Chartres; it is here presented with all its sculptural wealth and mediæval allusion. The door is open and the subdued light within gives brilliancy to one of the stained glass windows. The figures are admirably disposed and characterised, and the work excels all of the same class that have been exhibited by the artist.

No. 8. 'A Village School—Arrival of a poor Irish Scholar,' MISS J. MACLEOD. The subject, which is derived from the works of Mrs. S. C. HALL, is naturally and agreeably treated. The figures are numerous, and some of the heads are painted with much success.

No. 10. 'View near Cuckfield in the Weald of Sussex,' COPLEY FIELDING. A veritable locality, distinguished by all the breadth of the artist's water-colour works.

No. 11. 'A Quiet Place,' G. E. HERING. A

study of an *allée*, inclosed by fir trees, accompanied by much underwood; it has all the truth of having been painted on the spot.

No. 21. 'A Roadside Farm in Kent,' H. JUTSUM. The material is of the simplest kind, but it acquires value from the extreme nicety of the manipulation with which every part of the work is made out; some of the passages are beyond all praise.

No. 22. 'Boy with a Bird's Nest,' T. JONES BARKER. A small bright picture touched with all the nicety of miniature, but with the preservation of perfect breadth.

No. 25. 'The Grace,' F. GOODALL. One of the small cottage interiors which this artist paints with inimitable feeling. It is the hour of dinner, and the family are seated round the table, "the grace" being pronounced by an old man. There is in the compositions of this painter a touchingly sweet expression, and in the colour and execution a freshness and harmony that is rarely surpassed.

No. 28. 'Scandal,' A. SOLOMON. The principals are two half-length figures, an elderly lady and gentleman attired in the fashion of the last century; the former making to the latter a communication which would make his hair stand erect if he did not wear a perruque. There is much point in the little picture, so much that it were worthy of full-length figures.

No. 29. 'The Farm—Evening,' J. LINNELL. This we think will be pronounced the most triumphant of the series of the smaller works of the painter. We may observe that in execution these small pictures far excel the larger, in the absence of a certain dryness of manipulation and a roughness which is not texture. "Evening" has never been more successfully described in any work of art than it is here; the effulgent tranquillity of the little picture is the very poetry of painting. The subject is truly modest, but the colour, or we should say the light, is glorious. If this painter were not a Pythagorean in the simplicity of nature, he would be a mere Sybarite in colour. The picture seems to have been laid down flat and some unquestionably good varnish floated over it; this is to be deplored.

No. 39. 'The Corbans from Torre Abbey Sands,' W. WILLIAMS. A bright daylight picture, in which the distances are admirably maintained, and the whole of the objective most effectively painted.

No. 41. 'The Celebration of St. Stephanus, in Hungary,' J. ZEITZER. A festive procession passing a bridge that traverses the canvas, the parapet of which conceals the lower parts of the figures; the costumes are picturesque, and the colour is vivid.

No. 44. 'On the Thames at Medmenham,' E. WILLIAMS, Sen. This is a moonlight picture, qualified with a hazy and subdued light; so much like nature that we do not remember to have seen anything of a similar aspect more perfectly successful.

No. 45. 'Fruit,' G. LANCE. A large picture which manifests, more than any antecedent work by the same painter, the mastery manner and available resources of its author. The luxuriant agroupment consists more purely of fruit than any of the larger works, but we have yet that identical valuable strip of matting, which serves, if any were wanting, as the sign-manual of these pictures; it is larger than usual—

"Et quantum cortex, tantum sua nomina crescent."

No. 49. 'Assistants to a Dairy Farm,' R. C. CORBOULD. A group of cows, two of which are being milked by farm-servants. The artist seems to have studied those of the Dutch painters who work out their effects by the contrast of the tones of their landscape with those of their figures and animals. We presume to think that how loud soever be the cry about these dark masters, some advance has been made since their day.

No. 50. 'Children feeding a tame Eagle—Highlands of Scotland,' F. TAYLER. This is rather an unpleasant subject, but the description of the youthful Gael is full of natural truth; and the whole so seemingly probable as very likely to have been suggested by a similar scene. The

manner of the work partakes of the freedom of the artist's water-colour works.

No. 51. 'La Piazza d'Erbi—Verona,' W. CALLOW. This is the herb-market, enlivened by a motley throng of vendors, from far and near, around the city. The piazza itself is not unpicturesque, and the painter, with consummate skill, has availed himself effectually of every *point d'appui*.

No. 56. 'Port of Dort—Holland,' T. S. ROBINS. The subject is so well known as at once to be recognised; some of these old houses, and, we believe, the identical church tower, have appeared in every picture of venerable Dordrecht since the days of Albert Cuyp, who set up his sunset studio on the meadows on the other side. Some parts of the picture are felt with singular truth.

No. 62. 'Interior View of the Portico of the Temple of Osiris, at Philæ, in Nubia,' DAVID ROBERTS, R.A. This is the same class of subject that supplies the "interiors" in Roberts' "Egyptian Sketches." The picture is remarkable for the fresh colour of the capitals of the columns, and the symbolical decorations, notwithstanding the lapse of more than two thousand years since these works were executed.

No. 67. 'Port Glasgow, on the Clyde,' W. A. KNELL. The cloudy day and the fresh breeze are forcibly represented, but we humbly submit that the palette-knife does not aid the description of the bubbling crest of the waves. There was a greater charm of freshness in preceding works which are not so strongly marked by the *chique* of the Art.

No. 71. 'The Lone House on Kirkstone Foss looking towards the Hundreds of Trout Beck,' J. F. MARTIN. This is a highly picturesque district; the subject has been judiciously selected, and worked out with a powerful effect of light.

No. 76. 'Don Sancho Panza, Governor of Barataria,' J. GILBERT. This is an admirable conception, but the state of Sancho is somewhat too monumental, reminding us of the glories of Grandville's Robinson Crusoe. The expression is rather truculent; there is as much blood in the eye as there might be in that of the fiercest of the children of Granada in the time of Ferdinand and Isabella; but upon the whole Sancho does not look a man who desires to eat better bread than is made of wheat: we wish, however, he had been studied more accurately from a model. It is an admirable picture, and characterised by much original zest.

No. 77. 'Poor Mariners,' T. DANBY. Rather a large picture, showing the forlorn condition of a party of shipwrecked sailors who have been cast upon our iron-bound coast. The effect is that of a gorgeous sunset, the light of which is distributed in the figures and objective in a manner to produce a result extremely powerful.

No. 81. 'Crayford Ness—Vessel working up the Tide,' E. DUNCAN. A small picture, brilliant in colour, and showing, as well as we can see it, a skilful disposition of material.

No. 82. 'Evening after Rain,' J. HOLLAND. A small round picture presenting a glimpse of coast scenery; the graduated distances are a striking and very felicitous feature.

No. 85. 'The Toilet,' T. HEAPHY. A study of the nude, presenting a view of the back. It is a female figure, who is seated, arranging her hair, having her arms raised. It is painted with breadth, and the drawing has been profitably studied; though, perhaps, the outline of the right side cuts the background somewhat too severely. It is relieved by a field half green and half red.

No. 94. 'The Rabbit Fancier,' J. F. HERRING. Two figures are introduced here—the "fancier" and his wife; they are of course at large, but the other members of the family are distributed in hatches of "various view." This is a low toned picture, having less colour than generally appears in the works of the painter. It is in every part made out with much care. Two dead rabbits lie towards the left, and to these the eye is continually drawn; had this point been a piece of colour nearer the centre of the picture, the effect would have perhaps been enhanced.

No. 101. 'Dutch Saw Mill and Zuyder Zee craft on the Y—Zaandam in the distance,' E. W.

COOKE. One of the Dutch subjects which this artist renders with inimitable sweetness. It is charming in execution, but in effect would perhaps be improved by a dark tone,—it is too uniformly light,—this in black and white would be more conspicuous.

No. 104. 'The Fatal Sisters Selecting the Doomed in Battle,' W. B. SCOTT. The lower part of this composition is occupied by a battle, the figures being seen only at half length. Above the contending hosts are seen the Fates hovering and touching on the head those whom they destine to death. The idea is Homeric;—perhaps too classical to please modern taste in painting,—there is, however, in some of the figures below firm and forcible action.

No. 109. 'An Old Water Mill—Morning—Frost Scene,' C. BRANWHITE. This is a small picture, and in every desirable quality is unsurpassed by any frost picture that has ever been painted.

No. 112. 'Colleoni Monument,' J. HOLLAND. We may suppose ourselves looking at the monument from a gondola on the canal on the occasion of a *fiesta*, for the streets are thronged with the *protégés* of St. Mark. This is a charming picture, one of the best of the painter's Venetian series.

No. 113. 'Banstead Heath—Surrey,' G. E. HERRING. A long picture, showing as a principal feature a hill side sweeping up towards the left, with a glimpse of distance on the right. There is a natural freshness about the work which it seems to have acquired from having been painted on the spot.

No. 118. '* * *,' H. LE JEUNE. A small picture, in which appears a boy reclining on a bank and reaching his hat that lies near him, in order to assail two butterflies which are sporting within his reach. The figure is exquisitely painted, and the entire composition is equally charming in colour and in manner.

No. 119. 'Cottage Children,' Miss E. GOODALL. A small picture showing the interior of the cottage, in which are seen two or three children variously engaged. The interior is a highly successful study, and the whole is not less so than any that this lady has painted.

No. 120. 'On the Llygwy—North Wales,' SIDNEY R. PERCY. A passage of river scenery, inclosed on the right by trees and in the distance by mountains. The sky is highly spirited, and the execution generally is strikingly original, and admirably adapted to the expression of foliage and that invaluable material which figures so importantly in the foregrounds of these pictures.

No. 121. 'The Frugal Meal,' J. MCGFORD. A girl, who has been occupied in gathering mussels, is seated, eating some bread, which her dog is desirous of sharing with her. The figure is very carefully painted in the simplest effect of daylight.

No. 130. 'Bull's Close, Edinburgh, the day after the Battle of Prestonpans, 1745,' J. DRUMMOND. This is a small picture of excellent quality; there are in the Close, numerous figures; some exulting, others menacing; these, together with the buildings, are most carefully made out, but the effect had been better if the upper parts of the houses had been less prominent.

No. 131. 'Landscape—Evening,' J. DALZIEL. Presenting an effect realised by the opposition of dark masses of foliage against an evening sky. The little picture looks severe and classical.

No. 133. 'A Rocky Stream in Devonshire,' P. WEST ELEN. A judiciously-chosen passage of scenery, in which the day-light is well sustained throughout.

No. 137. 'Rachel,' H. O'NEIL.

"And would not be comforted."

The pose of the figure reminds us at once of that of one of the Greek statues. There is much sweetness in the features, and the head has been more fully studied than other parts, which are, however, distinguished by a less edgy manner than we have observed in the works of the painter.

No. 138. 'Richard and the Saladin,' E. B. MORRIS. The subject is from the "Tales of the Crusaders," the particular incident being the visit paid by Saladin to Richard when the latter was prostrated by sickness. There are many beautiful points in the work; it is the best we have seen exhibited under this name.

No. 142. 'Early Moonlight (before daylight is entirely gone) on the Old Floating Harbour, Bristol, after cutting a vessel out of the Ice,' C. BRANWHITE. This is a large picture of very great merit, but not so interesting as smaller ice pictures which the artist has painted; nothing however can be more admirable than the perfect maintenance of the successive gradations. We observe in this picture the first indications of a seductive love of handling which has ruined the natural characteristics of innumerable painters.

No. 146. 'Limestone Quarries near Combe Martin, N. Devon,' H. JUTSUM. This is rather a large picture, presenting a diversity of interesting material all painted with infinite care. The foreground is a rugged and broken slope, descending to a river below, and here on the right are the quarries and the necessary kiln. The distances are charmingly felt, and every part of the picture shows an execution increasingly careful and more perfectly natural.

No. 150. 'Backhuysen's Holiday,' J. W. CARMICHAEL. This is a good subject; yet Backhuysen might have been made more prominent. As it is we find him in a boat on the rolling Zuyder Zee sketching some Dutch men-of-war. We could have wished him a smooth sea for his holiday,—that is to say, when thus spent. Like all the productions of the artist, this picture is finished with infinite care; it exhibits a close and intimate acquaintance with the subject; indeed, few living painters are more thoroughly acquainted with all that appertains to the sea.

No. 151. 'The Last of the Abencerrages contemplating Grenada,' H. W. PICKERSGILL, R.A. A small life-sized figure in rich eastern costume, holding in his right hand a battle-axe, which rests against his shoulder. As there is an indication of flames in the lower part of the picture, we may presume that an allusion is intended to the Moors having all but lost their last hold on the Iberian peninsula. The figure has been carefully studied throughout.

No. 155. 'Glen Lockey from the South Side of Loch Tay,' F. R. LEE, R.A. A highly picturesque subject, embracing an expanse of lake and mountain scenery. There is a greater sobriety of colour than we usually find in the works of this painter, and perhaps greater firmness of touch in the middle sections of the composition. The fitting lights and shades of a summer landscape partially clouded are represented with much truth.

No. 156. 'The Gleaner,' J. INSKIPP. A small life-sized figure, resting on her way home from the harvest-field. The head presents a highly successful example of the favourite type of the artist, who is a close and attentive student of nature.

No. 161. 'Weighing a Buoy—River Fog clearing off,' J. TENNANT. A large picture, exemplifying the simplest, but perhaps after all the most agreeable effect, the opposition of masses. The crew of the clumsiest of all the river craft, a large lighter, are busied in weighing a white buoy. This agroupment is firmly painted, all the rest is "sheeted home" in mist. Perhaps the incident as a principal is too slight for a large picture; it has however been agreeably made out.

No. 167. 'Chips,' J. LINNELL. This is a landscape composed of a nook of that kind of rough broken foreground which appears in every picture of this artist. It is inclosed by a screen of trees, the composition opening to distance in the left. The "Chips" are those which are scattered by the axe of the woodman in the process of trimming a piece of timber. There are a few figures, which might have been better drawn; we make the observation because they are so conspicuously less careful than other parts of the work. It is an admirable picture, but it does not possess the rarer qualities which distinguish the small picture we have already noticed.

No. 173. 'The Shepherd's happy Home,' ALEX. FRASER. This is simply a rustic interior, the subject presumed to be derived from the "Gentle Shepherd." It affords evidence of great power in the description of material and textures. It is low and sober in tone and colour, and sketchy in manner.

No. 176. 'The Forest of Arden,' J. MARTIN, K.L.

"Are not these woods
More free from peril than the envious court?
Here feel we but the penalty of Adam,
The seasons' difference," &c.

We hold in respect the extreme finess with which the works of this painter are elaborated; and they would be admirable if there were more of the reality of nature in them,—we mean his professedly landscape productions. Few men can realise the kind of sentiment we find here, and few would dare to exhibit such an independence of natural colours and textures, especially in trees, which do not look as if they were clothed with foliage, but seem as old as if incapable of again putting on the drapery of Summer, and to have been forgotten amid the natural dissolution of vegetation around them.

No. 178. 'View of the Rock and Bay of Gibraltar, and the surrounding Country, taken from the Crags at the foot of the Queen of Spain's Chair,' PERCY CARPENTER. The form of the Rock of Gibraltar is an unmistakable feature in any landscape; it is here seen at a distance, in a composition of considerable interest.

MIDDLE ROOM.

No. 182. 'La Rocca—St. Owen's Bay, Jersey,' A. CLINT. The best production that has lately been exhibited under this name. It represents a flat coast scene, painted with a perfectly successful breadth of daylight effect. It is bright and sparkling, inasmuch as to remind us in some degree of Mediterranean scenery.

No. 183. 'A Showery Day on the Thames,' H. J. BODDINGTON. Certes, Father Thames—

"His mantle hairy and his bonnet sedge,"

is prolific of leafy nooks that look well in pictures. One of these we have upon the left of this composition, verdant with a growth of docks, rushes, sedges, and interstitial "small game;" all extremely difficult to paint well. On the right is seen a rain-cloud, between which and the foreground the water and objective are extremely well managed.

No. 184. 'Still Life,' T. EARL. A Skye terrier asleep, beside which lies a pheasant: the rugged coat of the dog is rendered with much success.

No. 185. 'A Study from Nature—A First Flower Offering,' R. ROTHWELL, R.H.A. A life-sized, half-length of a boy carrying a flower-pot. The features are rather bright than fresh in colour; the expression is natural and agreeable, but the other parts of the picture—the dress, for instance—seem to have been hurried.

No. 191. 'Woman and Child of Velletri,' R. BUCKNER. These are life-sized figures; the head of the woman is well painted, though very Italian in manner, and the dress seems to have been worked without the assistance of either nature or the lay figure.

No. 197. 'A Venetian Lady,' A. J. WOOLMER. One of those small pictures which this artist executes with such apparent ease. The head is graceful, and the whole extremely harmonious in colour.

No. 200. 'Prayer to the Virgin,' H. T. WELLS. A small composition, presenting a group of two Italian figures addressing a Madonna. They are draped in their *fiesta* gear, and the whole is most effectively arranged and painted with much brilliancy.

No. 202. 'On the Meuse,' W. OLIVER. A romantic passage of scenery, in which is seen the river, pursuing a winding course as overhung by lofty cliffs. The view is brought forward with much natural fidelity.

No. 207. 'Near Pella—Lake of Orta, in Piedmont,' G. E. HERRING. The spectator is placed upon a terrace overhanging the lake, beyond which he sees rising in solemn grandeur the Piedmontese Alps; the sentiment is that of perfect tranquillity, and the distances display a perfect apprehension of aerial truth.

No. 208. 'The Harvest Field—View at Wargrave, looking towards Reading,' G. A. WILLIAMS. The subject is simple and unmistakably English in character, the view being diversified like an extensive and well laid out garden. It has the appearance of having been carefully studied from the locality; the distances are charmingly felt.

No. 217. 'Fruit,' G. LANCE. These black Hamburg grapes are the pride of this agroupment; one of them seems to have been tapped by some thirsty fly, which, for the sake of an Anacreontic catastrophe, should be seen lying about somewhere in helpless inebriety.

No. 221. 'A New Situation and a Deaf Mistress,' G. CRUIKSHANK. We see here how a new servant in a staring new livery, while bringing in tea, it may be, was set upon by all the dogs in the house, while his mistress sits by the fire reading the paper, and deaf to the barking of the dogs and the cries of the man. It is the essence of caricature.

No. 222. 'England—a Day in the Country,' T. CRESWICK, R.A., and R. ANSDALL. These two artists work together extremely well, their touch and feeling bearing a strong correlation. This picture is perhaps a composition; the eye is charmed however with the perspective expanse opened to it. The effect, moreover, is masterly without any forcing; there is a variety of lights and darks, the latter especially focussed in the foreground—forms, also, which clear up the entire composition. These forms are a team of horses, and last, though not least important, a company of perhaps too tame crows. This is a valuable and truly masterly production.

No. 223. 'The Disconsolate,' W. UNDERHILL. The "disconsolate" is a forlorn woman with her two children—a picture of poignant misery. The heads are admirably painted; the play of light which breaks upon them is a successful study; but the draperies appear to have been painted without any kind of model, inasmuch as they want form and intelligible detail. The heads are certainly worthy of a better east of this part of the composition.

No. 228. 'Charity,' C. BROCKY. A group, composed of a female figure and two or three children, who embrace her. A composition of this kind is a matter of extreme difficulty. Passages of the flesh-painting are well and firmly executed.

No. 232. 'Alpheus and Arethusa,' W. GALE. This is a miniature in oil, the nymph is painted with singularly delicate feeling. Alpheus is in the distance; the whole is most agreeable in colour.

No. 233. 'El Leyen Ibrick,'—meaning "the washing of hands in a Turkish Harem," W. MADDOX. A small picture, presenting an Odalisque washing her hands in a basin held by a Nubian slave, who is pouring the water from a silver vase. Both figures are painted with infinite care; the picture is extremely brilliant in colour.

No. 234. 'The Ruined Hermitage,' R. REDGRAVE, R.A. The largest landscape composition that has yet been exhibited by the painter. The composition is traversed by a screen of trees, between which we have glimpses of an agreeably painted distance. The ruin is in the left of the foreground. The whole exemplifies the studious manner of the artist.

No. 238. 'The Sea Cave,' W. E. FROST, A.R.A. A study of a nude figure—a Nereid—presented in a reflected light, touched here and there with a gleam which tells upon the shaded mass with great force. The figure is painted with infinite care.

No. 242. 'Il Penseroso and L'Allegro,' J. D. WINGFIELD. A sufficiently quaint consummation—the espousal of the two conflicting affections of the soul in one canvas. It is a large picture, and the *Penserosi* are a company of grave people, "intellectually" occupied under a tree, on the right of the composition; while, on the left, a troop of young persons dancing round another tree, represent the *Allegri*. The composition is disposed with much grace, the costume being that of the latter half of the seventeenth century.

No. 252. 'Industry,' C. H. STANLEY. The subject is a lady occupied in copying in this gallery; it is a small picture, tastefully executed.

No. 253. 'On the Welsh Coast,' R. BRANDARD. The material is extremely simple, but it is brought forward with much sweetness. The style of the picture reminds us of the better works of an earlier time.

No. 255. 'A Highland Bridge,' T. K. FAIRLESS. A large landscape, comprehending some of the most characteristic features of Highland

scenery, brought forward under the threatening aspect of a storm, which at once penetrates the spectator with a sense of the impending disturbance. The manner is free and decided, without any evidence of embarrassment.

No. 276. 'The Sisters—Britannia, Caledonia, and Hibernia, adorning the World with the Wreath of Civilisation,' E. HOPLEY. It is extremely difficult to render allegory intelligible, not to say interesting; this poetical idea is however carried out with much grace. The three figures are bending over a small globe; the heads are endowed with much sweetness of expression.

No. 277. 'A Levantine Sunset—the Ruins of Caesarea in Palestine,' W. LINTON. A large composition, in which the ruins appear on the cliff to the left, at the foot of which the surging waves roll in from a sea lately agitated by a storm. The sun descends behind a stratum of dark clouds, leaving the whole of the objective in shade; it is a bold and striking production.

No. 279. 'A Trap,' J. W. GLASS. In this picture we see two horses held at the gate of a mansion by a sleeping groom, habited as of the time of the Stuarts. We cannot too highly praise the drawing and painting of the nearer animal.

No. 280. 'Andromeda,' W. GALE. A miniature in oil, showing Andromeda bound to the rock; it is charmingly painted.

No. 281. 'The Haunted House,' T. CRESWICK, R.A. A small and very highly finished picture, showing a moated house of antique appearance by twilight; a work of extreme purity.

No. 294. 'A River-side Farm,' SIDNEY R. PERCY. The materials are very commonplace, but the artist has made of his ordinary subject-matter a picture of very great merit. It is impossible to surpass the nice alternation of the *agro è dolce* in the execution; sections of the foreground herbage are in themselves enough to constitute a picture.

No. 299. 'Scene from Le Tartuffe,' T. M. JOY. This is the scene in which Orgon is placed under the table, in order to assure himself of the hypocrisy of the *faux dévot*. The successful dispositions of the work proclaim at once the subject.

No. 301. 'Dismasted Ship off the Welsh Coast, Pennard Castle in the Distance,' S. P. JACKSON. The wreck has been most carefully studied; indeed, inasmuch as to make other parts of the work—the water, for instance—to look unfinished.

No. 307. 'The View,' F. STONE. A group of two children, the elder directing the attention of the younger to some distant object. The figures are portraits; they are gracefully treated.

No. 314. 'On the Zuyder Zee,' A. MONTAGUE. A sea view, with part of a city seen on the left, the buildings of which resemble those of Amsterdam. The work seems to have been carefully considered in every part, but there is, perhaps, a deficiency of force.

No. 320. 'Columbus,' A. COLIN. A French picture of very great merit, in which Columbus is presented standing upon the deck of his ship, endeavouring to penetrate the gloom by which he is surrounded, in search of the wished-for land, for it is night. The picture is an effect without colour, conceived and wrought out after the best models of the modern French school. The two great essentials—expression and effect—are the desiderata, and united, as we find them, with a certain firmness of execution, the result is a production of great power.

No. 325. 'Heath Scene,' J. STARK. This is an unusual class of subject for this artist, but he deals with the subject in the same masterly manner that he disposes of his timber.

No. 332. 'Cupid Disarmed,' W. SALTER, M. A. F. A small picture, in which Venus is represented as having taken the bow from Cupid, who endeavours to recover it. The pose of the larger figure is extremely graceful, the flesh tints are of great purity, and the accessories are carefully worked out.

SOUTH ROOM.

No. 335. 'A Salmon Weir on the Lyn—North Devon,' J. MIDDLETON. The execution and manner of the work are skilful and agreeable, and it looks as if put together from a veritable

locality. The colour, however, is somewhat foxy, and the light on the bank of the river is too sudden.

No. 337. 'Flower Girls,' J. H. MANN. A group of two children making nosegays; one is an infant, which is drawn and characterized with much truth.

No. 345. 'The Willing Captive,' T. H. ILLIDGE. The captive is a lady, who is led off unresistingly by Cupid, mangre the remonstrance of a sister, who expresses a dissent. The figures appear to be well drawn—the picture is too high for close examination.

No. 349. 'On Wimbledon Common,' E. C. WILLIAMS. A small picture, composed of material of an ordinary kind, but rendered valuable and effective by a stormy aspect, which is admirably managed.

No. 351. 'An Interior,' J. STEPHANOFF. The subject is a scullery or back kitchen, the appropriate furniture of which is made out with a neat but slight touch.

No. 362. 'Glen Tilt,' W. SCROPE. In this view the Tilt flows down the centre of the composition, the hills rising on each side. It is powerfully rendered, and with great freedom of touch.

No. 369. 'Blanche,' F. STONE. A girl, seated, dressing her hair. A very agreeable study; there is much sweetness in the features.

No. 370. 'Original Design for a Large Picture of Moses viewing the Promised Land from Mount Nebo,' J. MARTIN, K.L. The subject is from the 24th chapter of Deuteronomy, and the localities presented in the view, "are all locally correct, according to our existing knowledge of the country." If we are to believe from this that the face of the country is as here represented, it is a prospect of much grandeur. The distance lies in the sunlight, forced by the deep shade of the nearest rocks. Moses is reclining; we humbly submit that he should have been standing.

No. 377. 'Enamel of the Magdalen,' W. ESSEX. A production of rare quality—the best characteristics of the picture are successfully imitated.

No. 391. 'Going out to Ride,' T. M. JOY. An equestrian party about to quit the door of a country mansion; the figures appear to be portraits; they are well drawn and skilfully grouped.

No. 400. 'Floating up Wrecks with the Tide—Scene on the Lune, below Lancaster,' J. W. OAKES. In this view the spectator looks directly up the river; portions of the picture, as the sky, the distance, and the right bank, possess much sweetness of colour, and are made out with great firmness of execution.

No. 403. 'La Petite Dieppoise,' A. SOLOMON. is highly effective, and very substantially executed.

No. 417. 'Saw Mill—near Kingston, Canada West,' GILLING HALLEWELL. An extremely simple subject, but from the breadth of the masses, and the clearness of the oppositions, rendered in some degree attractive.

No. 422. 'View on the Mondego, near Torres, Portugal, with a Detachment of the 7th Fusiliers crossing,' CAPT. J. D. KING. A passage of extremely romantic scenery; the nearer parts painted with solidity, and telling against a light and airy distance.

No. 436. 'The First Portrait,' H. C. SELOUS. A version of the Greek story about tracing the outline of the shadow on the wall. Here a shepherd and a nymph are seated under a tree, on the trunk of which the youth traces the outline of his companion's head. The picture is distinguished by good drawing and colour, but considering its source, is not sufficiently Rhodian.

No. 448. 'History,' J. SANT. This is a half-length sybil-like figure, with an open volume before her, which she holds with her left hand; the right arm being so disposed as to carry on the line of the book and the left arm, which gives somewhat of an artificial appearance to the composition; the more so that both arms are equally lighted. The head is painted in reflected light, an admirable study; and the rest of the picture displays great power of invention and facility of disposition and execution.

No. 454. 'On the Medway—Sheerness in the Distance,' C. BENTLEY. The near and principal object is a boat, beyond which are seen the hulks and ships in ordinary, that always form the interesting points of a view near Sheerness.

The water is full of movement, and is painted with truth and spirit. The view could not be mistaken.

No. 460. 'Scene below Pont-Aberglaslyn,' J. C. BENTLEY. This is the best picture we have seen exhibited under this name; the relations of light and shade are more perfect, but there is an undue preponderance of cold colour.

No. 461. 'The Ballad Singer—Scene, an Irish Village, with its Convent, its Castle, and its Hovels,' R. ROTHWELL, R.H.A. A small full-length of a girl and her little brother; there is much skilful handling and good colour in the principal head, but we think that such an unbecoming distortion of lip would scarcely assist any vocal strain.

No. 467. 'On the Beach, Hastings,' E. T. PARRIS. A small production, different from everything we have been accustomed to see exhibited under this name, being simply a view extending under the cliffs, with a group of boats and figures in the foreground. It is characteristic, and like that part of the coast.

No. 480. 'Pont y Pair, Bettws y Coed, North Wales,' G. STANFIELD. The bridge traverses the picture, and is viewed from the bed of the river; this, and all the near objective, are in shade, being made out with admirable depth and transparency by means of a touch remarkably firm. The picture seems to have been wrought out with a view to realise an aspect and feeling simple and real.

No. 485. 'A Village Church,' H. M. ANTHONY. Being almost entirely overgrown with ivy, it is an extremely tempting object for a picture; it is painted in the substantial manner of the artist, and apparently with great care. The sky is clouded, but the immediate foreground is presented under broad daylight.

No. 491. 'Sunset off the Isle of Arran,' J. DANBY. There is an independence and earnestness, which may be even called originality, about this picture. The heaving sea—deep and cold in the near breadth of the canvas, is distinguished by great truth; and the pencil of rays escaping beneath the cloud that lies across the sun's disk, is a momentary phenomenon which has been caught with much felicity.

No. 498. 'The Cartoon Gallery—Hampton Court,' J. D. WINGFIELD. The figures are spirited in execution, and brilliant and effective in colour; a more agreeable picture of this gallery could scarcely be produced.

No. 499. 'Fishing Lugger in a Fresh Breeze,' J. WILSON, Jun. She is standing in for the land under a menacing sky; it is a picture of much excellence, we think even that the artist is more successful as a marine than as a landscape painter.

No. 501. 'Vandyke at Saveltheim,' T. DEHAUSSY. This is the story of Vandyke, who was arrested at Saveltheim, on his way to Italy, by the charms of a girl, from whom he painted two altar-pieces. We see him here engaged in conversation with her; the head is very like the portraits of Vandyke, but the girl is somewhat too Flemish.

No. 511. 'A Party of Charlie's men on the look-out,' R. M'INNES. In this episode from the fortunes of the White Cockade, the principal figures are a youth and maiden, half-lengths, engaged apart in the interchange of vows of everlasting love. The background is a piece of wild Highland scenery, and the dispositions of the secondary figures sufficiently support the title; the figures are well drawn and firmly painted.

No. 516. 'Morning on the Flemish Coast,' J. WILSON. In the works of this veteran marine painter there is ever to be found some strikingly natural feature; in this picture there is a distant effect of sunshine that is managed with masterly power.

No. 522. 'The Water Lily,' REUBEN SAYERS. A Naiad, who holds the lily above her, and is looking up at it. The figure is nude, and it exhibits a great advance upon works already exhibited by the artist.

THE SCULPTURAL works are sixteen in number, of which some are in plaster, and two are in bronze. A 'Marble Statue of Eve,' by P. MAC DOWELL, R.A., is the admirable statue which was exhibited at the Royal Academy the season before last. It is smaller than the

plaster, but here, nevertheless, the purity and elegance of the conception are fully developed by the minute finish, of which marble is susceptible. The subject is, properly, the Temptation of Eve; the serpent has attached itself to the tree, by which she stands and—

"Pausing awhile to herself she mused."

The play of line on the right side of the figure is marked by a flowing grace, which is beyond description. Other works of much excellence are 'Elf of the Brook,' a sketch, F. M. MILLER. 'Recollections of Home,' J. KIRK. 'Winter, a Statuette in Bronze,' Mrs. THORNYCROFT, &c., &c.

We must, in conclusion, observe, that in a collection of upwards of 500 pictures, we seldom remember to have seen less of exalted subject-matter—less of the poetry of Art.

ON THE APPLICATIONS OF SCIENCE TO THE FINE AND USEFUL ARTS.

ON MR. HALE THOMSON'S NEW PROCESS FOR SILVERING
GLASS BY CHEMICAL AGENCY.

THERE is always something to be learnt from an unsuccessful experiment; indeed a philosopher of distinguished name has said that he advanced his knowledge of the truth, more rapidly by studying his own, and other men's failures, than by any of those more pleasing and satisfactory results which are obtained from investigations confirming any preconceived hypothesis.

Glauber said he made his numerous discoveries by examining all those things which other chemists threw away; and we believe, if the history of discovery could be examined through all its phases of progress, that it would be found that the true philosopher was indicated by the patience he displayed in working his way through errors. The man who loses heart when he encounters a few failures, should abandon science, since, its truths are not for him. To *work and wait* is a maxim of vast import, and it applies to every division of human progress. It would appear as if mankind were destined to learn their deficiencies, by being compelled to advance to the light of truth through realms of darkness and ignorance, stumbling over the obstacles which lie around their paths.

Much, however, it must be confessed, of this system of advancing by building ourselves stepping-stones with the blunders over which we have fallen, is to be referred to the very empirical manner in which most men set about their work of investigation. Owing to the errors of our educational system, there is but little of the *science of method* to be detected in our intellectual progress. Most men work in a very random and uncertain manner; trying this and that without having first learnt all that has been already done in relation to the subject they have in hand, or asked themselves why a certain effect should be expected to result from a combination of certain causes, of which they have no clear conception, or of which they have no defined idea of the *modus operandi*.

It is to be hoped and expected, that with the improvements which have been, and which will be, introduced into our system of University Education, and which are slowly finding their way into our scholastic system generally, the law of progress will be more regular than it has hitherto been, and that the deviations from the strict line of induction will be less numerous, and fall within narrower limits.

With these ideas we echo the words of Longfellow—

"Let us then be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labour and to wait."

In the *Art-Journal* for 1848, page 325, will be found an article on "*Drayton's Patent Process of Silvering Glass*," of which, at that time, we entertained the most favourable opinion. Many of the results obtained by Drayton were exceedingly beautiful; the brilliancy of many of his reflecting surfaces could not be excelled. The process

appeared to be in most respects certain; its economy was calculable, and its advantages many. Yet, as a practical application of science, it commercially failed, through a rather curious, and, in many respects, an interesting cause. To those who may not be familiar with the process to which we allude, or who may not be enabled conveniently to refer to the former paper, it is necessary that we should give a brief description of the operation.

A solution of nitrate of silver, rendered neutral by the addition of a little ammonia, was floated over a plate of glass; or a vessel intended to be silvered, was filled with this fluid; some spirits of wine was mixed with it, and then a small quantity of the oils of cloves and cassia added. By a complicated action, partly physical and partly chemical, metallic silver was separated from the salt in solution, and precipitated over the entire surface of the glass. The metallic film being of sufficient thickness, the solution was poured off, the coating well washed, dried, and protected from abrasion or the action of the atmosphere, by a thick varnish or paint laid upon the back.

It was curious, after having placed in a glass a transparent solution, to observe images through it; and to see those gradually become less and less distinct; and eventually, for a reflecting surface to shut out those images, and to be presented with a faithful one of our own features instead.

Barometer-makers, looking-glass manufacturers, and, indeed, all who have to handle mercury in large quantities, are subject to diseases of a very distressing character. With the diseases of workmen we have dealt in a recent number, (*Art-Journal*, No. 151), but our remarks did not then include the diseases produced by the use of mercury in the Arts and Manufactures.

By the process of electro-plating we have nearly abandoned the injurious operations of gilding with the amalgam of gold, and when Drayton's process was published to the world, we hoped that the use of the amalgam of mercury and tin-foil, for the purpose of silvering mirrors, (as it is not very correctly termed,) would also be discontinued. Up to the present period, however, these hopes have not been realised, owing principally to a defect in the silvering produced by precipitation.*

It was discovered after the silver had been precipitated by Mr. Drayton's process, that, although it might have been quite free from any imperfection at first, there gradually appeared small specks in the silver, which became little centres of chemical action, the silver tarnishing, and circular spots extending from those points; so that the mirror, either for use or ornament, was ruined. The cause of this may be traced to the compound character of the solutions employed. Nitrate of silver, ammonia, spirits of wine, oil of cloves, oil of cassia, and water, form a somewhat incompatible, and certainly a very unchemical mixture. Those hydro-carbon compounds, the essential oils, were the chief reducing agents; and, as the silver fell, it carried down with it a portion of the organic matter of these oils, and this, however small, became the starting point of those stains which destroyed the reflecting surface.

When the article was written to which we have already referred, in 1848, a number of experiments were made, as to the action of several other agents which were known to have a reducing power on many metallic salts. Mr. Stenhouse, then of Glasgow, but who is now about to occupy the chemical chair at the College of Civil Engineers, at Putney, also published a paper in the *Memoirs of the Chemical Society*, in which he gave a list of a great many articles which had the property of precipitating

* In the last number of this Journal, Mr. Langston Scott has denied the injurious influences which I believed were found to affect the men employed in white zinc works. I have seen the certificate signed by all Mr. Scott's workmen, to the effect that they enjoy perfect health in his manufactory, which is most satisfactory. At the same time, we must not forget that this is due, in Mr. Scott's works, to the care which is taken to prevent the escape of the oxide of zinc during the process of sublimation. Where the manufacture is carried on with less care, I should still be disposed to believe that injurious effects may arise.—R. H.

silver from its solution. Gum-arabic, starch, salicine, gum-guaiacum, saccharic acid and Aldehyde were there named, as were also the essential oils of Pimento, turpentine, laurel,—and the peculiar property of grape-sugar was particularly named. Upon this last substance Mr. Stenhouse had instituted a great number of experiments, which were clearly the first indications of its use as now included in the patent process of Mr. Thomson, of which we shall presently have to speak.

Aldehyde, as exhibiting the property of precipitating the metals, gold and silver, in the most remarkable manner, deserves some further attention than we gave it in the former article. This preparation may be regarded as an oxidised alcohol. It may be directly prepared from spirits of wine by the action of nitric acid; it is procured in considerable quantity by the destructive distillation of wood; but to obtain the Aldehyde pure, it is necessary to submit the pyroxic spirit, or wood naphtha, to a process of rectification. The following is, however, by far the easiest process for obtaining this compound. Two pints of spirits of wine are mixed with three pounds of bichromate of potash, three of oil of vitriol, and six of water, the two last being previously mixed and allowed to cool. These are to be placed in a capacious glass retort, and distilled at a very gentle heat, the condenser being kept cold by ice or a freezing mixture.

Aldehyde, thus prepared, is a colourless fluid, with a peculiar suffocating odour. Whenever it comes in contact with oxidising agents it is changed into acetic acid, passing, however, through the stage of *Aldehydic acid*; it is during these changes that its power of precipitating the metals is displayed.

If into a solution of ammoniacal nitrate of silver in a glass, some Aldehyde is added, it slowly occasions the precipitation of the metallic silver in a very brilliant film, and if a very gentle heat is applied, the process is greatly quickened. By the action of Aldehyde upon the oxide of silver, an *Aldehydate of silver*—a soluble salt—may be formed; if to this is added a solution of potash, a film of oxide of silver is produced, which, if gently warmed, is very readily converted into metallic silver of great brilliancy. The cost of the Aldehyde appears to be the only reason for its not being employed as the precipitating agent. It would, however, in many cases, where the expense was not an object, appear to offer advantages superior to nearly all other preparations, particularly as the silver which it throws down is singularly white and lustrous.

An alkaline solution of gun-cotton possesses the same property. This is not expensive, but some niceties of manipulation which are required in the preparation of the solution, and some danger attending the preparation of the gun-cotton in the first instance, has prevented its being employed.

Grape Sugar is, however, the article which Mr. Hale Thomson employs in his patent process. The distinctions between grape and cane sugar not being commonly known, it will not be uninteresting to point out briefly the chemical differences.

Cane Sugar is familiarly known as the produce of the sugar-cane, the beet-root, and the maple; its chemical composition in its crystalline state being:—

Carbon	12
Hydrogen	9
Oxygen	9
Water	2

Grape Sugar is widely diffused through the vegetable kingdom; the crystallised saccharine matter in raisins and figs being the most familiar examples of this variety. It differs from cane sugar in its composition as follows:—

Carbon	12
Hydrogen	11
Oxygen	11
Water	3

This is sometimes called *Glucose*, and is often prepared from raisins or honey, by digestion with strong cold alcohol, to remove the uncrystallisable sugar, and then expressing the residue, dissolving it in water, and neutralising it by chalk. After this, it is clarified by albumen, and evaporated to the point of crystallisation.

Braconot, some years since, pointed out the very remarkable fact that saw-dust and linen could be converted into grape sugar; and that from a pound of these substances more than a pound of sugar could be produced. The process is as follows:—

Wood, or linen, or paper, are left to imbibe their own weight of oil of vitriol; eventually the whole is converted into a viscid mass; care must be taken that it does not become too hot. This mass being diluted with water is boiled for some hours, the liquor is filtered, the acid removed by chalk, and the sugar crystallised out after evaporation.

One hundred pounds of saw-dust will yield, by this treatment, one hundred and fifteen pounds of sugar; the same quantity of starch may be converted, by a similar operation, into one hundred and six pounds of saccharine matter. These substances only differ chemically from each other by an addition of a small quantity of hydrogen and oxygen, the elements of water to the latter. The quantity of carbon remains through all the same, but the proportion of the two gaseous elements are increased by the process described.

This agent, which, from its remarkable properties, we have been somewhat careful in describing, is the substance employed by Mr. Hale Thomson in silvering glass under his patent, which differs from Drayton's process only in this substitution of sugar for essential oils. The saccharine matter is mixed with the argentiferous solution in the article to be silvered, and the deposit is effected over every part by the operation of that power which occasions the condensation of all bodies, in the fluid or gaseous state, or such as are passing from those conditions into the solid form upon material surfaces.

Mr. Drayton was in the habit of employing the Bohemian or German glass for his process, and of protecting it from atmospheric influences by an opaque varnish, by which a certain amount of dulness was communicated to the reflecting surface. We are not at all prepared to say that we have not seen glass silvered by Mr. Drayton, which was quite equal to any of the specimens which we have examined of Mr. Hale Thomson's, at Mr. Mellish's establishment, in Regent-street. Experience has, however, proved that the process by grape sugar is free from the objection of the essential oils, and the silver precipitating free of organic matter is not liable to those tarnishing spots which we have already described. There is a peculiarity in the manufacture of the glass employed by the present patentee, which merits particular description, from its novelty and ingenuity.

All the articles are made with hollow sides; goblets, vases, &c., have all double sides, and every other article in glass which is silvered is made hollow. By this means the solution is poured in between the two walls of glass, and precipitated on both sides, so that we have a mirror surface produced both within and without the goblets or vases. This enables the manufacturer to improve the appearance of his article. As the inner part of a goblet is made of brilliant yellow glass, the tint varying as iron, or silver, or charcoal is employed, this, when silvered, looks as if it were gilded, and we have the effect of a silver cup gilt within. The colours employed in the manufacture of the glass, which we understand is from the glasshouse of Messrs. Powell and Co., are of the most beautiful description; with the gold ruby we have been particularly struck. A very ingenious optical deception adds much to the beauty of many of the specimens. Before the two parts of the glass are combined, which is a secondary process, one of them, and often both, are engraved upon what will be their enclosed and silvered sides. When these are brought together and united, which is not so difficult a process as it at first appears to be, and the interior is silvered, those engraved parts, reflecting the light from different angles to the eye, assume the appearance of embossed surfaces, the relief in many instances being very remarkable. The touch, however, proves that the exterior is a perfectly smooth surface.

Professor Donaldson has proposed to use this material for the purposes of house decoration, and particularly as a gorgeous substance for

shop fronts. It would produce, if judiciously applied, many very striking effects, and as the Professor truly says, the tones of colour are so curiously new in many of their combinations, that we know of no other agency by which our chromatic scale may be increased. In every example—the silvering process being completed—the solution is poured out, the interior well washed from all saccharine matter, and then thoroughly dried; the interior is then hermetically sealed, and thus preserved from tarnishing under any of those atmospheric influences which prevail in even densely crowded and manufacturing cities. This process would appear to be as near an approach to perfection as can be expected, and we regard it as in every respect a vast improvement upon that of Mr. Drayton—although to him we must ascribe the merit of an inventor. Much has been said of the silvered globes—we are not disposed to consider these as the best illustrations of the process. Undoubtedly, many of them have very brilliant reflecting surfaces, but the effect of a reflecting sphere is never pleasing, and the distortion of the reflected images has often a very disagreeable effect. In the vases, and the numerous articles of utility, made in a great variety of colours, we have certainly examples of great improvement in our glass manufacture; and superadded to this, the new tones of colour produced by the two reflections, first from the glass surface, and then from the silver itself.

Much difficulty may stand in the way of producing elegant forms in this double glass—but this, in some examples, is to a great extent overcome—and we may fairly infer from what has been already done, that every month will bring out better results, and lead us nearer to that symmetry of design which may add to the charm of colour in these productions. We have not yet seen any silvered plane surfaces. We understand such are in the process of manufacture; and we hope, on the score of humanity, superadded to the increased brilliancy of reflection, to see this process soon applied to the manufacture of looking-glasses. The patentees contemplate, we understand, the manufacture of reflectors for astronomical purposes;—the double reflection would we fear be fatal to this; for lighthouse reflectors it might answer admirably.

ROBERT HUNT.

THE VERNON GALLERY.

THE MEADOW.

Sir A. W. Callcott, R.A., Painter. R. Brandard, Engraver.
Size of the Picture, 1 ft. 1 in. by 6 in.

THIS is a beautiful little cabinet picture, painted with that Cuypp-like feeling and effect in which Callcott sometimes indulged.

The "meadow" stands on the confines of a river, on the opposite bank of which we catch, through the golden haze, the dim outlines of a town, whose church-towers, on one side, are lighted up with the rays of the morning sun. To the left of the picture, in order to carry the eye onward, a cart is descending over the uneven ground; this object is likewise partially obscured by the rising mist. In the foreground a group of cattle are herded together, some waking up from their night's repose, others yet dozing through the early day, but all in perfect tranquillity. Around them, on the high grass and the green herbage, the fresh dew is glittering as if pearls had been scattered over their surfaces, while the pool of water beside which the cattle are lying has just caught the first beams of the sunlight. The sky is arranged with the skill of a master; the clouds, in gentle motion, are placed where they serve the purpose of filling in a considerable space, and thus give an interest to a portion of the picture which otherwise would appear flat and monotonous; and they are beautifully luminous. The whole work may be described as a gem, small indeed, but of the highest and purest quality, and wrought with exquisite finish.

Callcott painted several pictures of this class of Art, which are greatly esteemed by connoisseurs; Lady Dover has in her possession three or four, remarkable for the elegance of their composition, and their fidelity to Nature. The artist has frequently been complimented by the critic as the modern Claude: he might, with equal justice, have been called the modern Cuypp.



SIR A. W. CALLENDER, R.A. PAINTER

THE MEADOW

FROM THE PICTURE IN THE VANDER BILT COLLECTION

SIZE OF THE PICTURE
1 FT. 1 IN. BY 6 FT. 6 IN.

LONDON: CALLENDER & CO. 10, BOND STREET, 1881.

THE GREAT MASTERS OF ART.

NO. III.—ANTHONY WATTEAU.



Watteau

Watteau

Watteau

The fashionable world at these periods must have been a very different race from that of the present time; or, at all events, a pic-nic or a *fête champêtre* towards the end of the seventeenth century, and at the beginning of the last, was a widely different affair from what now comes under either denomination, while it may reasonably be doubted whether we have done wisely to leave these *al fresco* recreations to be enjoyed chiefly by the honest yet humble groups who throng the slopes of Greenwich and the walks of Hampton Court. The most magnificent saloon is a poor exchange for the variegated hues of nature, and the perfumes of Arabia inhaled through the atmosphere of a crowded ball-room are never half so sweet as the pure and delicious fragrance of a summer's evening, which the south wind brings from field and flower, welcomed as alike grateful and invigorating. If we have become wiser than our fathers in most things, there are some in which we should have done well to follow their example.

Watteau was born at Valenciennes in 1684: his father was a man in very humble circumstances, a tiler, carrying on his business in that city. At the commencement of the eighteenth century, the



French monarch, Louis XIV., was an old man, his armies had been defeated by Marlborough and Eugene, his great statesmen and best generals were dead, his treasury was exhausted, and he himself broken in health and subdued in spirit. France, or rather Paris, which is France, shared the gloom of her sovereign, had become tired of war and heavy taxation, and seemed only to wait for the death of the monarch to start upon a new career of pleasure and dissipation. But the patience of the Parisians could not hold out till the anticipated event took place; they could not exist long without their fêtes and concerts, and especially without their opera,

but the opera required redcorating. About this time there went from Valenciennes to Paris a decorator who took with him a young assistant, Antoine Watteau, whose ambition it was to emulate his master in the art of painting fairies and goddesses in halls and staircases, and stage scenery. For some time he was thus occupied in a subordinate capacity, but his master quitting Paris after a comparatively short residence there, Watteau was compelled to seek out another employer; he found one in the house of a M. Mé-tayer, a picture manufacturer, an artistic pirate, who had gathered into his atelier a dozen young professional slaves whom he employed to copy pictures for merchandise—monks, virgins, infants, flowers, landscape,—all the angels of

Paradise, and all the saints of legend. The school was a corrupt one, but it was not without advantage to Watteau more for the diversity

THERE are some, probably, who may object to our classing Antoine Watteau among historical painters, yet we would unhesitatingly place him in this category, for his pictures, though not illustrative of great national events nor of classic fictions, are records of the national manners of a particular period, so that there is much truth in the observation made by a French critic with respect to him, "that he wrote the memoirs of a certain age upon the folding-doors of saloons, on tents and marquees, on the panels of mansions and carriages, as well as on the numerous canvasses which, during his short career, were sent forth from his easel."

In each and all of these we are taken back to the days when the gardens and terraces of Versailles were filled with their gayest flowers,—the dames and cavaliers of the times of Louis XIV.,—or are reminded of our own country when the heartless but luxurious Charles II. kept his revels on the banks of the Thames, and under the shadows of the thick hedgerows of Whitehall and the lofty trees in the park of St. James.



A GARDEN PARTY.

of subject he was at first obliged to paint, which enlarged his practice, than for any great pecuniary gain it brought him; for though he soon showed himself the most skilful workman in the factory, he received no more than three *livres* a week, about five shillings of our money. The head of the establishment, who appears to have had sufficient discrimination to employ the talents of his young assistant to the best use, put him to paint

pictures for churches, and at length charged him with copying pictures of St. Nicholas, extensively; this saint being in especial demand at that period; so that Watteau was manufacturing St. Nicholases all the day long and every day, till, wearied with his occupation, he threw his brush into the vessel of holy water and took to flight, leaving Mécayer and his factory of saints to provide for themselves as well as they were able.

But Louis was now dead, and, when the country had discarded its garb of mourning, the opera reopened in all its glory, and Watteau had been engaged in embellishing it; his long-desired wishes were at last accomplished. He had well qualified himself for this work by his studies since he quitted the house of Mécayer. Claude Gillot, an artist of some ability, having perceived his peculiar talent, took him into his employ and permitted him



A VENETIAN FETE.

to assist in his own works, which consisted of landscapes, wherein grotesque figures, fauns, satyrs, and such like, are introduced; thus confirming the pupil in the style which seemed most natural to him. But the scholar soon surpassed the master, and unfortunately their dispositions were much alike; and inasmuch as it has been observed that nothing is less favourable to the sympathy of humour than that which conforms to

it, the two artists quarrelled, and were at length as well pleased to part as they had formerly been to meet together.

Watteau now entered upon the labours of his profession as his own master, exchanging the yards of canvas which adorned the opera stage and the broad panels of the aristocratic mansion, for some three or four feet of the former in his own quiet atelier; but he brought to his new occupation the

spirit and the resources that had carried him so successfully through his previous duties; the genius of theatrical decoration still hovered over him, infusing itself into all his future pictures. The age in which he lived was one of most fanciful, almost masqueradish, costumes; an age of powder, and patches, and spangles; of vermilion on the cheeks and vermilion on the heels; of long-pointed waists, full robes, and lofty head-dresses; and the

painter made a free use of the fashions which he placed on his figures, frequently beyond their actual existence, so that his pictures must not be regarded as indicating the exact costume of the period, though approaching very closely to it. These gay, glittering personages are dancing on the green turf, or listening to music under broad trees and beside mimic cascades, whose waters the fountains throw up in sparkles over drooping branches, lulling to sleep the naiads who live below; or are conversing listlessly as they walk through green alleys and wide gravelly walks, where statues of white marble stand silent watchers of the festive scene. He grouped his figures with exceeding taste, gave them the most graceful and living movements, and dressed them in the richest and brightest colours, united in perfect harmony. Life, as he painted it, knew neither sadness nor disappointment; it was one eternal round of pleasure,—a *bal masqué*,—under green arbours, beneath everlasting sunshine; dulness overshadowed not its pastimes, and age stood aloof from his revels.

Watteau's style of colouring was much improved by his studying the works of Rubens in the gallery of the Luxembourg, in Paris; this is, perhaps, more clearly perceptible in the few pictures he painted of troops on the march and halts of cavalry, than in the subjects we have more especially noticed, notwithstanding the brilliancy of the latter.

Walpole, than whom none was better able to criticise the works of such a painter, says of him:—"The genius of Watteau resembled that of his countryman, D'Urfé; the one drew and the other wrote, of imaginary nymphs and swains, and described a kind of impossible pastoral or rural life, led by those opposites of rural simplicity, people of fashion and rank. Watteau's shepherdesses, nay, his very sheep, are coquet, yet he avoided the glare and *clinquant* of his countrymen; and though he fell short of the dignified grace of the Italians, there is an easy air in his figures, and that more familiar species of the graceful which we call genteel. His nymphs are as much below the forbidding majesty of goddesses as they are above the hoyden awkwardness of country-girls. In his halts and marches of armies, the careless slouch of his soldiers still retains the air of a nation that aspires to be agreeable as well as victorious."

Watteau, like most other painters, meditated a journey to Italy. Before his departure, however, he had hung two of his pictures in one of the rooms of the Louvre, which served as a passage for the academicians. De la Fosse, the eminent French artist, happening to pass that way, was arrested by a sight of the pictures, and inquiring who was their author, he perceived Watteau standing by in great anxiety, and entering into conversation with him, learned his desire to travel. "Ah, my friend," said De la Fosse, "what should you go to Italy for? you already know more than we; it is not the road over the Alps you ought to take, but the road into the Academy." Encouraged and surprised, Watteau abandoned his project for the time, remained in Paris, and was received into the Academy under the new title of "*Peintre des Fêtes galantes*." He was also appointed painter to the king under the same appellation.

The natural disposition of this artist was restless and irritable; he was timid and extremely reserved to strangers; misanthropic, discontented with himself and others; but very frequently exhibited great kindness of disposition and benevolence of heart. His infirmities of character were, it is presumed, aggravated by a highly sensitive temperament and by a delicate constitution, arising from pulmonary disease. Tormented by disquietude, and still desirous of visiting foreign countries, Watteau came to England in 1718. "The worst place," one of his biographers remarks, "to which a person so afflicted could go." Here, however, he stayed a whole year, during which time he only painted two pictures, both of them for Dr. Meade, the eminent physician, whom Walpole says he came to consult. He returned to France with his health still more impaired, and his temper even more gloomy; the latter increasing in moroseness as he found his end approaching. His last work was a satire on the medical profession: a scene from Moliere's comedy of "*Le Malade Imaginaire*," which concludes by the interment of the sick man in presence of the faculty ranged about the grave in formal costume. When the picture was completed the pencil fell from his hand; he died soon afterwards, in the year 1721, at the age of thirty-seven.

The works of Watteau are seldom offered for sale, and are much esteemed, though his style is thought to have had a prejudicial effect on the French school. His two best pupils were Lancret and Pater.

No. IV.—CORNELIUS HUYSMAN.

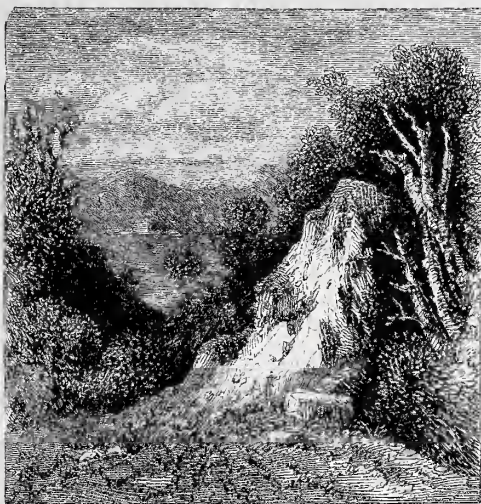


CORNELIUS HUYSMAN, or, as he is sometimes called in England, Houseman,—generally known by the name of Huysman of Malines, from his residence in that city, and to distinguish him from another painter, James Huysman—was born at Antwerp in 1648; the most brilliant period of landscape painting by the old masters,—the epoch of Claude and the two Poussins, of Ruysdael and Wynants. His father was an architect, who had destined him for his own profession; but having lost both his parents while yet a child, the education of the young orphan was entrusted to an uncle,

and the most sparkling rivulets; for the master excelled in his delineation of such objects especially. There is no doubt the latter found these studies of great use to himself, but they equally profited the pupil, by laying the foundation of those beautiful compositions and elegant natural forms which he afterwards introduced into his own works. It was not very long before the reputation of Huysman became even greater than that of his preceptor, whom he quitted, after a residence of some time in his studio, and established himself at Malines, where he continued till his death.

With the exception of the country round about Liège, and the hilly districts of Namur, Belgium is a country without any striking features, and, to a great extent, very monotonous; it possesses much that is pleasing to a lover of the simple scenes of nature, but little that would call forth the feeling which a grand landscape invariably produces. A Belgian artist sketching in the vicinity of Antwerp or of Malines, may, without doubt, return to his study with some pleasing bits of natural scenery; he may be able to invest cottages and rustic bridges with a certain degree of interest, may render picturesque the knarled trunk of some old tree hanging over a pond of stagnant water; but he would find it extremely difficult to develop the majesty of nature, as it is presented in "dim old woods," with their vast shadows, in the movement and disruptions of the soil, in upheaved rocks, and in dark and deep ravines, without coming in contact with such. And yet, contrary to what might reasonably be expected, Huysman, living in the midst of a flat ungenial country, composed such pictures as we have just described; they are what the French would call *d'une grande nature*.

The most striking effect produced by the landscapes of Huysman is the feeling of grandeur they impose on the spectator; contrary to the Dutch artists, although they are such near neighbours, the Belgian painter requires not to see Italy to gain a style, or at least a kind of inspiration which will serve in its stead. His trees shoot upwards to the sky, and stretch their broad limbs across the canvas, as if they would break through the slender frame-work that surrounds them. There is this difference, however, between them and the Italian painters, or, at least, between them and Claude, that the heavens occupy but a small place in the compositions of the former. The white fleecy



who placed him in the school of Gaspar de Wit, a landscape-painter. After a short residence with this artist, he had an opportunity of seeing some of the pictures of James Van Artois, at that time in the meridian of his fame, and was so charmed with their beauty, that he immediately set out for Brussels, where Van Artois lived, and presented himself before him. Van Artois was a man of pleasing and gentle manners; he received the youth with kindness, took him into his house, and, ascertaining his aptitude for sketching from nature, set him to make drawings of the finest trees he

clouds, the "bits" of blue sky, are sparingly introduced, especially in the landscapes of Huysman, and then only to serve the purpose of relieving or detaching the masses of foliage from each other. The various atmospheric effects which distinguish the different hours of the day are little cared for by this painter. On the contrary, he leads us into shaded spots, where it would be almost impossible to determine the hour; but we know the sun is shining somewhere, for we see it here and there on tufts of grass, and on the large wild plants that fill a conspicuous place in the foreground; he carries us with him into thickets, and we walk over huge trunks of trees felled by the woodman's axe, and so onwards to some sandy hillock, broken into furrows by the rain and tempest, and perhaps lighted up by a single gleam of sunshine: an inch or two of distance closes in the scene.

One of the characteristics of this painter's works—one, perhaps, which distinguishes him from most of the old landscape-painters,—is, that beneath his noble trees, which seem to stand only to offer their shades to gods and goddesses, he introduces only the most common-place figures, herdsmen leading

their cattle to drink from THE RIVULET, or labourers, half-stripped, employed in lopping the oak just felled to the ground; so that the excellence and purity of his style is more manifest in his landscapes than in the figures which enliven them. The presence of these rude denizens of the field and forest gives to his pictures, notwithstanding his fine delineation of natural objects, a peculiarly rustic appearance. They resemble neither the smiling pastorals of Berghem, nor the sober grandeur of Ruysdael, nor the grace, somewhat rude indeed, which we meet with in the works of Both. At first sight, one expects to find among those majestic trees some ancient temple, or that the priests of heathen mythology are celebrating beneath their deep and ominous shadows the mystic rites of their wonder-working religion, or, at least, that the nymphs of another Arcadia had come down to bathe in the secluded streams; but we encounter no colonnades, nor classic porches, nor the fountain which invited to repose the fair train of Diana; only, we perchance, have a glimpse in the twilight of the roof of some cottage, the rendezvous of a gang of poachers, or of a family of weathers.

The figures of Huysman are drawn so naturally, are so well placed, and put in with so much ease and freedom, that the landscape-painters of his country frequently availed themselves of his pencil to people their solitary places. Van der Meulen, when once on a journey to Brussels, his native place, sought an introduction to Huysman, and entertained so high an opinion of him from what he saw at the interview, that Van der Meulen, who had been invited to Paris, and kept there by the offers of Colbert, the minister, and by the patronage and pensions of Louis XIV., wished to present him to the French monarch. A sight of the landscapes of Huysman induced the belief that such an artist would be greatly appreciated by the court of Versailles, and that some of the fine trees which were sketched in the forest of Soignies would be of infinite service on the canvasses of Van der Meulen, who painted only encampments, sieges, and the pompous cavalcades of Louis XIV., including the carriages which conducted Madame Montespan to the seat of war as to a fête. But the artist, whose delight was to roam through the beauties of nature, and to woo her in her most quiet and secluded spots,



THE RIVULET.

could not be prevailed upon to quit Malines; he pleaded as his excuse that he was ignorant of the French language, and loved no other than that of his own country. However, at the solicitation of Van der Meulen, he painted for him, with wonderful freedom of pencil and powerful colouring, topographical views of Luxembourg and of Dinants, and the environs of these two strongly-fortified places. Taken from an elevated point, these views are most clearly developed, but the correctness of the representation is nothing in comparison with their charming artistic treatment. The pictures have long hung in the Louvre for the admiration of all; and it is difficult to suppose they have not proceeded from the same hand, so well do the troops of Van der Meulen harmonise with the landscapes of Huysman, the former having put in the figures.

It would be unjust to form an estimate of the genius of this artist by what we now see of his pictures, so dark have the majority of them become from the unfortunate habit he had of painting them on canvas primed with a sort of red; the consequence of which is they have a deep reddish-brown

appearance. Still enough may be discerned to show that he was worthy of being called a "master" of his Art; and when we do by accident light upon a work in tolerably good preservation, a high value attaches to it. His treatment of light and shade resembles that of Rembrandt, his touch is vigorous and broad, yet not deficient in delicacy; and his compositions, though grand in conception, are still true to nature. He lived to a good old age in Malines, the place of his adoption, dying in 1727, after an active and well-spent life, extending to nearly eighty years. Lebrun, the celebrated amateur, says that he was one of the Flemish landscape-painters who threw most spirit and power into their works.

The gallery of the Louvre, in Paris, contains several pictures by this artist; in the gallery of Munich is "A Sea-Port;" the museum of Brussels also contains a fine landscape enriched with several figures; the museum and churches of Madrid have likewise many of his compositions. The other public galleries and edifices of Europe exhibit none of his works, but they are frequently found in private collections in Holland and Belgium.

It may not be uninteresting to know what the pictures of Huysman have realised at different periods. In 1745, two landscapes in handsome carved wood frames, belonging to the Chevalier Larroque, of Paris, were sold in that city for about 60 livres the pair; and two others from the cabinet of M. de Mesnard, fetched, about the same time, 80 livres the pair. Their value seemed to rise after this, for at the sale of M. de Calonne's gallery in Paris, in 1788, a rather small landscape with buildings, figures, and animals, was disposed of for 2442 francs. Half a century afterwards, when the error into which the painter had fallen, of painting on canvas improperly primed, became to be ascertained, and his pictures had consequently lost their rich tone, they again fell in the estimation of amateurs, for we find that a large landscape, magnificently composed, was sold in 1845, in Paris, for 150 francs, the pendant to it realising 180 francs. Subsequent sales of his pictures are recorded, but without evidencing any increase in their pecuniary value, while we know little of them in England from their extreme rarity.

A DICTIONARY OF TERMS IN ART.

GRACE. One of the attributes of beauty in animated beings, resulting from the manner of action and repose proper to each in individuals of healthy formation. Grace belongs especially to the human form, the movements of which are infinitely more varied and more delicate than those of any other animal; still we can easily recognise in the horse, stag, and other animals, a movement or carriage closely allied to grace. Every individual of good form, in whom no accident or bad habit has distorted its movements, possesses a natural grace; it proceeds not, as asserted by some writers, from a perfect union of the sentiments of the soul with the action of the body; it is the result of an *ensemble* of the motions, and resides in the transient or continued attributes, independently of the emotions.

GRADATION (SUBORDINATION). The separation of the parts of a whole from one another; namely, the height from the depth, the strong from the weak, the heavy from the light, the near from the distant, and the simple from the elaborate. If contrast be not arrived at in a work of Art, the artist, in order to acquire a just Gradation, needs a wise economy of the means under his command; but this cannot be learned, it depends upon the taste and right feeling of the artist, yet the impression a work of Art makes rests wholly upon a just Gradation or Subordination of its parts, for the want of which the most beautiful and tasteful execution cannot compensate, and without which the work becomes monotonous. We will take as an example of Gradation, the arrangement of rooms in a palace. We enter a simple vestibule, and pass thence to the ornamented ante-chamber; next we see the beautiful reception-rooms, and beyond these we find splendidly-decorated apartments. Without this Gradation no growing impression would be made upon our feelings. In Architecture, Gradation goes hand in hand with the rules for Proportion and Perspective; in Painting, Gradation of Colour and Light is needed to express depth and relief, to define distances, and to show the state of the atmosphere.

GRAPHITE, PLUMBAGO, BLACK LEAD. Carbon, in a nearly pure form. It is well known under the title of Black Lead, although there is not a particle of lead in its composition; it is extensively employed in making the so-called Black Lead Pencils.

GRAY is compounded of black and white in various proportions, or of the three primary colours, red, blue, and yellow; according to the predominance of either of these there are produced blue grays, purple grays, green grays; but when the red or yellow predominate, there are produced the various hues of brown.*

GREAVES. OCREA, (Lat). Part of the armour worn by the Ancients, consisting of a protection for the legs, made of bronze, brass, silver, or gold, lined with some soft material. They were fitted with great exactness to the legs, and fastened sometimes with straps, and an ancle ring, and richly ornamented and embossed. **GREAVES** † are worn by the modern Greeks, but made of soft materials, such as velvet, ornamented with gold, and secured to the legs by hooks and eyes.

GREGORY, ST., THE GREAT. The last pope who was canonised. The events of his remarkable life are well known, and his great popularity has caused them to be a prolific source of subjects for the painter. He usually wears the Tiara as pope, and bears the double CROSTIER; seated on a throne, holding in one hand, a Book, (his Homilies) and with his peculiar attribute, a dove, resting on his shoulder, or hovering over his head. The subjects most frequently represented in works of Art are—The Mass of St Gregory, The Supper of the

same, St. Gregory releasing the soul of the Emperor Trajan, The miracle of the Brandeum.

GREEN. A secondary colour, compounded of the primaries blue and yellow: if the blue predominates, the compound is a blue-green; if the yellow predominates, it is a yellow-green, or a *warm green*. **GREEN**, in Blazonry, *Sinople*, signified love, joy, and abundance. Among the Greeks Green symbolised Victory, and among the Moors it had the same signification: it also designated hope, joy, youth, and spring, (the youth of the year,) which gives the hope of harvest.*

GREEN PIGMENTS are derived chiefly from the mineral world, and owe their colour to the presence of copper. Among the most valuable to the painter are Malachite or Mountain Green, Terra Verde, Veronese Green, Native Carbonate of Copper, Cobalt Green, and Chrome Green. The only vegetable green is *Sap Green*, which is employed occasionally in water-colour painting. The Greens used by the ancients were *Appianum*, *Creta Viridis* (Veronese Green), *Theodotion*, *Chrysocolla* (Malachite), and Verdigris (Acetate of Copper).

GRIFFIN. GRYPHOS. A fabulous animal usually represented with the body and legs of a lion, with the head and wings of an eagle, signifying the union of strength with agility. The



figures of Griffins were frequently used as ornaments in works of Art, the earliest instance of which we have any record is the bronze Patera which the Samians ordered to be made about B.C. 640. The **GRIFFIN** is employed as an emblem of vigilance, and is met with in tombs and sepulchral lamps, in significance of the act of guarding the remains of the deceased. As an attribute, it signifies the destroying power of the gods.

GRINDING OF PIGMENTS. In oil-painting the pigments are generally ground in Poppy, or Nut oil, as they dry the best, and do not deaden the colours. If these oils be not in the purest state, bright and clear, or if they be rancid or rendered impure by mixture with other oils, they will turn yellow on the painting, deaden the colour, and dry with difficulty. A good oil ought to be so dry in five or six days, that the picture can be repainted.†

GRISAILLE. (Fr.) In Grey. A style of painting employed to represent solid bodies in relief, such as friezes, mouldings, ornaments of cornices, bas-reliefs, &c., by means of grey tints. The objects represented are supposed to be white; the shadows which they project, and the lights, from those most vividly reflected to the least, are properly depicted by the various gray tints produced by the mixture of white with black pigments, or sometimes by brown. Many painters make the *Frotté*, or first sketch of their pictures in a brown tint, to which the term *en grisaille* is sometimes misapplied.

GROUNDS, OR PRIMING. The substance with which the Canvas or Panel is covered to render them fit for Painting on. Grounds are either absorbent or non-absorbent. Absorbent Grounds are

* The emerald may be taken for the standard of this colour as used in Church ornament. In Latin it is called *viridis*, and sometimes *prasinus*.

Green signifies of itself, bountyfulness of God, and in moral virtues, mirth, youth, and gladness. The green field is the emblem of felicity and prosperity to perpetuity, and is the symbol of the resurrection.

† Formerly it was the custom for each master to prepare the pigments in his own studio, and the first occupation of the pupil consisted in washing and grinding them, by which much practical acquaintance with the qualities of pigments was acquired, the proper oils with which each should be ground, the composition and properties of varnishes, &c.; but since the time of the Caracci instruction has taken a higher direction, and the knowledge of this mechanical part of art has been neglected by the artist, who is content to obtain from the colourman all the *matériel* of his art ready for use. It cannot be denied that the painter is a loser by this practice. A mere glance at the list of pigments prepared for sale will serve to convince any intelligent mind that a very large proportion of them are merely "made to sell," and the tyro is confounded at the first step with the wealth of his colour-box. Besides, many of the pigments are sold in a *ground* state, which cannot be found in a *dry* state; all such are empirical compounds. A practical examination (such as *grinding*, &c. would ensure) of those pigments which are truly indispensable to the painter, would reduce the number so much, that the earnest and industrious artist would willingly undertake the labour of preparing them for his own use, and thereby acquire a command over his materials that would impart a certainty and force to his execution, that would fully compensate him for his pains.

prepared by mixing Chalk or Plaster into a paste with animal glue, or flour paste. The non-absorbent Grounds are covered with oil-colour; as the Canvas is usually bought ready prepared for use, the artist is seldom called upon to prepare his own Grounds, unless he wishes to experiment. Much diversity of opinion has been held respecting the proper colour of Grounds, but as they must more or less affect the colours of the various pigments applied over them, they should be selected with reference to these latter. The consideration of this important subject involves a knowledge of the principles of the method of Painting with *opposite* colours.* By the Old Painters Gold Grounds were used. Much of the brilliancy of the Flemish pictures is thought to be due to the employment of White Grounds.

GROUP, GROUPING. The union of several figures, or of various material objects placed in contact with each other, for the purpose of forming a single mass; such, under picturesque relations, is the *motif* of the formation of groups. If the action permits the characters to be dispersed, the artist endeavours to bring them together and to form groups of two, three, or of a greater number of figures, by which the view is limited, and the attention of the spectator concentrated upon the most important point. Grouping gives to the painter masses varied in extent and form, and the figures of larger size than they could be if each were depicted separately. It is necessary that the figures comprised in a group be subordinate to each other, that those which are most important in the action are also the most prominent, and which call the attention to the place which they occupy in the group by the attitude, light, development, &c. The pyramidal arrangement is considered the most favourable in grouping; the middle point, in which the spiritual significance was concentrated, is thus rendered more prominent by greater dimensions. Among the Greeks this form was used for the pediments of temples, with the figures far apart, but even the more crowded groups of later Art present this pyramidal fundamental form. In order to attain the necessary unity, the principal figure was raised in proportion to the subordinate, beyond the natural proportion. The symmetrical arrangement of the figures on the right and left, was, in the antique style, mere stiff regularity; improved Art admitted of freer alternations, and by combining the individual figures into subordinate groups, introduced more variety of interest. In the group, especially when it exceeded two figures, the statue approached the basso-relievo, inasmuch as all the figures usually stood in a vertical plane, in order to be unfolded in complete view for a particular point, and at the same time that no considerable part was left vacant, they were nevertheless not concealed by the limbs.—**MULLER'S Ancient Art and its Remains.**

GUILLOCHE. GUILLOCHIS. (Fr.) A kind of ornament composed of undulating lines, and



parallel in their contours to each other. It is sometimes met with on Plinths, Soffits, and Platebands, but only as examples of bad taste.

GUIMET'S ULTRAMARINE, FRENCH ULTRAMARINE. A factitious pigment of a fine azure blue colour, offered as a useful substitute for the more costly genuine Ultramarine. It is, however, deficient in some of the good qualities of the *lapis lazuli*, but for purposes of decoration answers every purpose. It is a valuable addition to the palette, being transparent and durable both in oil and water-colours.

GUM ARABIC dissolved in water constitutes the well-known vehicle in water-colour painting—**Gum-Water.** It should be made of the cleanest and whitest pieces picked from the mass, and when dissolved, strained through muslin, and a small portion of white sugar-candy added to prevent its cracking or scaling when used.

GUMPTION. Syn. MAGILP. † This elegant and

* See the chapter on *Grounds* in HUNDERTPFUND'S *Art of Painting Restored*: also the chapter on the *Preparation of Grounds* in MRS. MERRIFIELD'S *Ancient Practice of Oil Painting*.

† Ingenuity appears to have exhausted itself in supplying names to this panacea for imbecility. In the different treatises on painting and in the colourmen's catalogues we find it thus variously named. The list is too curious and significant to be omitted:—Magelp, Magelp, Magilp, Magylp, Magylph, Megilp, Megelp, Megylp, Megylph, Macelp, Macelp, Macilp, Macilph, Macylp, Macylph, Magulp, Magulp, Megulp, Mygelp, Mygelp, Mygilp, Mygilph, Mygulp, Mygulph, Gumption!

* See HUNDERTPFUND'S *Art of Painting Restored to its simplest and surest Principles.* London, 1849.

† Our engraving exhibits a remarkably elaborate and beautiful one found in the ruins of Pompeii.

expressive name is applied to a nostrum much in request by painters in search of the supposed "lost medium" of the old masters, and to which they ascribe their unapproachable excellence. Notwithstanding the favour with which this compound is regarded, it has never been known to accomplish the desired object; nor can any rational mind be deceived into the delusion that it was any such trifle as a *Medium* that could impart those fruits which are due only to genius and well-directed industry. The old masters were not mere painters; they were, for the most part, men possessing highly cultivated minds, and truly devout; who would have achieved greatness in any other vocation. The formula for preparing this *Medium*, gives a mixture of drying linseed oil and mastic varnish, which *gelatinises*; or simple linseed oil and sugar of lead.

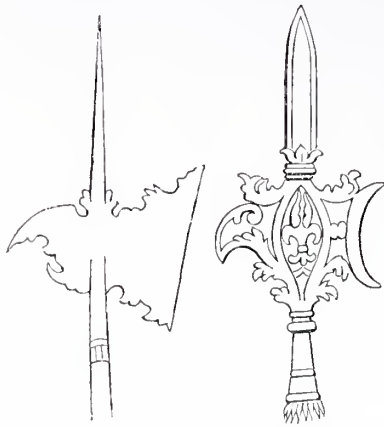
GYMNASTICS. Gymnastics constituted that phase of Grecian Life which was most completely reflected in Art on account of the natural affinity in which it stood to sculpture. The most perfect transference of Gymnastic forms to the materials of the plastic Art, that grove of brazen statues of victors in the temple courts of Olympia and Pytho, are indeed lost to us, and only a few excellent remains of the kind are left; however, from the marble copies, reliefs, vase paintings, and gems, a very complete cyclus of representations can still be composed, and these also certainly enable us to penetrate deeper than has hitherto been done into the *Gymnasia*, or methods and artifices of the ancient corporeal exercises. Short curling hair, robust limbs, a powerful development of form, and comparatively small heads, characterise the entire class of figures; the bruised ears and prominent muscles distinguish in particular the boxers and paueratiasts. It was a leading aim with ancient Art to represent with perfect truth the particular form of body and characteristic motions belonging to the different kinds of combat, and these were also indicated in the statues erected in honour of the Victors; but the *ATHLETES* were also sculptured as frequently in actions which were common to all, such as the anointing the body, praying for victory, encircling the head with the victorious fillet, and very frequently in quite a simple and tranquilly firm posture. These statues, which some time ago often received false names (for example, *Genius prestes*), for the most part held perhaps garlands in their hands; palms also served, as in Hermes, to point out their significance. Amidst the numerous figures which appear, particularly in vase paintings, as superintendants of the exercises, we may chiefly expect to find the *Alyptæ* or teachers of Gymnastics, whose fame was intimately bound up with those of their pupils.

GYPSUM, PLASTER OF PARIS. A sulphate of lime, found in large quantities at Montmartre, near Paris. It is extensively employed in the Arts for making moulds, taking casts, &c. It is rendered much harder by the addition of a small portion of *Silicate of Potash*, or soluble glass.

HABIT, MONASTIC. The different monastic orders are distinguished by the colours peculiar to each, the knowledge of which is important to the artist. The Benedictines wore *black*, the Dominicans *black* mantles over *white* tunics. *Black* was also worn by the Augustines, the Serviti, the Oratorians, and the Jesuits. *White* over *black* was worn by the Carmelites and the Præmonstratensians. *White* is worn by the Cistercians, the Port Royalists, the Trappists, the Trinitarians, and the Camaldolesi. The original colour of the Franciscans was *grey*; the reformed Franciscans wore the *dark brown* tunic.*

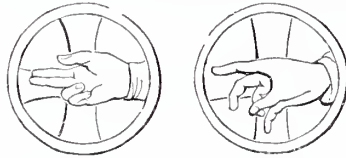
HAIR. Among the ancients, from the earliest times, the Hair of the head was an object of especial care and attention. Among the Greeks it, at first, was worn long by adults; boys, especially those of Sparta, until the age of puberty, wore their Hair cropped close. At a later period, it was customary for men to wear their Hair cut short. The Athenian custom was the opposite of the Spartan; the Hair was worn long in childhood and cut upon arriving at manhood. The cutting of the Hair was an act of solemnity, and performed with many ceremonies. In works of Art the *Ephēbi*; (youth who had attained the age of 18,) and the *Athletæ* are always represented with short Hair. Among the females it was the custom to confine the Hair with a band, or with net-work, sometimes richly ornamented with gold and other metals, examples of which are seen in the paintings found at Pompeii. In other representations we find the Hair inclosed in a kind of bag, made of various textile materials. The colour most prized was *blonde*, although *black* was the most common. In times of mourning the Hair was cut short.

HALBERT, (ALLE-BARTE, Germ.) Cleave-all. A weapon formerly much used by soldiers, which consisted of a pole about five feet in length, sur-



mounted by a head of steel, partly crescent-shaped. It is first mentioned in the reign of Edward IV., but the pole-axe was in use long prior to that period.*

HAND. In Christian Art a Hand is the indication of a holy person or thing, and frequently occurs in pictures representing martyrdoms, as extended from a cloud over a saint. A hand in the act of benediction is frequently met with in early Christian Art, and generally represents the Almighty Father. Previous to the twelfth century, the Supreme was always represented by a hand extended from a cloud, sometimes open, with rays



proceeding from the fingers, but generally in the act of benediction,† viz., with two fingers raised and the rest open. The Hands of our Saviour pierced, were frequently represented in sculpture and painting. The wound on the right hand is termed in old devotional books the *Well of Mercy*, and that on the left the *Well of Grace*‡

HANDLING is the manner of execution by which the artist produces *FINISH*; it is the method of manipulation peculiar to each artist in the use of his pencil. The handling, or execution, of Rubens differs greatly from that of Rembrandt, or Teniers, or Guido, and it should differ with the same artist according to the size, style, and treatment of the subject; still a broad and free method of handling is not incompatible with extreme delicacy.

HAQUETON, ACKETON. In armour, a quilted tunic or under garment of buckskin wadded with cotton, worn as defences by those who could not afford Hauberks, and by persons of distinction to protect the body from the pressure of steel harness, and sometimes by them in lieu of it; it was ornamented by being stitched with silk and gold thread.

HARMONY. The principal means of producing *EFFECT* in works of art. It consists in the unity, connexion, similarity, and agreement of one part with another, under the relations of Form, Light, and Colour. A perfect representation of the Form of an object in nature is not sufficient; it must be in a good state of light and shade and colour before any drawing be made of it; and should it not be presented in that state, the deficiency must be supplied by the artist, according to his

* Our cut exhibits two of the many forms, ornamental and otherwise, adopted for the halbert. Fig 1 is a plain halbert of the time of Henry VII. Fig 2 an ornamented halbert of the time of Henry II. of France.

† The representation of the divine benediction is not the same with the Greek as with the Latin Church, nevertheless, we can easily discover the thought concealed under this double symbolic form. In the Latin Church the *index* and the *middle* fingers are extended, the two others are bent and shut against the palm of the hand; thus is indicated the three august persons of the Trinity, (Fig. 1.) The Greeks extend the *index*, bend the *middle*, crossing the thumb upon the *ring* finger, and bend the *little* finger, thus forming the four letters of the Greek alphabet which compose the monogram of Jesus Christ. The *index* finger represents the *I*, *iota*, the *middle* the ancient *sigma*, *C*, the *ring* and the *thumb*, the *chi*, *X*, finally, the *little* finger, the *sigma* *Z*.—ΙΧΧΣ (Fig. 2.)

‡ PUGN's Glossary of Ecclesiastical Ornament and Costume

intuitive knowledge, or that which he may have acquired through study and practice. **HARMONY** proceeds from a succession of the same forms in different degrees of distinctness; every line is in harmony with another when it runs parallel with it, whether it is a straight or a whole line; the harshness of isolated forms may be reduced and harmonised with the whole, by their being hinted at, or faintly repeated in various parts of the picture. **HARMONY OF CHIAROSCURO** is where the lights and shades are of the same degree of strength throughout. **HARMONY OF COLOUR** is produced by judicious contrast of colours, and there is a sameness of tints throughout a whole picture.

HARNES. A term applied to armour, or any defensive equipment.

HARP. An instrument of the highest antiquity; it is seen on the wall paintings of Egyptian tombs,* and on ancient Greek monuments. The



harp was sometimes much higher than the stature of the performer, and was placed on the ground. The trigonum, of triangular form, was held like the lyre in the hands of the musician. The number of strings to the harp varied; those of the Parthians and Troglodytæ had but four; those of the Egyptians from four to twenty-eight. In Christian Art a harp is the attribute of King David, and of St. Cecilia.

HART or HIND. In Christian Art the emblem of Solitude and purity of life, and the Attribute of St. Hubert, St. Julian, and St. Eustace. It was also the type of piety and religious aspiration.†

HASTA. A short spear borne by the Roman soldiery. Its form and use may be seen in our cut, which is copied from a bas-relief on the Antonine Column, Rome.



HATCHING.

The laying on the strokes of the crayon or graver in parallel lines, at angles more or less acute, according to the degree of shadow. It is also used to produce some of the shadows in Fresco-painting; and in *MINIATURE* it is very effective when well executed.

HATS. Coverings for the Head and Feet have probably undergone more diversity of shape than any other portion of our apparel, and have more especially determined the varying costume of different nations. In Antiquity, Hats did not belong to the ordinary costume of life in cities; they denote rural, equestrian, and sometimes warlike occupations, as the *zuvén*, which in Bœotia bore the form of a fir cone; in Thessalia rather that of an umbrella; the *Arcadian Hat*, with its very large flat brim; the *Pctasus*, especially worn by horsemen and ephēbi with the Chlamys, in the form of an unbellated flower reversed (Fig. 2); and the *CAUSIA*,‡

* Our cut is a copy of the painting in the famous tomb of Thebes, described by Bruce, and engraved by Rosellini.

† "Like as a hart panteth after the water-brooks, so panteth my soul for Thee, O God."—Psalms xlii.

‡ The *felt* hats lately introduced, and, as we are gratified to perceive, likely to be generally adopted, are identical in form and material with the *CAUSIA*. This kind of head-piece has everything to recommend it,—material, form, and colour,—and moreover, it is classic and picturesque. It is truly melancholy to reflect upon the singular tyranny that for two generations has inflicted upon an intelligent people so unsightly, uncomfortable, and altogether unsuitable a covering for the 'seat of thought' as the modern hat. It has, in fact, nothing to

* See Mrs. JAMESON'S *Legends of the Monastic Orders*.

which had a very low crown, and belonged to the Macedonian, Ætolian, Illyrian, and also, perhaps Thessalian costume. We may also mention the semi-oval sailor's bonnet, to which was given a very significant interpretation in Samothrace; the Phrygian Cap (Fig. 1), is not unfrequently met with in Greek Art, in its simpler as well as more complex form. Coverings for the head and feet most especially determined the varying national costume, to trace the shades of which must be of importance for the more accurate determination of heroic figures. Hoods are a most ancient covering for the head, and far more useful and convenient than the modern fashion of Hats, which present a cumbrous, useless elevation, and leave the ears and neck completely exposed.

HAUBERGEON. In armour a garment worn over the quilted Gambeson or Haqueton, and under the Jupon.

HAUBERK (HALBERCUM, Lat.) In armour, a tunic of ringed mail, with wide sleeves reaching a little below the elbow, and descending below the knees; being cut up before and behind a little way, for convenience in riding, it had the appearance of terminating in short trousers. It was introduced in the twelfth century, and is supposed to have been introduced from Germany. Hauberk is the name given to this vestment by the Normans, signifying a protection for the throat, but the term could only have been appropriate when the capuchin or cowl formed a component part of it.*

HEAD. In Christian Art, the custom of introducing heads of sacred personages within circles and quatre-foils is very ancient and significant. We find them frequently enamelled on early shrines, also in the knops and feet of Chalices. Sometimes the head of our Lord alone is represented in the centre of a processional cross, within a circle which forms the NIMBUS.†

HEART. In Christian Art the attribute of St Therese and other saints; it is sometimes placed in glory above the head of many saints. The flaming heart is a symbol of charity; it is an attribute of St. Augustine, denoting his fervent piety.

HEIGHTEN. To heighten a tint, is to make it lighter and more prominent by means of touches of light opaque colour, which reflects the light.

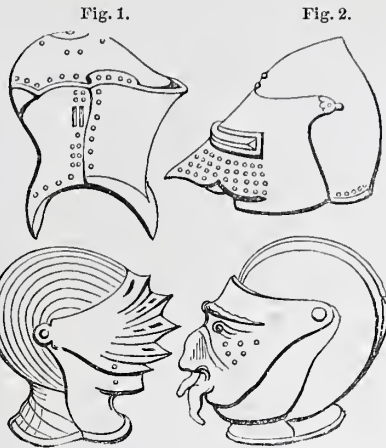
HELMET (GALEA, Lat.) This defensive protection for the head was originally made of leather, and afterwards strengthened and ornamented by the addition of bronze and other metals, until finally it was constructed entirely of metal, lined with felt or sponge. The form of the Helmet varied from a simple skull-cap, to that surmounted with a lofty ridge and crest, or plume. The Crest was frequently made of horse-hair; sometimes the helmet had two and even three crests. The appendages to the Helmet proper were the Cheek-pieces, and the beaver or visor, this latter barred

recommend it; very little rough usage renders it shabby; rain spoils it; in crowded assemblies it is an incumbrance, always in the way, and a source of anxiety and annoyance to the wearer, while for artistic purposes it has to be studiously avoided. What can a painter or a sculptor make of a hat?

* See MEYRICK'S *Critical Enquiry into Ancient Arms and Armour*; FAIRHOLT'S *Costume in England*; PLANCHE'S *History of British Costume*. The engraving is copied from the Bayeux tapestry, and represents a warrior of the time of William the Conqueror.

† As the head is the seat of intelligence it has always been considered among Christians of far greater importance than the rest of the body. According to Durandus the latter may be buried anywhere, but the former only in a consecrated place, hence the custom of making RELIQUARIES under the form of heads and busts, and the frequent introduction of heads with their distinctive coverings, in Christian decoration and sculpture. See PUGIN'S *Glossary of Ecclesiastical Ornament and Costume*.

or perforated; of this kind are the helmets usually worn by the gladiators.*



HEN AND CHICKENS. As an emblem of God's providence this subject is often introduced in old sculptures in ecclesiastical edifices.

HERALDIC CREST. Some device worn erect upon the helmet; it always rises from either a coronet, cap of maintenance, or wreath, and when represented without the helmet, may thus be distinguished from a badge, which has no such accompaniment.†

HERMÆ (Gr.) TERMINI, Rom. Busts, usually of the god Hermes, affixed to a quadrangular stone pillar, diminishing towards the base, and of height similar to that of man. They were set up to mark the boundaries of lands, at the junction of roads, at the corners of streets, and in other prominent places. Among the Romans, Hermæ of all kinds were in great request for the decoration of their houses and villas; they used them as posts for ornamental railing to a garden. The Herma was the result of the first attempts at the artistic development

of the blocks of stone and wood, by which, in the earliest period of idol-worship, all the divinities were represented, simply by adding to them a head, in the features of which the characteristics of the God were supposed to be expressed; and afterwards other members of the body were added, at first with a symbolical meaning. The Phallus, the personification of the reproductive powers of nature, formed an essential part of the symbol. A pointed beard belonged originally to the Hermæ, and a mantle was frequently hung over the shoulders.‡ At first the legs and arms were altogether wanting, and in place of the arms, there were after projections to hang garlands upon. Afterwards the whole torso was placed upon the quadrangular pillar, and finally the pillar itself was sometimes chiselled to represent the separation of the legs. Sometimes the head was double, triple, or even fourfold. Many statues of other deities were of the same form as the Hermæ, and frequently the bust represented no deity at all, but the portrait of a man.

HEROIC. This term applied to the human figure designates a stature above that of common life, but not so large as the GIGANTIC or COLOSSAL.

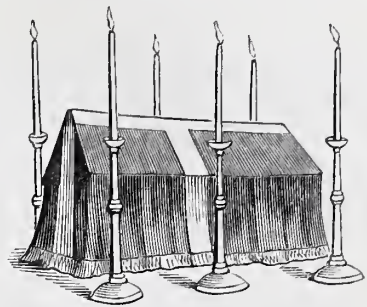
HERSE. A frame of light wood-work covered with cloth (PALI), and ornamented with banners and lights, set up over a corpse in funeral solemn-

* A few of the more remarkable forms of the helmet may be seen in our group. Fig. 1 is a helmet of the time of Henry VII. Fig. 2 the singularly-shaped helmet of the reign of Richard II. Fig. 3 a German helmet of the middle of the fifteenth century. Fig. 4 the close helmet, termed a Bourgoinet, of the same period.

† Our engraving represents the crest surmounting the helmet of Gunther, king of the Romans, from his effigy in Francfort Cathedral (fourteenth century).

‡ Our cut is copied from one in the British Museum.

itics. Herse of metal, iron, and brass are met with on sepulchral monuments, there is one in the



Beauchamp Chapel, at Warwick, over the effigy of Richard, Earl of Warwick.

HEXAGON. In Christian Art, a six-sided figure, mystically signifying the attributes of God, —glory, power, majesty, wisdom, blessing, and honour.

HILT. The handle of a sword, made of various materials, such as ivory, wood, gold, or silver, and



inlaid with precious stones, upon which the ancients usually bestowed considerable talent.*

HIMATION. In Grecian costume, was a large square garment generally drawn round from the left arm which held it fast, across the back, and then over the right arm, or else through beneath it, towards the left arm. The good breeding of the free-born, and the manifold characters of life were recognised still more than in the girding of the Chiton, by the mode of wearing the Himation. The Himation of women had, in general, the same form as that worn by men; a common use, therefore, might have existed. The mode of wearing it likewise followed mostly the same fundamental rules; only the envelopment was generally more complete, and the arrangement of the folds richer. The Roman toga was an Etruscan form of the Himation, which gradually received among the Romans an ampler and more solemn, but also clumsier development; destined at the beginning for appearance in public life, it lost therewith its significance, and was forced to make way for more convenient Grecian apparel of all kinds, but which have little significance in Art. The Toga was distinguished from the Himation by its semi-circular shape, and its greater length, which caused its ends to fall on both sides down to the ground in considerable masses.

HIPPOCAMPUS. A fabulous monster composed of the head and fore-quarters of a horse attached to the tail of a dolphin, or other fish; it



is seen in Pompeian paintings attached to the marine chariot of Neptune.

* The Cut represents an ornamental Roman dagger, from Montfaucon's great work.

COTTINGHAM'S MUSEUM OF MEDIÆVAL ART.

WE have noted, on a former occasion, the interest which attaches to the very large and extensive collections illustrative of Mediæval Art, formed by the late Mr. Cottingham, in the course of professional avocations which carried that gentleman to the principal edifices in our own country, as well as to those upon the Continent. With great perseverance, and an equally large amount of zeal for the fine works he visited, he gradually secured for his own study and reference, a series of casts from these gems of Art, available for his use at home. They



have been judiciously chosen for practical purposes, and form the most ample and varied series of specimens of mediæval architecture brought together by a professional man.

It was not, however, to architecture alone that Mr. Cottingham devoted his attention; in furniture, in metal work, and in various miscellaneous articles, his collection is rich and embraces many that are



remarkable for their variety and beauty. Of these our present page presents examples in the CRADLE, of Flemish workmanship, very richly

carved in oak, and gilt, and which may be safely dated back to the latter part of the fifteenth century; and the CABINET, a very elaborate example of open work tracery, remarkable for the good taste and varied character of the ornament adopted by the antique fabricant. In panel-work particularly, the fancy of the Art-manufacturer of the olden time displayed itself most abundantly; and the collection throughout contains many very fine specimens of this particular branch of Art.

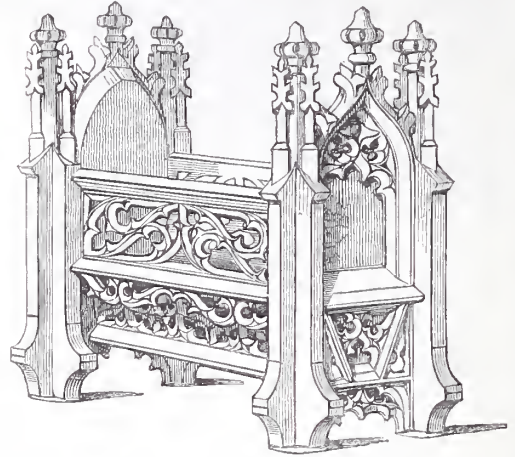
The most important work in wood-carving possessed by Mr. Cottingham is the highly-enriched pannelled ceiling of oak, which was taken from the Council Chamber of Crosby Hall. It is in the best state of preservation, and has its corbels, spandriils, pendants, &c., painted and gilt, being remarkable as one of the finest examples of the domestic architecture of the fifteenth century now remaining; it is peculiarly interesting as conveying a striking impression of the splendid style in which the merchant princes of that day were lodged. The chapel, formerly attached to the hospital, near the tower founded by Queen Catherine, has also furnished its quota of curious details.

The architectural student will find much food for study and reflection in the large number of decorative works ranging from the Norman period to the Elizabethan, comprising every variety of capitals, bosses, finials, corbels, and other details, well calculated to assist the architect in com-

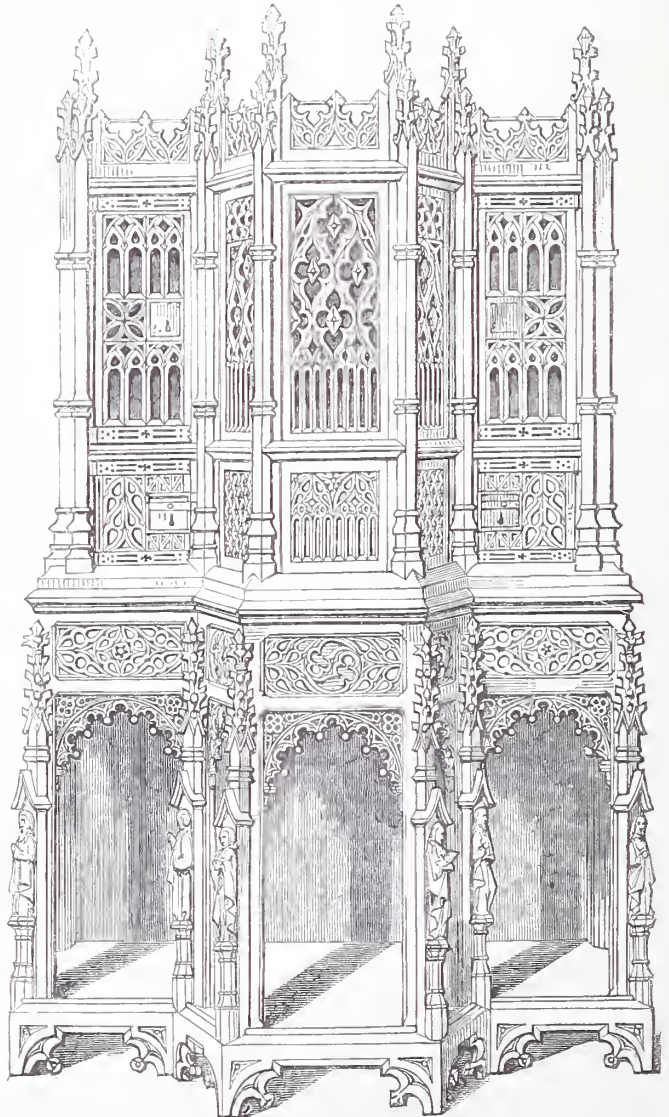
posing new designs, or to guide the workmen in carrying out their Art with appropriate character and feeling. Our first column exhibits two quaint pieces of sculpture; the upper one representing an angel playing on a dulcimer, with the plectrum, which he holds in his right hand. This is one of a series of twenty-four medallions which ornament the soffits of the middle range of windows in the north transept of Westminster Abbey, and were probably intended to represent the angelic host praising the Almighty. From the Chapel of Henry VII., in the same building, is obtained the figure of St. Anne teaching the Virgin, which is a good example of the peculiar taste of the fifteenth century.

Altogether, this collection embraces as much variety and interest as many years' extensive research could obtain; and it is a store-house for the archæologist, the ecclesiologist, and the antiquarian student, which is without a rival in London. It would be advisable that so large and important a gathering of curious and rare examples should be kept intact, and steps have already been taken to secure the collection for the public use; should that, however, not become practical, it is the intention of the present proprietor to submit the whole to the chances of auction in the spring of the present year. A catalogue has been prepared under the able superintendence of H. Shaw, Esq., F.S.A., and is enriched with cuts from that gentleman's drawings, from which we obtain these we now introduce. The collection is well worth a visit, it is not a mere show of curiosities, but an

instructive museum, such only as a man of ability and taste could form in a long series of years; and we cannot but hope that the specimens thus accumulated—more than thirty thousand in number—may be kept together, and made as useful to the student and the public in general as the most liberal-minded collector could wish. It is a sad



thing to find the gatherings of a life scattered at its close, particularly when long experience has helped to form a collection, each item of which



illustrates the other. We shall rejoice to know that any assistance we render, to direct public attention to so interesting a matter, has been successful.

BOYDELL'S SHAKSPEARE.

ABOUT three years since our attention was directed, through a correspondent at New York, to a plan then in agitation for re-issuing in that city engravings of the "Shakspeare Gallery," from the restored plates originally published by the late Alderman Boydell. We related the history of these plates from their commencement to their ultimate dispersion, for little more than the value of so much old copper, when the late firm of Moon, Boys, and Graves, of London, dissolved partnership. We thought that the remarks then made would have proved sufficient to disabuse the minds of the American public of any idea entertained that this costly work was about to be circulated among them in all its pristine glory; but we were mistaken; for our attention is once more directed to the subject by a correspondent at Richmond, Virginia, in the United States, who has kindly forwarded some of the newspapers published there to inform us how the matter is still progressing.

It seems that a Mr. Macomber, armed with a certificate as to the beauty of these resuscitated "old brasses," or rather coppers, signed by a number of highly respectable persons of New York, is travelling through the country delivering lectures on our immortal bard, exhibiting the restored engravings, and, where he can, procuring subscriptions to the publication. According to the *Richmond Enquirer*, we find the re-manufacturing of the plates has been after the following fashion:—

"Nearly ten years ago they were sent to the United States, with the intention of printing an edition of the work therefrom. That part of the project entirely failed, for they were so worn as to be useless for that purpose. After many ineffectual attempts, on the part of the agent, to get them published, they were, after considerable negotiation, purchased by the present owner. After keeping them more than six years, Dr. Spooner, of New York, was fortunate enough to obtain the services of George Parker, an English line and stipple engraver, and who had served his time with Robert Thew.

"'Thew' (as may be seen by reference to the plates) engraved a number of the plates, and was employed by Boydell to superintend the engraving of the entire work. With the assistance of Parker, and thirteen engravers under him, the work of re-cutting the plates has been prosecuted by the proprietors for nearly three years, and within twenty months more will be completed, at an estimated cost of 47,000 dollars—more than half of which has already been expended.

"The plates are to be taken back to England, and the work re-published there. Ten thousand pounds sterling have been refused for the copper-plates, since it was ascertained fully that they can be restored to their original beauty. The number of plates, 100, are issued in fifty parts. Weight of copper in the plates 3,780 pounds of Norway copper, the finest in the world for engravers' use. There is no duty upon the plates when re-exported to England, as they were executed in London."

The sum originally expended by Alderman Boydell on the production of these plates was undoubtedly very large, but nothing near a quarter of the sum which it is reported they cost him, namely, a million of money; in fact, the statement is so absurd, as to carry with it its own refutation. "I have laid out," he once wrote in a letter which was read before the House of Commons, "in promoting the commerce of the Fine Arts in this country, above 350,000;," but this included the entire cost of all his various publications, amounting to upwards of 4400 engraved plates; some idea may thus be formed of the comparatively small sum expended on the "Shakspeare Gallery" of 170 plates, although it must be allowed that this was, perhaps, the most costly work he produced.

There is no doubt of the plates having found their way to America; neither is there any reason for disbelieving that Dr. Spooner and his partners in the speculation may have expended 47,000 dollars in the work of restoration: if it be so, it is greatly to be lamented that so large a sum should have been devoted to such a purpose; for unless we mistake the capacity of the American public to estimate works of Art, the speculation will prove profitless. We see by the above extract that the plates are to be printed and re-published here, where they will unquestionably meet with little success; for the original work may be purchased at a very insignificant cost,—far less, we presume, than Dr. Spooner can afford to sell his new edition at. It must not be forgotten that when Boydell first issued them the taste of the British public was but half educated, and that engravings of a secondary character, such as, with two or three exceptions, these unquestionably are, satisfied the purchasers

of them; but this is not the case now: and even supposing that the engravers who have been working upon them should succeed in their object beyond our reasonable expectation, we venture to predict that not a hundred copies would be sold in Great Britain at half-a-crown a plate.

It is no part of our duty to discourage the propagation of meritorious works of Art, but it is our duty to watch over the interests of the public, and to prevent any imposition upon them, either in this country or elsewhere, by fraudulent speculators. We do not purpose to class Dr. Spooner and his coadjutors in this category: our observations are intended as hints to the American patrons of Art—in England they are needless, so far as this subject is concerned—not to be too sanguine in their expectations of acquiring a really valuable publication at a cost which may prove, as Dr. Franklin says, that they have "paid too dearly for their whistle."

OBITUARY.

MR. ANDREW WILSON, A.R.S.A.

ALTHOUGH upwards of two years have elapsed since the death of this eminent painter, no record of him has hitherto appeared in our Journal. His talents and his practice were, however, of too remarkable a character to be passed over; and having been favoured by one who knew him intimately with the following biographical sketch, we need offer no apology for introducing it.

Mr. Wilson was born in Edinburgh in the year 1780; he was of a respectable family, whose strong prelatinal opinions and adherence to the Stuart cause had not mended their fortunes, and he inherited little from his relations beyond a few trifling memorials of the prince whom they had endeavoured to serve. At an early age he showed a predilection for painting, and was placed in the school of Mr. Nasmyth, the eminent landscape-painter. At seventeen he became a student in the Royal Academy of London, and towards the close of the last century, undeterred by the danger of the attempt, he embarked for Italy; and after running the gauntlet and escaping from the fire of Spanish gun-boats at Gibraltar, he landed at Leghorn, and proceeded to Rome, the first student from this country who had made his appearance there during an interval of six years.

In the society of Mr. Champernown, a gentleman of fortune, and collector of works of Art, and in that of the well-known and estimable artist, Mr. James Irving, he made the tour of, and became intimate with, the collections and monuments of the Eternal City, then possessing gems of Art now removed to other places. Mr. Wilson also visited, upon sketching expeditions, the most remarkable sites in the vicinity of Rome, and, subsequently, Naples, where he attentively studied the works of Art in the Museum and in Pompeii; and from the notes which he has left, it is evident that his researches into ancient methods of painting were minute and highly creditable to so young a student. He at this time laid the foundation for that judgment in ancient Art, for which he afterwards became eminent.

Mr. Wilson returned to London, and was induced to visit Italy again in 1803, for the purchase of pictures by the old masters. After a series of adventures, arising from the renewal of the war, the account of which would fill a volume, and, after the endurance of much hardship and privation, he reached Genoa and obtained the protection of the American Consul, passing as an American. During his residence in Genoa he purchased fifty-four pictures, amongst which was that of "Moses and the brazen Serpent," by Rubens, now in the National Gallery, for which he paid to the Signor Lorenzo Marana the sum of 17,500 livres.

Mr. Wilson was elected, during his stay of three years in Genoa, a member of the Ligurian Academy of Arts, and was, upon one occasion, called upon as a member, to wait upon Napoleon Buonaparte. When the French leader paused to examine his picture, an artist who bore him no good will, said that it was the work of an Englishman; Napoleon divined his motive and purpose, and turning sternly to the malice-academician, exclaimed, "*Le talent n'a pas de pays,*" and resumed his examination of the pictures.

In 1806, Mr. Wilson made his way home through Germany, and his purchases arrived also in safety. He exhibited in the Royal Academy at intervals, and became a leader in that powerful style of water-colour painting for which the English School is so deservedly celebrated. In 1808, Mr. Wilson married, and subsequently accepted one of the Professorships in the Royal Military College, at Sandhurst; he resigned his appointment after a

time, and returned to Scotland, and became Master of the Trustees' Academy, a post he held for some years, during which time he was the instructor and warm friend of a number of young men who have since done much honour to Scottish Art. Guided by Mr. Wilson's knowledge and taste, the Board of Manufacturers extended their collection of casts, which is now one of the finest in the kingdom. As Manager of the Royal Institution, he was employed to purchase the collection of engravings now preserved in their galleries. On all subjects connected with the collection of works of Art, and the promotion of taste, Mr. Wilson was consulted, and he formed a circle of friends including the noblest and most eminent men in Scotland. During this portion of his active and useful career, he exhibited annually in Edinburgh, his admirable pictures finding a ready sale; his thoughts, however, turned constantly towards Italy, and a small accession of fortune placed him in a position to carry out his views. In 1826, he again returned to Italy, accompanied by his wife and children, and lived alternately at Rome, Florence, and Genoa. During his residence in these places he painted many admirable pictures; few of these, however, found their way to our exhibitions, as they were readily purchased in Italy by every class of buyers, from the Sovereign downwards. He was also much consulted by collectors of old pictures and other works of Art, and the galleries of the late Sir Robert Peel, the Earl of Pembroke, the Earl of Hopeton, Sir Joseph Hawley, Sir John Sebright, Sir Archibald Campbell, and others, were enriched by his purchases, chiefly made in Genoa, from which city he exported to Great Britain no less than twenty-seven fine specimens of Van Dyke. He also formed, for a singularly moderate sum of money, the interesting collection in Edinburgh, which is in future to occupy the National Gallery of Scotland.

Mr. Wilson's society, during his long sojourn in Italy, was frequented by all who felt an interest in Art, and who sought for information regarding its monuments. His long experience and retentive memory, enabled him to afford such, and he had a particular pleasure in communicating the results of his observation and experience to the young artists who frequented his studio, and who were also welcomed as visitors in his hospitable mansion. The circumstance upon which he ever after dwelt with most pleasure, was the visit of Sir David Wilkie, who, immediately upon his arrival in the Eternal City, proceeded to the house of his old friend. The two Scottish artists of congenial tastes visited the Vatican and other galleries together, and after Sir David left Rome, they maintained, for a considerable period, an interesting correspondence. In one of Sir David's letters from Spain occurs the following postscript from Mr. Washington Irving, addressed to Mr. Wilson:—

MADRID, Dec. 24th, 1827.

MY DEAR SIR.—Having been employed by our mutual friend, Mr. Wilkie, to copy the above, I cannot let the opportunity pass unimproved of speaking a word in my own name, and to call to your mind the pleasant hours we occasionally passed together many years since. Let me express, my dear Sir, my great pleasure in thus renewing, after so long an interval, our acquaintance. You, of course, if you can recollect anything of me, can only remember me as a raw, inexperienced youngster, while you were already a man, valuable for information, acquisitions, and weight of character. With great regard, my dear Sir, believe me, truly yours,

WASHINGTON IRVING.

Desirous of seeing England once more, and of judging of the progress which had been made in Art, Mr. Wilson left Genoa for London in 1847, and, after a residence of some months in the metropolis, where he met with a kind and hearty welcome from a number of friends, he proceeded to Edinburgh. His health was at this time giving way, and he was unable to accept an invitation to dine with the Royal Scottish Academy, the members of which wished to take this mode of expressing their regard for their veteran father in Art.

Whilst preparing for his return to his family, he was struck with paralysis, and died upon the 27th of November, 1848. The members of the Royal Scottish Academy attended his body to the grave.

Mr. Wilson's pictures were remarkable for their correct and elegant drawing, for their classic forms and arrangement, for the success with which he rendered the pearly tints of daylight, and the golden splendours of sunset, so as to obtain for him in Italy the epithet of the Scottish Claude. The manliness of his handling may also be alluded to; there was no shrinking from difficult forms, but every object introduced into his pictures was evidently thoroughly understood, and he evinced in all his works his thorough comprehension of the resources of his Art; his name holds a first place in the annals of Scottish Art as a promoter of its progress, and as an artist of high powers.

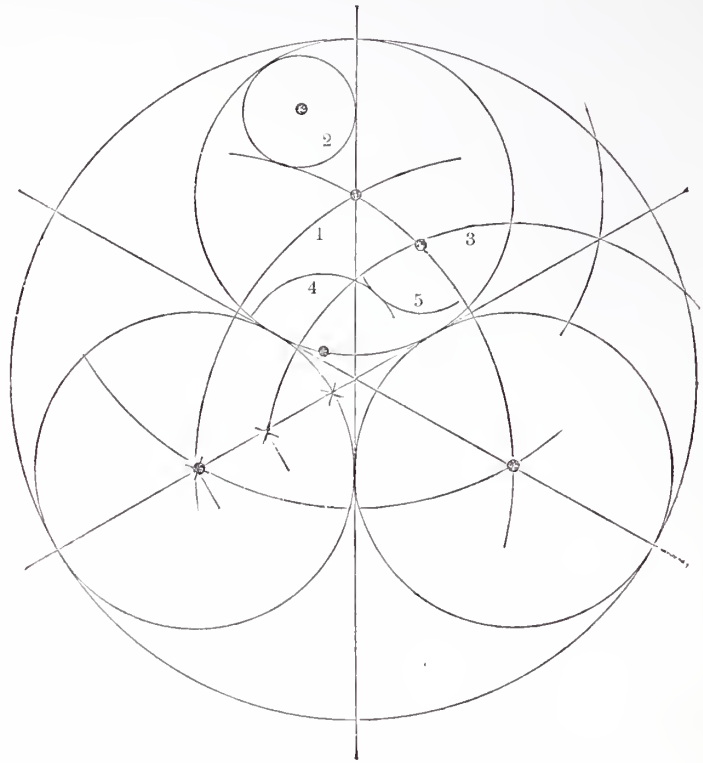
GEOMETRIC TRACERY.*

THE origin of Gothic architecture has exhausted the speculation and eluded the investigation of Europe. Warburton believed that the o'erarching avenue was the prototype of aisles. Murphy that pyramids were the origin of spires. Sir James Hall that interlaced wicker work gave rise to the Gothic style in all its leading forms, groined roofs, and fanciful tracery. Milner considers it to have been suggested by the intersection of circular arches in blank arcades. Not less dissimilar are the opinions of those who would determine the country in which it first arose. Mr. Hope is in favour of Germany; Wetter of France; others, with whom we concur, are of opinion the pointed arch is the scientific application in all that constitutes Gothic architecture, of a hint derived from the East, enlarged and perfected by the active genius of the West. It is certain, pointed arches have been traced as architecturally employed since the time of Justinian; and that in such Italian towns as were more immediately connected with the East, the style appears as imitative and derived. Let it be remembered the East and West were reciprocally brought in contact; and that these, at one period, adverse streams of civilisation finally flowed together over Europe upon the revival of letters. It was through the Arabs that, with other sciences, the study of Geometry was renewed, and precisely at that period when its application gave new powers of expressing architectural form. Among the Hindoos, according to Colebrooke, Geometry was much advanced between the seventh and twelfth centuries. The writings of Euclid continued to be the Geometrical standard as long as the Greek language was cultivated. The books edited by Boethius were the current text until his works were brought again before the students through the Arabs. About 1150, Euclid was translated into Latin by Athelard of Bath. Now, if we connect with this the necessity of a new form of church architecture suited to the Christian ritual, the early adoption of an expressive symbolism, the adaptation of the lofty receding aisle, the expansive choir, and deep recessed altar forming the solemn close to the scene, to all the requisites of the Christian church, we shall readily perceive how the pointed arch at once offered facilities for the creation of a style which blends grace with strength, breadth of light with solemn shade, grandeur of elevation with extended lines of progressive beauty. We cannot doubt that Gothic architecture is not of Geometric creation in all its leading members, or that its tracery is not of similar scientific origin. Its characteristics are the finely formed arch, varied by being struck from different centres, the windows ramifying into rich tracery arising out of intersecting curves. York Chapter House distinctly shows the progress of the most complex Geometrical design. Now if this be so, it follows, the right application of this principle will renew fresh forms of endless variety, according as these are applied by the genius or knowledge of the artist. Accordingly, in Mr. Billings' work, "The Power of Form applied to Geometric Tracery," exhibits at once no less than one hundred designs, equally original as beautiful, resulting from one diagram. Upon the importance of this it is not necessary to advance much proof. The architects of the middle ages, sure of their powers, were inventive, daring, innovating. At the present time design is, for the most part, retrospective, imitative, reviving forms or varying them rather by combinations of the imagination than through the application of any known scientific process.

"The more," says Mr. Billings, "we examine the powers of design developed by the aid of fixed diagrams or foundations, the more absurd does it appear, that ever since the revival of Gothic architecture, we should have gone on for ever copying, taking it for granted as a preliminary that all possible combinations were exhibited in the works of our predecessors; considering, in short, that the mine was exhausted, that the works completed some hundreds of years since were a finality, when, in fact, and notwithstanding all that the ancient architects accomplished in the field of decorative design, they scarcely explored its boundary, while the vast and unlimited space lying beyond is still untroudden. So great indeed is the power of this mechanical field of Art, and so simple its cultivation, that it is absolutely easier to produce new combinations than to copy old ones. . . . Every eye admires the wonderfully elaborated screen-work, the gorgeous windows of airy tracery (whose fragile

appearance would almost seem to contradict an existence of centuries), the intricate network enveloping many of the magnificent towers of the continental cathedrals, and in some cases those of

our own land; and why should we not inherit the spirit which animated their architects? There is no mystery about the matter, for all are designed upon the most simple of Geometric laws, as palpable



now as they were of old. Should we not therefore be permitted to make use of these laws, when it is known that combinations innumerable may be produced? Shall our original designs not be allowed to stand on their own merits side by side with the

emanations of our forefathers?"

This is the writing of both truth and genius; and rightly developed, is calculated, with a deep admiration of what antiquity has produced, to rival its spirit, not by servile copyism, but by



the progression of powers equally original, equally impressive, and of beauty unlimited in their application.

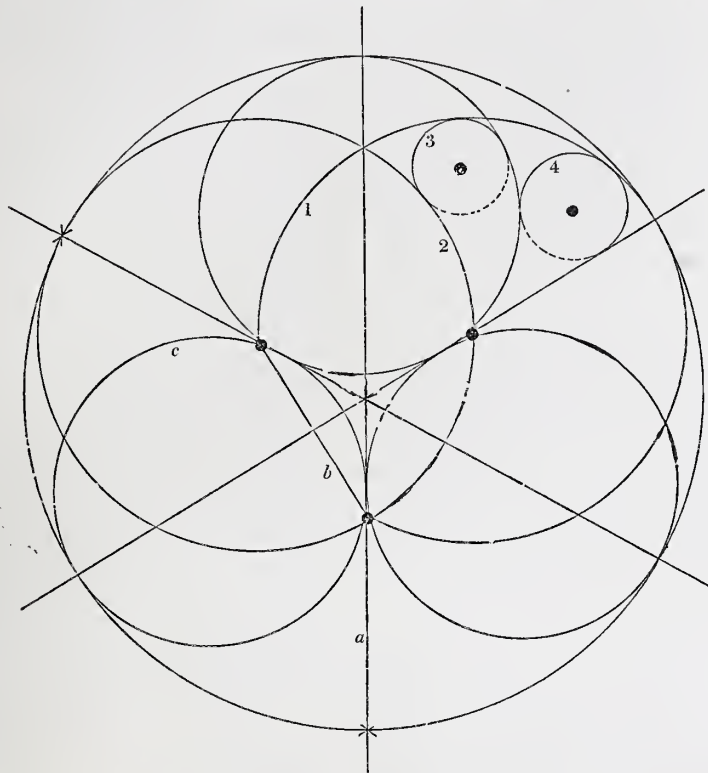
We quote the following as corroborative of our introductory sketch. "If it cannot be doubted that Geometric laws are evident upon the works of the painter and sculptor, we may fairly ask the objectors

to their existence in architectural design, if the common trefoil or quatrefoil of Gothic architecture is or is not Geometric. Let any man who fancies the contrary try to form them without the aid of compasses, and he will be speedily undeceived. Do the adversaries of order for one moment doubt that the pointed arch of architecture is formed of

* "The Power of Form applied to Geometric Tracery. One Hundred Designs and their Foundation, resulting from One Diagram." By R. W. Billings. London: William Blackwood & Sons, 37, Paternoster Row. 8vo, 7s. 6d.

the arcs of circles? They may just as well repudiate the existence of an equilateral triangle from the points of whose base the first pointed arch was struck. As well might they question the circular

form of arches, general previous to the introduction of the pointed form; we say introduction, for its origin is coeval with the first existence of geometry, and founded on that figure whose perfect



form has been for countless ages used as typifying the unity of the Trinity."

This, however, includes but a portion of the interest of this work, which throughout is the evidence of the POWER OF DESIGN, endless in

forms of beauty. "Most extraordinary is it to watch the changes produced by mere expression, for although the same skeleton appears in our whole collection, nothing can be more different than the results. It is, in short, with Tracery as

every one of his flock by their facial differences. We claim, then, for the patterns in our work, that the variation of design upon the same diagram may be regarded as so many modes of expression, or, in fact, as so many varied faces having the same bones." To illustrate this position, we are enabled to submit to our readers two cuts of diagrams and their results, which have been kindly lent by Mr. Billings.

We must submit two more extracts—one on the application of the Power of Geometric Design to Tracery, the other, to general ornamental purposes.

"The study of the Geometric ramifications of Tracery is the key to the restoration of ancient examples of which time or wanton destruction has but too frequently left us hardly so much of the skeleton as would enable an architectural Cuvier to declare the order. We may instance the numberless ruins of ancient churches of whose gorgeously traceried windows nothing now remains save the stumps of their severed branches. Yes! to the initiated in the knowledge of geometrical design these shattered fragments are bones sufficient to declare the skeleton—they are the leaves through which the whole book may be read. By its means the studies of the architect benefit Art, and create a new fame for its predecessors, by rescuing their works from oblivion."

Mr. Billings next shows the advantage of the application of his designs to ornamental castings of all kinds, or even the adaptation of the principles to the framework of all kinds of machinery, and the matters which enhance the social enjoyments of ordinary life. But it may be objected—Does the application of this Geometric power require the high cultivation of the intellect? Is it reserved for the few gifted sons of Nature, or may it become the common inheritance of our artisans? Let Mr. Billings reply.

"The collection of designs following this introductory essay may be regarded as experiments merely elementary upon Tracery, whose framework, by the aid of mechanical diagrams, can be reproduced by any one capable of handling a pair of compasses. Nevertheless they are not without interest to those more advanced in Art, as solving much of the apparent mystery which until recently shrouded the ramifications of a principal ornament in Gothic architecture."

We must here close our extracts with an earnest recommendation of the work, not the least valuable part of which is that the student cannot go wrong, for every line and curve is figured in the succession of its formation, from the commencement to the completion of each design. Mr. Billings' knowledge of the subject is uncontested; his various works evince alike his genius, and his great originality of thought in its direction. The present is calculated to aid the architect and the artisan. It supplies valuable matter towards the origin of that beautiful style which flourished amid the 13th and 15th centuries, and whose imposing monuments have commanded the admiration, and still subdue to reverence the minds of successive generations nurtured beneath their shade. It reveals the secret of the creative genius of their architects, and concedes to us, if rightly guided, the means of becoming the rivals of their fame. It is an illustration of the law of Progress, and will become we think therefore a power to aid invention, and elevate it by scientific application.

We may add, the price at which it is produced will enable, we trust, the humblest workman to avail himself of it, both as an example and a guide.

CORRESPONDENCE.

THE ART-UNION SOCIETY,

PROPOSED SCHEME FOR THE CHEAP ISSUE OF WORKS OF ART.

SIR,—A respectable Edinburgh publishing house is now bringing out large and hitherto costly theological works at a very reduced rate by a *prepaid subscription*, staking its reputation on the due fulfilment of its contract. Securing a certain number of promises before beginning, and avoiding all risk of loss, and all discounts, and having its cash in hand to work with, it is enabled for three guineas to bring out a work, carefully edited, of sixteen large octavo volumes, and is understood to have secured an ample and very legitimate profit by the enterprise. This plan of publication of course requires on the part of the public, confidence in the stability and wisdom of the projectors.

Could not the same plan be extended to the domain of the Fine Arts? The great difficulty is this, that on the one hand the public will not give its confidence to any but a thoroughly known aid

with the human face, and even lower in the scale of animal life. Every human being has the same features in common, but what a field of contemplation, what wonderful variety does the mere difference of individual expression present to us, even

if we confine our observations to members of the same family. They are, in fact, so many different designs, and woe to the race of portrait painters were this state of affairs to be changed. Let the disbeliever ask any shepherd if he does not know



established house; on the other, that few established firms would be willing to undertake the risk and expense necessary in first promulgating and advertising the scheme.

Now it appears to me that the Art-Union might legitimately and usefully employ the great power it possesses in the promotion of some such scheme for the more general diffusion of works of high character. Twice, or more, annually it issues circulars to ten or twelve thousand persons, mostly of the very class to whom such a scheme would be acceptable. At a very trivial cost it could issue with these circulars, proposals for undertaking such a work itself, or promoting it in the hands of others.

In the former case it would, as the thing strikes my mind, send out an occasional proposal for an extra and voluntary subscription (say of a guinea) to be entirely devoted to bringing out some handsome work of high character. This proposal would be accompanied by a form for those to fill up who desire to join in case of the thing going on: should it fail of meeting general approbation, the printing of these notices will be the only expense incurred. Should it succeed, second circulars would issue, fixing a time for the payment of the money.

I see no reason why such a subscription should be limited to members; on the contrary, I should be disposed to invite each member to try to obtain additional names, feeling no doubt that many of these would be ultimately induced to join the society.

In the second case the position of the society would be, after thoroughly satisfying itself of the wisdom and soundness of any scheme proposed to it, and the ability and integrity of its promoters, to give it its sanction and patronage—to recommend it to its subscribers—and to permit the issue of proposals with its circulars; thus giving the public that guarantee for the due fulfilment of the promises of the projectors, the want of which is the general cause of failure in similar undertakings.

Either of these seems to me to be very legitimate uses of the power and influence which the society possesses. I rather, myself, prefer the latter, as it has more of the commercial character about it, and I think therefore more of the element of perpetuity; and I think it might lead the way to a very important change in the mode of publication of large and heretofore expensive works, by which they might become accessible to persons who cannot now hope to obtain them.

Many will, probably, object to this last form of the plan, thinking it undesirable that the society should in any way mix itself with private speculations. I think quite differently. Whatever may be the effect of societies, and combinations, and volunteer efforts, there is nothing in the production of great works equal to the commercial principle; nothing so enterprising, so efficient, so enduring. Nothing is so well done as what a man makes his business, and hopes to get a profit by. And I think there will never be found any mode of reducing the price of works of Art, and throwing them open to the people, as the discovery of some method by which the "tradesman" may do so with benefit to himself. I should therefore much rejoice to see the society doing its best to encourage and promote well-considered and efficiently conducted plans having this promise in them.

Hitherto the society has not had much influence in diffusing works of Art, or in causing their wider distribution by reduction of price. It has been to some degree the rival of the private projector, let it now take the higher ground of becoming his patron and aid.

DEMOPHILUS.

PERMANENT COLOURS.

SIR,—I was much gratified to find, a few evenings since, in reading an old number of your valuable and interesting work, a statement that solved some points that much troubled me respecting permanent colours.

When a lad, having received a few lessons in drawing, and subsequently meeting a friend of my father's, a portrait-painter, who lent me a work by Count Caylus, on "Encaustic Painting," my attention was directed to the great want of permanence in oil-colours, as used at that period. No wonder, it seemed to me, that Sir Joshua Reynolds' pictures faded, when the only bright yellows were Naples and orpiment, or even patent yellow; when madder lakes were so dull that lakes from cochineal, sometimes adulterated with Brazil wood,—or "Chinese carmine" made with solution of tin, were their best reds, excepting vermilion,—ultramarine at such a price that Prussian blue was employed instead—and, as if these colours were not fugitive enough, Dutch pink and brown pink were pronounced indispensable.

Whether or not I should have ever become a painter, had I met with a *constant palette*, I do not know; as it is, I have, instead of painting, except to prove colours, only been trying to procure a box containing nothing but permanent pigments. Like many others, I, for a long time, believed the chromates of lead sufficiently durable for most, if not all the purposes of Art, and, as far as I can judge, from a few years' ordinary trial, I have no reason to doubt their permanence—when not used with Prussian blue; in that case, a mutual decomposition takes place. I was glad to find, however, that chromate of strontian would nearly supply its place; this must be permanent, all strontian salts being very little subject to decomposition. Ultramarine also having fallen in price to a few shillings a pound, the use of Prussian blue is no longer necessary; it should be utterly banished. Even cobalt blues are not wanted, although I believe them to be permanent.

I was glad to observe also in the number of your Journal alluded to, that malachite, or carbonate of copper, commonly called mineral native green, was a good permanent colour. I used it in opposition to all rule a few years since; it stands perfectly, both alone and with chromate of lead. The high price of sulphuret of cadmium, a splendid yellow, is much against it—2s. an ounce is asked in Hamilton for it; the metal can hardly be so scarce, but that with demand it will be more moderate; when the chromates of lead may be put aside. The chromates of tin and zinc are very beautiful; the latter might serve instead of the lead chromates. From the nature of zinc salts, I presume it would be quite durable; they do not blacken with bad vapours as lead salts do. Those who do not employ cadmium, might, for bright yellow, use this. It might also be serviceable for mechanical uses.

With these colours we have all fast, excepting two, only slightly alluded to in the article in question. These are crimson and purple. Now, the lakes, even madder lake, are only vegetable colours, and although, as we see by some of the old Dutch fruit and flower pieces, they partly stand, still they cannot be called durable. Your list has nothing permanent to recommend, and chromate of silver turns from a fine carmine to a brown in a few hours.

Some years back, when residing in Montreal, Lower Canada, I desired an earthenware-dealer in that city to procure me from Staffordshire, a small quantity of each of the colours then used to paint porcelain; crimson and purple in the place of the costly purple, and earmine of gold—called then "chrome pink," I believe now called "stannate of chrome." These colours being prepared at a white heat, may be presumed to be quite permanent; and from information from Mr. Egan, an artist lately residing in this city, who used one of the shades, purple having learned its use at Rio Janiero, I understand it is quite durable. Its shade is not very brilliant, but intense in colour, having the full power of the deepest lake. I got, unfortunately, only a light pink and the purple aforesaid, the red or crimson shade having been lost in the ship in which it was forwarded. The pink is delicate, but weak. I have written again to the Potteries for some to be sent me out in the spring. With these two colours we should then have, with the exception of the lead whites, a perfectly durable palette; and if the new French zinc whites are of sufficient body, then we have a perfect one; say—

Zinc White.	
Chromate of Strontian,	} Yellows.
Chromate of Zinc,	
Sulphuret of Cadmium.	
The Ochres—Yellow, Brown, and Brown Reds.	
Vermilion	} Reds.
Chrome Pink,	
Chrome Crimson.	
Chrome Purple,	} Greens.
Oxide of Chrome,	
Malachite.	
Ultramarine—Blue; and the ordinary Blue and Ivory Blacks.	

Why these chrome-red purples should have been so long neglected, it is impossible to say. But we still want one shade clear, carmine—our yellows and blues are good enough, and we have scarlet crimson and purple. We want a *pure* red. I know of none except the protoxide of copper, and the reds of gold, these, unless combined with glass, are too perishable—the red oxide of copper I made a year since, turned brown in an hour; but made permanent by being fused with glass, it is not only a beautiful shade (the Bohemian glasses for instance) but one of great intensity; it is made by fusing glass, coloured green with copper (verdigris, for instance), then de-oxidising it partly with some vegetable matter, sawdust or charcoal; and then after running the glass out, heating it to a red heat, when its colour develops itself. This

would give a rich colour like the old cochineal lakes. For pure carmine we must have glass coloured with the purple precipitate of gold. This colour, used abundantly by enamel and porcelain painters, is not so costly as might be considered, as one part of gold colours a thousand of glass. These colours would not only be important for oil pictures, but for fresco, now extending not only as a branch of the arts, but for decorative purposes; a fine crimson is much wanted in fresco.

Enamel painters, and pottery manufacturers, or more especially glass blowers and glass painters, could give valuable advice on these matters. The glass colours require to be finely ground, of course, and do not have much body. The chrome purple has some body; I presume the red about the same.

I used to envy Mr. Bone's enamel—I hope the time will come when all the paintings will be as permanent as his, whether oil or fresco.

It may seem singular that I should address you from this distant part of the world; and were it not that the colours we now employ are permanent with the exception of two, and thinking I could point out these, I should have been silent. You must excuse my presumption, but as so many artists in this quarter adhere strictly to old rules and colours, I felt that if I could add even a mite to the knowledge of durable colours, it was my duty to do so; that the many difficulties in the way of knowing what colours to use, and how to use them—what to form grounds, with what to mix, and how to mix them—what to use only in body, and what only to glaze with—have no doubt deterred others as they have myself, from following as an amateur an Art, which by its sympathy with Nature gives us one of our keenest enjoyments.

When we can once obtain a permanent palette of bright colours, many of the mechanical difficulties will be removed, and the artist will no longer be compelled to lower the tone of a picture, to relieve a spot or two, but will be able to come closer to Nature; and place next to a bright colour, one still brighter.

T. J. BRONDGEEST.

HAMILTON, CANADA WEST,
17th Dec. 1850.

[We presume our correspondent's letter refers to the list of colours, by Mr. Linton, inserted in the *Art-Journal* a year or so since; and we publish the communication from Canada, more for the purpose of showing the interest the Fine Arts are awakening in that distant country, than from the idea that it contains any new facts on the subject.—Ed. A.-J.]

EARLY SORROW.

FROM THE STATUE BY P. MAC DOWELL, R.A.

THERE is no sculptor of our time who can more effectively work out a poetical idea so as to bring it within the range of human sympathy than Mr. Mac Dowell: whatever the feeling he desires to draw forth—whether of affection, as in his "Love Triumphant;" of pity, as in his "Virginus;" or of grief, as in his "Early Sorrow;"—it is impossible to resist the impulse to which his imaginative, but natural, conceptions give rise. Beauty of form is nothing if it lacks sentiment, and is only impressive when it stands in relation to the beautiful in character: mind cannot be separated from matter in any object that lays claim to our admiration.

This statue was executed by the sculptor for the late Mr. T. W. Beaumont, M.P., who also gave him commissions for several other works, some of which rank as his most successful productions. "Early Sorrow" is typified by a girl lamenting the death of her bird, a dove, which she clasps to her bosom; at her feet lies a small bunch of fruit, apparently dropped from her hand as of no further service to the favourite whose loss she bewails; this incident in the work is sufficient at once to show the skill of the sculptor in seizing a comparatively trivial idea to aid both the poetry and the sentiment of his subject. The figure is semi-nude, exhibiting the delicate proportions of the body and the upper limbs; and there is an originality in the treatment of the head that contributes to make it a very striking sculptural study. It is slightly bent forward, and an amount of shadow is thereby brought forward that gives character to the face. The features are charmingly rounded, and the manipulation of the marble expresses all the softness and delicacy of life.



EARLY SORROW.

ENGRAVED BY W. ROFFE, FROM THE STATUE BY P. MAC DOWLING.



THE CARDINAL VIRTUES · DRAWN ON THE WOOD BY PROFESSOR MÜCKE, OF DUSSELDORF.

Engraved by Mason Jackson.

EXAMPLES OF GERMAN ARTISTS.



THE MEETING OF JACOB AND RACHEL. A. STRÄHUBER. Genesis, ch. xxix., ver. 11.



JACOB OFFERS TO SERVE LABAN. A. STRÄHUBER. Genesis, ch. xxix., ver. 18.

EXAMPLES OF GERMAN ARTISTS.



JACOB WRESTLING WITH THE ANGEL. A. STRÄHUBER. Genesis ch. xxxix., ver. 29.

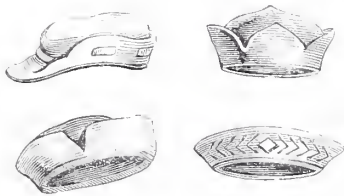


THE RECONCILIATION OF ESAU AND JACOB. A. STRÄHUBER. Genesis, ch. xxxii., ver. 4.

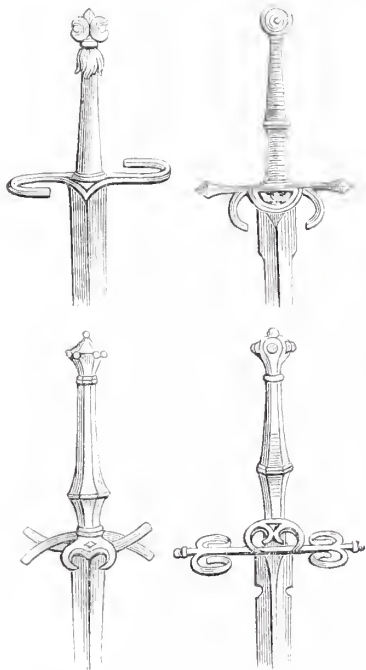
COSTUMES OF VARIOUS EPOCHS.

DRAWN AND DESCRIBED BY PROFESSOR HEIDELOFF.

In the first paper of our present series, several examples of hats and caps, as worn in the fifteenth and sixteenth centuries, were given; we now add a few more specimens, making the series more complete, and exhibiting the great variety of form adopted at that time by their wearers. The two caps which commence our group are such as were commonly worn by young persons; the third is one appropriated to the elders of community, and the fourth an ornamented flat cap, very fashionable toward the end of the fifteenth, and the beginning of the sixteenth centuries.



An equally varied fancy characterised the sword-hilts of the warriors and gentlemen of that period; and we give some examples of their peculiar forms, which might be multiplied without difficulty, so constantly was the fancy of the sword-maker taxed for variety. The remarks made on the specimens given in our last part will equally apply to those in the present.



—The full-length figures may be thus described:—

Figure 1.—Costume from the chivalrous record of the Baron of Hoheneck, of the year 1452. It represents the Count Hans, of Leiningen, who, in the same year was knighted on the bridge over the Tiber, in Rome, by the emperor, Frederick III. The essentials of the costume of young princes consisted generally of a close-fitting jerkin and short mantle. The dress of this figure presents different colours in the same garment; the sword is worn on the left side; upon the head is a small cap with feathers, called a hat of Our Blessed Lady, from the silver or golden agraffe on it, on which was a portrait of the Virgin; the hair was worn long. The colours are, for the mantle of the Count, a dark red brown, with green lining; the right side of the jerkin with the puffed sleeves is yellow with blue stripes; the chemisette with the puffed sleeves is white. The left side appears to be red; the left stocking is white; the slashed hose are red,

while the right stocking is striped white and green, and the hose on that side the same. The cap is purple, ornamented with gold; the shoes, which are cut up, are of a reddish-coloured leather. The costume is singular but picturesque.



Figure 2.—A female costume of the twelfth century, according to the ancient psalter of the inheritance of the Abbess Margravine of Brandenburg, at St. Clara at Bamberg. During the eleventh and twelfth centuries the female costume consisted of an under dress, with long close-fitting sleeves, an upper garment of darker colour, with sleeves also very long and widening downwards



towards the hand, a veil, and a rich striped mantle, which did not reach quite to the ground. Towards the twelfth century the upper garment resembled the surplice of the Catholic clergy, having frequently very short, or no sleeves at all, and being worn either without or with a small girdle, or having a broad girdle richly ornamented,—the *Cingulum nobile*—the hip-encircling girdle. The lady here represented wears

the first, to which there is attached, when the wearer is of high condition, a rich lace or chain on the breast. The hair falls in curls on the shoulders, and sometimes yet lower, ornamented with an elegant gold cross. She also wears a



kerchief, (*vitta capitis*—*fascia*, called also *mela* by the ancients,) a *vitta* which, in summer, was rather like a shawl than a veil, and which, in old pictures was white, as worn by persons of condition. The great diversity of manner in which these kerchiefs were worn, and the forms of wearing the great and small kerchiefs, appear obviously to have been varied in every possible manner, according to the authority of contemporary portraits. Sometimes it was worn in



folds round the chin, and thrown upon the shoulders, and as the drawing exemplifies, fastened to the head over the ear by a large hair pin. These shawls were often so long, that they could be wound round the head two or three times. Large kerchiefs have been so worn

that the eyes only were visible; we shall often refer to these.

Figure 3.—Dress of a young lady of the second half of the fifteenth century in France, of a very rare description—a bas-relief of very fine hard wood in possession of the papier mâché manufacturer, Fleischmann in Nuremberg. We see here one of those elegant female costumes in which the once romantic France so highly distinguished itself. The two interesting bas-reliefs represent ladies from the songs of the troubadours, according to the legends on them. This figure wears a head-dress formed of wound tinsel or of a turban form without feathers—her hair being worn full and thick. The close dress of the lady is sewed before in fine and regular folds, descending in larger folds to the ground. The sleeves are wide downwards and ornamented with scolloping. The wide dress is girded below the waist by the heavy cingulum worn by ladies. In an initial picture upon parchment in an old French book of poetry, which affords a similar dress—the colour of the dress is pale yellow with violet bordering—the under robe is amaranth with close fitting sleeves—the tinsel band is of a gold material with purple wound round it—gold arm-buckles and black shoes.

Figure 4.—A knight's costume of the year 1272, from the library of MSS. in Paris; it is that of a Count of Hohenschwangau, of the family of Welf, and represents the wearer in a long sleeveless dark blue surcoat, with his armorial device—a white swan on a red field with a light red border. Under his coat he wears a cap-à-pié suit of mail. The helmet is original, very like the Greek, with the furred mantle, as we see it in the seal of Richard, king of England, of the date of 1198. This helmet does not appear to be a tilting helmet, which usually rests upon the shoulders; but this kind of helmet would be fastened like the visor with the mailed hood, by an iron throat-brace and a leather thong. Upon the covered helmet he wears the swan as a crest. The sword-hilt is of gold, the sheath black, the girdle white; the furred mantle is red, lined with white.

SCENES OF ARTIST-LIFE.

No. I.—SANCHEZ COELLO.

THE deprivation of liberty of the high-spirited young prince, Don Carlos, the Infant of Spain, by his father, Philip II., turned the eyes of the courts of Europe upon that of Madrid. The prince did not bear either the humiliation or the imprisonment patiently. It was said to have originated in two causes: the inclination of Don Carlos to support the revolted provinces of the Netherlands,—and his attachment to Philip's young queen, Elizabeth, to whom he had been affianced, and whom his father had now married.

In a state of desperation, Don Carlos made several attempts on his own life, and some of the nobles endeavoured to intercede with the king in favour of the prince. Philip was inexorable, and after six months' imprisonment caused the Holy Inquisition to give judgment against the prince, and thus the sovereign and the father, joined to the base instruments of a bigoted and merciless faith, passed sentence of death upon a young son of excellent hopes, heir to the crown, and related to the most powerful princes of Christendom.

The sentence was not publicly executed; but to make the story, if possible, still more criminal in the eyes of astonished Europe, Don Carlos died in prison by means of poison secretly administered to him by the king's order.

This history is so dark and revolting as to surpass all other tales of the superstition of the times of *Autos-da-Fé*, and Inquisition trials and condemnations. The consort of Philip was a queen of a meek, mild character; nor is there any proof in history of her passion for the son of her husband, but she was first affianced to the young prince, and the conscience of Philip must have told him what comparisons she would draw between her present tyrant husband and him to whom she had been betrothed. The

king found the voice of Europe loudly raised against him, but at Madrid, courtiers were not wanting belonging to the household of so bigoted and despotic a monarch, to try and justify with manœuvring address his conduct in his own eyes. The gloom of his soul was never lighted up by a single spark of any great or generous emotion; the stern and the hateful alone were there, and deeply implanted. Day by day, his selfish jealousy rested more and more on his pride, and his perpetual apprehension from without was always on the alert.

Yet he swayed a mighty sceptre with an iron hand; his illiberal, unflinching, and hard nature had plunged the Low Countries into blood and misfortune. The surrounding nations called on him to forbear, but he poured out all the ire of his relentless will upon an incensured and thriving people; and he sent his generals, his favourites, and his inquisitors thither, over the trampled bodies of his Protestant subjects, on a path of blood and revenge.

And now we will introduce a dramatic scene in the subject; and one entirely true to history.

Philip is alone in his solitary chamber, his slumbers are disturbed, his tapers burn dim, his pride is alarmed by the intelligence that day received from the court of Austria, of their disapproval of his conduct; his gloomy suspicions are excited, the memory of his young son tortures him; his queen's suspected fidelity rankles in his mind; he is reading the last of the ferocious Alba's despatches. The hero, Egmont, has fallen,—the bitterest of his enemies, the most noble of his foes; blood—blood is everywhere, and the great tyrant should be content. But, no! his conscience,—a pale, flickering ray of humanity,—makes him wretched! One of his courtiers comes to him—he tells him that he is a great king, a favoured king, a prosperous king, and that he is happy. He answers—

"Who dares to say
That I am happy!"

and with cold, implacable, and sneering irony, he tells his favourite to begone!

Such was Philip in those days when Titian often painted his portrait; and let it be here remarked that the genius of Titian chose to paint him oftener in profile than otherwise, probably as being most advantageous in concealing part of the king's vile countenance; yet, no wonder, that in looking at those portraits, we turn aside from the pictures, and shudder! Such was Philip, when the Pope, his lord and master, absolved him at the altar, from the murder of his son! Such was Philip, when the inquisitors surround him and tell him,

"Far as the Cross is honoured
He is honoured."

Yet a pause in his career takes place; his courtiers' adulation, the death of his unfortunate victim,—Elizabeth, his queen,—and Time, that worker and changer of men and events, brought him out later in life in a different character.

Sanchez Alonzo Coello, a Spanish painter, was, for a length of time, supposed to have been a native of Portugal, married to a Spanish lady at Madrid in the year 1541; but after his death, when Don Antonio Herrera, his grandson, received the Order of Santiago, it was proved that the favourite friend and painter of Philip II. was born in the beginning of the sixteenth century, at Benifayro, in Valencia, and that his name was Sanchez Galvan Coello.

When very young, Sanchez accompanied Sir Antonio More to Lisbon, where the former was sent by the emperor, Charles V., with a commission to paint the portraits of the royal family. The Queen of Portugal recommended Sanchez to the protection of her brother Philip, who not only appointed him painter to the court of Spain, but accorded him many privileges, and the intimacy and confidence due to his talents, and pleasing manners. When absent from Madrid, the king wrote to him frequently, addressing his letters to his much beloved son, Alonzo Sanchez Coello, (al muy amado hijo, Alonzo Sanchez Coello,) and to show how a love of the Fine Arts may soften the heart even of a tyrant and criminal, Pacheco's account of the friendship between the king and the artist is here given.

"The king gave Sanchez a large house near

the palace, with which a passage communicated, and where he could enter at all hours without being announced, surprising him sometimes when at dinner with his family; and when Sanchez rose to salute him as king, Philip ordered him to remain at table, and would then walk familiarly into his painting-room; at other times he would arrive when the artist was at his work, or occupied in designing some new picture, entering the room and placing his two hands on his shoulders before Coello was aware of the king's presence."

Coello painted Philip's portrait often, and in various costumes; in armour, on foot, on horseback, or wearing a beret and cloak. He also possessed the friendship and favour of the other members of the royal family, whose portraits he painted, to the number of seventeen;—queens, infants, infantas, who came to his dwelling familiarly to converse with him and play with his children; and his house was frequented by all who sought the king's favour. The proudest Spanish grandees were often seen at his table, as well as Don John of Austria, Cardinal Granville, and all the ministers,—so that his courtyard was continually crowded with horses, carriages, and servants, and being the most renowned painter in all Spain, he soon realised a fortune of 55,000 ducats.

Coello having long been occupied in portrait-painting, the king desired that he would contribute to the decoration of the Church of the Escorial, and he painted seven altar-pieces from the lives of the saints. He also painted a picture representing St. Ignacio di Loyola, said to be an exact resemblance taken from a mask of the saint made after death.

Owing to the numerous fires in Spain which have destroyed so many collections of pictures, there are but few of this artist's works remaining now in Madrid; the best among them is supposed to be "The Martyrdom of St. Sebastian," in the chapel of the Convent of St. Jerome, which was painted in 1580, in the style of the grand compositions of the sixteenth century. There are several good pictures by Coello in the Spanish Gallery of the Louvre, in Paris; one of them, the portrait of Wincelous, the brother of the Emperor Maximilian, may be mistaken for the work of Holbein, so entirely are the details in the style of that master. There is an excellent portrait of Don John of Austria; and some others, all dressed in royal costumes of great taste and magnificence, represent the princes and princesses of the families of Austria and Spain.

Philip was constant in his friendship for Sanchez Coello; and the painter made a noble use of his great fortune, founding the charitable institution at Valladolid for orphan children.

By the death of Coello, in 1590, the king, in the decline of life as well as of fortune, lost his best and only resource against the vexations of state reverses, and the intrusion of remorse of conscience; in spirit and mind proud and haughty, and harsh through frequent disappointments, there were moments still, when his pride called for the relief of familiarity. The account of the friendship of the tyrant Philip and the painter Coello, very much justifies Schiller in the representations of that king, in the tragedy of "Don Carlos," and makes the conversation supposed to have passed between Philip and Posa, not so totally unnatural as critics affirm it is. In such moments his temper softened, and he would mount the narrow staircase that communicated with the painting-room where Coello was at work; then it was that the king found that ease of mind to which he was elsewhere a stranger. Coello is represented as master of many subjects as well as that of his art: he knew the king well, and the world too; he had studied at Rome, he could talk of his profession, and of Raffaele, and of Italy; of Portugal and her monasteries, and of the individuals of the king's family at that court. And Coello was a man of good sense and discretion: if Philip was silent, Coello pursued his work with all the energy and spirit of his genius; the king sat by, and contemplated its progress, and for a moment he forgot his crime, his cruelty, and his superstition; and in Coello's studio at least he was secure from the intrusion of others less pleasing to him.

house of Magdeburg, in Lower Saxony, having been anxious to procure a file on which the Palace of Potsdam, and other local edifices might be "cut." Mr. Hiram Younge was specially sent for, and in Magdeburg he executed a work, for which it is likely that a gold medal will be awarded him by the authorities of that city.

THE MANCHESTER PEEL MEMORIAL.—We have already announced that the committee for the erection of a statue to the late Sir Robert Peel in Manchester, had invited a limited competition of the most eminent English sculptors who might be desirous of executing that work. This invitation was responded to by the transmission of seventeen statuettes, varying from two feet to two feet five in height. The choice of the committee, after a long and careful deliberation, has fallen upon Mr. Calder Marshall, A.R.A., whose busts of the poets Moore and Campbell will be in the recollection of many of our readers. To make assurance doubly sure he appears to have submitted two models to the committee, one of which has had the good fortune to carry off the prize. It represents our great statesman in the act of addressing an assembly. The right leg is advanced, and the right hand holds a scroll. The figure is enveloped in a cloak, which the left hand presses to the breast. The pedestal is ornamented by two wreaths of corn stalks. Seated on the upper plinth, their feet resting on the lower plinth, are two allegorical female figures, one of them an impersonation (says the *Manchester Guardian*) of "Knowledge in Science, Literature, and the Arts," holding a laurel wreath; and the other an allegorical representation of Manchester, with "upturned gaze," her right hand resting on a bale of cotton goods, and her left holding a distaff or spool of cotton yarn. Unbound sheaves are strewn at her feet, upon which rests a shield bearing the arms of Manchester. The whole of the models have been exhibited, and with almost a single exception, most severely handled by some of the Manchester journals. We cannot admire the taste which has prompted these unceremonious and uncalled for attacks; still less can we understand the principle on which the names of the unsuccessful candidates have been revealed to the public. It is sufficient mortification to the competitor on such occasions to find his design rejected, without being exposed to coarse and ignorant criticism.

Lord Campbell has decided that the Royal Manchester Institution, established exclusively for scientific and artistic purposes, is not exempted from the payment of poor rates.

CORK.—The Lords of the Committee of Privy Council for the Board of Trade have appointed Mr. Robert Scanlan, Head Master of the Cork School of Design, vacant by the death of Mr. Wiles. The salary is 300*l.* per annum. Mr. Scanlan we know as an excellent painter of architectural interiors, but we know not what his other qualifications may be, to fit him for the post he now occupies. He may possess all that is requisite, and we trust, for the sake of the school, that he may exhibit all the energy and ability of his predecessor.

BURY TESTIMONIAL TO SIR ROBERT PEEL.—In consequence of invitations from the members of the Bury Peel Testimonial Committee to furnish models for a Memorial Statue for the native town of that great statesman, and the volunteer designs of many sculptors to whom the Committee had made no application, upwards of forty models were received, all of which have been arranged for exhibition in the new town hall, recently erected by the Earl of Derby. The names of the candidates have been publicly announced. Among them we notice several well-known sculptors, any of whose works would doubtless have proved worthy of honourable distinction. The amount subscribed is £700*l.*, of which 2500*l.* will be devoted to the monument, and the residue to incidental expenses connected with it.—We have subsequently learned that Mr. Baily has received a commission to execute a bronze statue of the late Premier, which is to be erected in the market-place of Bury. In Mr. Baily's design, the ground on which the figure stands is decorated with implements of husbandry,—the plough, the harrow, sheaves of corn, &c. The whole is supported by a pedestal of granite, the centre of the upper moulding of which is occupied by the arms of the town of Bury, whilst at the sides are bas-reliefs of Commerce and Navigation. On the lower plinth are the arms of the Peel family, surrounded by emblems indicative of the late statesman's taste for art and literature.

LIVERPOOL.—Mr. H. C. Pidgeon, the late Secretary of the Liverpool Academy, has been presented with a richly chased silver inkstand, by a few of his admirers and friends, previous to his departure for London, where he has been appointed to the Professorship of Drawing at the Putney College.

THE VERNON GALLERY.

REBEKAH AT THE WELL.

W. Hilton, R.A., Painter. C. Rolls, Engraver.
Size of the Picture 3 ft. 7½ in. by 2 ft. 10 in.

It argues but little in favour of the taste of the period when Hilton lived, to know that a painter endowed with such genius as his, should rarely have received a commission for a picture, and almost as rarely have failed in finding a purchaser for one executed in the hope of a sale. Yet so it was, the best historical painter of his time—and we affirm this without any disparagement to his contemporaries, many of whom were artists of great talent, and entitled to high position—exhibited his works for the gratification of thousands, but seldom to his own pecuniary profit.

Mr. Vernon formed an honourable exception to the Art-patrons of the day, by giving Hilton a commission for a work, when the artist painted the picture from which our engraving is taken. The passages in Scripture here illustrated are in Genesis, chap. xxiv., verses 22 and 47:—"And it came to pass, as the camels had done drinking, that the man took a golden ear-ring of half a shekel weight, and two bracelets for her hands of ten shekels weight of gold,"—and he "put the ear-ring upon her face, and the bracelets upon her hands."

The treatment of this subject is simple, but the simplicity is that of no common mind; there is a studied yet perfectly natural elegance in every figure of the composition. The first which would, as a matter of course, be looked for, is Rebekah, receiving, with all modesty and humility, the gifts sent by her future father-in-law; this is, in all points, a very beautiful conception. The next is the "eldest servant" of Abraham's house, one whose fidelity to his master's interests has doubtless long been tried; he is kneeling, not so much that he might thereby the more conveniently adorn the "damsel," but from respect to her, and because his mission had found favour in her sight, therefore "he bowed his head and worshipped the Lord." The group of water-bearing maidens is charmingly composed, each so well expressing the particular emotion of surprise, or pleasure, or curiosity, by which she is animated. The camels and their drivers, to the left, sustain the balance of the composition, while the lofty palm-trees are cleverly introduced to break the line of the figures and to impart distance.

The colour of the picture is brilliant, though somewhat subdued; the time being "eventide," gave the painter an opportunity of investing it with a warm, sunny glow. It is painted in a vehicle which, for the sake of the artist's enduring fame, we hope will long stand the test of time, for it is undoubtedly one of his best works. Mr. Rolls has engraved it with much delicacy and power.

THE GREAT EXHIBITION.

NOTWITHSTANDING many and confident predictions to the contrary, there appears to be no doubt whatever that the Palace of Industry will be ready to open on the appointed day. During the last few weeks, a marvelous stride has been made towards its completion, and before these remarks will have found their way into the hands of our readers, possession will have been given up to the Committee. Two important questions have been decided since our last publication; the style of internal decoration, and the scale of prices of admission; and leaving the voluminous details to which every day gives rise to the newspaper press, we must be content, on the present occasion, to confine our attention to these points.

We rejoice to learn that Mr. Owen Jones's suggestions have undergone considerable modification. We are perfectly satisfied that the plan originally contemplated would not only have disgusted the public at large, but would have disappointed even those ardent admirers of violent contrasts who have been most clamorous for the adoption of his theory. The style of decoration which might suit the interior of an Alhambra, or a cathedral, with windows shedding "a dim religious light," could hardly fail of being out of place in a building which, when its arrangements are completed, will be one blaze of light and colour. The substitution of white for yellow, is certainly a great improvement; but we should have liked to have seen the red also give place to some more quiet tint. If the products exhibited be, for the most part, as full of colour as we have reason to anticipate, the back ground provided for them will very much impair their effect. What house decorator, not to say architect, would hang a gallery destined for the reception of pictures, with a paper whose pattern

consisted of stripes of different colours? The notion is preposterous. The veriest tyro in the art of decoration would assure you that such a back-ground would be destructive to everything around it which was not as coarsely violent as itself. If, therefore, the interior of the Palace of Glass may fairly be regarded in the light of a picture gallery, there can be little doubt that a neutral back-ground would have been best adapted to give harmonious prominence to the objects which are destined for exhibition within its walls. But, setting aside the overpowering character of a combination of such colours as red, blue, and yellow, it would not even have possessed the merit of being gorgeous. The yellow must have been converted into gold before any such effect could possibly be produced. To get rid of the yellow, therefore, upon almost any terms, is a boon; and, having achieved this step in the right direction, we have only to hope that the effect of the colours finally employed, will prove more successful than we have a right to anticipate.

The scale of prices which has been fixed for the admission of the public to the Exhibition, and the arrangements connected with it, do not appear to have given satisfaction to any party, and to the middle and humbler classes more especially. The prices are as follow:—Season tickets for gentlemen, 3*l.* 3*s.*; and for ladies, 2*l.* 2*s.* each. These cards will not be transferable, and will be the only admissions available for the first day, when no money will be taken at the doors; on the second and third days the rate of admission will be one guinea each person, without distinction of sex. From the fourth to the twenty-second day it will be reduced to five shillings. On the 26th of May the price of admission will again diminish to one shilling for Monday, Tuesday, Wednesday, and Thursday; for Friday, two shillings and sixpence; and for Saturday, five shillings. There will be no open days. We are aware of the impossibility of satisfying everybody; but there are some of these conditions which are so obviously at variance with the wishes and interests of a large majority of the public, that we cannot refrain from recording our objections to them. A plan which compels every visitor to take a season-ticket before the opening day, or forfeit no small portion of its value, must be founded on the belief that the vast body of visitors who may be expected in London during the season of the Exhibition, will be present to attend its opening. Such an influx even of first-class visitors cannot be looked for; and those who may be unable, from various circumstances, to reach London before the twenty-second day, will naturally consider it hard to be called upon to pay as much for a season-ticket then as those who have had the benefit of the twenty-one preceding days. We do not see why the principle adopted by the managers of theatres of reducing their prices, one-half, after a certain time in the evening, should not furnish a hint to the purveyors of season-tickets for the Great Exhibition. After the first three acts—the opening day, the guinea days, and the eighteen or a portion of the eighteen five-shilling days—we see no reason why the price of the season-ticket should not decrease in proportion to the actual diminution of its value.

The attempt to force the sale of season-tickets, cuts both ways. Great numbers of persons will, no doubt, provide themselves with them, in order to share, with the aristocracy, the privilege of *entré* on the first day; but it is equally certain that very many who may be unable to enjoy that advantage, will be deterred from purchasing them afterwards. We doubt, moreover, if the arrangement will prove altogether satisfactory to the higher and wealthier classes, who would, we fancy, gladly pay a liberal fee for admission the first day, and take season-tickets afterwards.

The price of the season-ticket, with the privilege now attached to it, is too low for the higher and wealthier orders of society, and too high for the middle classes. The man of humble means, who visits the Exhibition for the purposes of study, and who may be unable to afford the purchase of a season-ticket, is not only altogether excluded from the objects of his curiosity for the first twenty-one days, but even after that period has only one day in the week on which, at a cost of two shillings and sixpence, he will be enabled to examine the various products of industry with any chance of attaining the object he has in view.

Again; we doubt the policy of the virtual exclusion for twenty-one days of the large majority of the public. One day in each week, at least, should have been set apart, on which the poorer classes, even more deeply interested in the success of the experiment than the rich, might have the opportunity of judging of it for themselves, at a cost in some degree correspondent with their means. As a matter of finance, the exclusion of the masses

W. HILTON, R.A. PAINTER.



C. ROLLS, ENGRAVER.

REBEKAH AT THE WELL.

FROM THE PICTURE IN THE VERNON GALLERY.

who might be enabled to pay a shilling for their *entré* during the first twenty-one days, is a great mistake. However, the Committee have done well to reserve to themselves the right of modifying the somewhat capricious arrangements they have made; for they may rely upon it, they will be called upon for this exercise of their candour and discretion.

PROPOSED EXHIBITION

OF THE CHEF-D'ŒUVRES OF THE ENGLISH SCHOOL OF PAINTING.

THE English School of Painting will, for obvious reasons, be wholly unrepresented at our approaching Industrial Exhibition. It becomes, therefore, of importance that the omission should be remedied, so far as it may be possible so to do. The Vernon Gallery, the Royal Academy, and the collections of such noblemen and gentlemen as may be induced to follow the example of Lord Ellesmere, will assist, doubtless, in vindicating, in the eyes of the many tasteful and intelligent amateurs from all countries who are about to visit us, the character of British art. Several of our finest private collections, are, however, located at a considerable distance from the metropolis; those formed by the late Lord Egremont, the Duke of Bedford, Mr. Wells, Sir Robert Peel, and Lord Northwick, for example. Many are, it is true, scattered throughout London and its neighbourhood; but the fact that the pictures of some of our most tasteful and liberal patrons of art form the decorations of their private rooms, renders it impossible for them to open their doors to any considerable body of the public without a total sacrifice, for the time, of their domestic comfort. A great number of the most exquisite specimens of the English School—thanks to the skill with which they have been engraved, are of European reputation, but confined to rooms in the daily occupation of their respective proprietors, and are thus removed from the eyes of all but privileged visitors. The treasures of British art are so widely scattered, and so entirely inaccessible to the public at large, that even Englishmen of taste are themselves comparatively ignorant of the pictorial treasures with which their country abounds.

An anxious desire to vindicate the reputation of the British School to the vast body of foreign amateurs who will be induced, by our Industrial Exhibition, to visit this country in a few weeks, has prompted us to offer a few suggestions for the formation of a gallery composed of a careful selection of several of the best works of each of our more eminent modern painters, from the days of Sir Joshua Reynolds to the present time. About a quarter of a century ago, an exhibition of this description, although of limited extent, was opened with great *éclat* by the directors of the British Institution. One or more of the favourite works of all our most eminent modern painters, lent for the purpose, either by the artists themselves, or the amateurs into whose possession they had passed, were assembled together on that occasion, and formed the most deservedly popular exhibition which was ever collected within the walls of that gallery. A large majority of the most distinguished patrons of British art dismantled their houses, ungrudgingly, for the purpose of rendering this pictorial galaxy as bright as it was possible to be; and were rewarded, not only by the gratification of knowing that they had assisted in maintaining and extending the reputation of the British School, but by the stamp set upon their pictures by their selection for such a purpose. There can surely be no difficulty in repeating the experiment at the present time. The approaching exhibition of the Royal Academy will, no doubt, afford the stranger a fitting opportunity of estimating the character of British art in 1851; but we desire to show him what it has been, as well. We would, moreover, introduce him even to living genius through its most successful efforts. This can only be accomplished by some such plan as we have attempted to suggest. There is scarcely a picture of any celebrity of the English school which cannot be traced to its possessor, and there are few patrons of art who would not cheerfully lend their treasures for so national

an object. The chief obstacle is a place in which to exhibit them; unless, indeed, the directors of the British Institution so far countenance the project as to waive their proposed exhibition of the Old Masters, this year, in its favour, and close that which is now on view a few weeks earlier than usual. Could this concession be obtained at their hands, and both artists and amateurs would cordially co-operate in the work, the result could not be otherwise than successful; and we cannot but feel convinced that such an exhibition would impress our foreign visitors with a much more exalted impression of the merits of the British School than they now entertain; whilst it could not fail of proving instrumental, even here, in elevating its reputation, and promoting its prosperity.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—On the 10th of February, the Royal Academy proceeded to elect four members: the following gentlemen were chosen—Sir J. Watson Gordon, R. Redgrave, Esq., T. Creswick, Esq., and F. Grant, Esq. These elections will not be altogether satisfactory; with the exception of that of Creswick, who holds rank among the very highest landscape painters of the age, and whose talents would confer honour upon any society. In his case the distinction has been amply earned by a long career of honourable success; indeed he ought to have been a member of the Royal Academy at least ten years ago; and would have been, but for that limitation as to members, which so prejudicially abridges their honours and benefits. Mr. Redgrave, too, is highly esteemed and respected; no living artist is more so; he also ought long ago to have had a seat in that assembly; he has certainly nothing to complain of as to haste on the part of those who are at length his peers. Sir J. Watson Gordon is confessedly the first of living portrait painters; but he resides in Scotland; is President of the Scottish Academy, and does not need, nor is he honoured or benefited by, the election into our Academy, which keeps out of it one who is in all respects worthy the distinction—for which he is doomed to wait at least another year. Mr. Grant has also attained fame, and is fashionable; but he is unequal—and great or otherwise, according to circumstances.

THE FLAXMAN REMAINS.—The authorities of University College have done all honour to the relics of Flaxman, which have been presented to them by Miss Denman. The portion of the edifice assigned them is to be called the Flaxman Hall; it is a small polygon, rising into a dome, lighted from the top, and presenting four principal sides, as large panels, each of which contains nine bas-reliefs. The centre of the hall is occupied by the grand life-sized group, "Michael and Satan," the only round composition in the collection. The casts—for these works are all in plaster—are of various sizes, and are set into the wall and disposed according to their dimensions, as regularly as possible, the vacant spaces being painted in imitation of marble. Around each composition a moulding is run, in imitation of a frame; and in order more perfectly to realise the frame, this is gilt, and here and there casts a reflection which impertunes the eye, much to the prejudice of works which, independently of being entirely white, present no strong oppositions of chiaroscuro. This gilding will be deplored by all lovers of pure sculpture. We may apply to Flaxman the characteristics of Atticus,—"*Elegans non magnificus, splendidus non sumptuosus, plus salis quam sumptus habuit*;" the "splendor" of Flaxman requires no assistance from ornament of this kind. The works are generally small, and among them are many monumental compositions; but in all these there is a touching story, and the sublimity of the poetic subjects is of a quality which the Greeks themselves have never excelled. This presentation is the sequel of a sad history; he, the greatest master of the Rhodian Art since the best cycle of Greek sculpture, is unknown in his own country,—he who, had he lived in times befitting his genius, had been the friend of Pericles,—he who has con-

strued Homer and Dante into the only language which approaches their "enthroned elevation," is unrecognised in our own school. We presume not to know the history of this gift: University College, however, is fortunate in the possession of these works, the proper place for which should have been the National Collection. In their present site they will be comparatively unseen, save by those whose tastes may lead them to visit Gower Street for that purpose.

THE BRITISH MUSEUM.—The external and internal decoration of this splendid edifice are at length proceeding rapidly. A granite curb, some three feet above the pavement, on brick foundations, constitutes the base. The central gates, and the iron scroll-work, forming the inclosure, will be exceedingly massive. The statues which are to surmount some of the piers, as well as the sculpture prepared for the tympanum of the building, are about to be raised into their places. The decoration of the new western galleries is fast approaching to completion, and will soon be ready for the reception of Layard's Assyrian Antiquities. The following is the account given by the *Builder* of the style in which the interior will be decorated:—"The ceiling of the new galleries is formed, like those of the other galleries, into a series of small deeply-sunk panels: the ground of these is coloured blue, and upon this, in the centre of each, is a gilt star, or a composition of four honeysuckles, placed alternately. The plaster bed-mould around each panel have red in them, and on the soffit of the main beams, forming the larger divisions of the ceiling, panels are formed by green lines. The frieze on the walls has a white honeysuckle pattern on a quiet green ground; but where it runs out over the projecting piers, frets are substituted for honeysuckle. The upper part of the walls is coloured sage green, with panels formed by red lines, and the lower part (the podium) is to be coloured dark red, as a back-ground for the sculptures. The decoration of the Elgin Room will be richer—the walls wholly red."

THE LATE GEORGE BARRETT.—The members of the Society of Painters in Water Colours, have, we are gratified to learn, agreed unanimously to grant an adequate sum of money for the erection of a memorial tablet to the memory of this charming artist and most excellent man, in Paddington Old Church-yard. It was from the back windows of his modest cottage in Devonshire-place, Edgeware-road, where he resided for many years, that he was accustomed to study those sunset and twilight effects which formed the staple of his Art. Not unaptly has a modern poet said of him:—

"Not a grace
Shed over earth from the blue heaven above,
At dawn, noon, sunset, twilight, or when night
Draws o'er the sleeping world her silvery veil,
But he had traced its source, and made his own:—
Nay, not an hour that circles through the day,
But he had marked its influence on the scene,
And touched each form with corresponding light."

To superficial observers, he appeared to be somewhat too close an imitator of Claude, but such was not the fact. He went to a higher source for his inspiration. We could not look upon his glowing scenes, without feeling that they were familiar to us; but this was but a proof of the truthfulness of his compositions. We had seen them before: in those effects of earth and sky, from which he had studied them with such unrivalled success. Whilst the simple old man was amongst them, people were apt to think lightly of his Art, because, like all true representations of nature, it seemed familiar to them; but now that he has gone, it will have been discovered that he has left no successor in his peculiar, if limited style of painting, who can approach his most successful works. The Society of Painters in Water-Colours have done themselves honour by their graceful tribute to an old and estimable associate.

ANOTHER RAFFAELLE.—The gazette of Cremona states that a very splendid picture by Raffaele has been brought to light in that city by a learned connoisseur, who, of course, would part with the priceless gem for a fixed sum. The composition portrays the Virgin worshipping the Infant Saviour, with St. Joseph in the background. As usual, in similar cases, the letters,

S. R. U. have been found in an obscure corner, which, being interpreted, means "Sanzius Raffaele Urbium." Rather premature this, in conjunction with something similar at home, baptised "the Moore Raffaele," which we announced in our January number. Still more astonishing news comes from Rome. It has always been doubtful whether Michael Angelo ever painted pictures in oil; that he furnished designs, is sufficiently recorded; but it is reserved for us to-day to receive incontestable testimony that he did use oil colours. A Signor Campanari, resident in London, is the hero of the romance; this gentleman disclaims being a picture dealer—we think we recollect him, however, as a dealer in Italian antiquities, vases, sculptures, &c.; and we believe, also, he has been lauded for his antiquarian learning in various ways by the periodical press. He calls himself a connoisseur in Art, and his position in this respect will be gathered from the following details. At one of our ordinary picture sales in London, Signor Campanari bought an old portrait of an elderly lady, for a few shillings; the lady is looking upwards devoutly, and clasping an open prayer-book in one hand. With these commonplace elements of expression, the picture becomes the actual portrait of Vittoria Colonna, the wife of the Marquis Pesaro, General in the service of Charles V.; and painted in oil by Michael Angelo. In one of Michael Angelo's poems, he alludes to having made a portrait of this lady; this therefore is the actual portrait, and Signor Campanari sent it to Rome to obtain the authority of the Academy of St. Luke as to its unquestionable originality. By what charter, patent, or prescription, the Academy of St. Luke dares to promulgate such a decree of unquestionable originality, we have to confess our ignorance. But the Academy of St. Luke has decided that it is the original portrait of Vittoria Colonna, painted by the mighty Michael Angelo, so long lost and grieved for, until discovered among the lumber of a London sale-room. Moreover, the further important fact is settled, although hitherto disputed both here and abroad, that Michael Angelo painted in oil colours. Certain connoisseurs of Rome value the picture at 30,000 Roman crowns (about 6,000*l.*); a still greater proof of its originality! The picture is exhibiting in Rome, where crowds rush to view it. Surely Signor Campanari will afford us a similar treat this summer, when all Europe and half of America will be in London, sight-seeing.

NEW DIORAMAS.—Her Majesty's Concert Room, adjoining the Opera House in the Haymarket, has been converted into a "Tourist's Gallery" for the exhibition of Mr. Charles Marshall's extensive diorama, illustrating the grand routes of a tour through Europe. The principal cities of the continent are delineated, and a great portion of landscape scenery, characteristic of the various countries supposed to be visited by the "tourist."—The views are all interesting but in many instances not very novel. In some of the scenic effects Mr. Marshall has happily called to mind the powers which have made his theatrical fame.—At the Apollonicon Rooms, St. Martin's Lane, a series of pictures illustrative of the military career of Napoleon Buonaparte is exhibited. They consist of about twenty tableaux, each representing some important event in the life of the great General, or some place rendered celebrated in connection with him. At one period of the day the descriptive lecture is given in French. The painters of the Panorama of the Nile are engaged in preparing another, which will delineate the scenery between Cairo and Jerusalem, and illustrate the Exodus of the Israelites.

THE TRUSTEESHIPS OF THE NATIONAL GALLERY, vacant by the death of Sir R. Peel and the Marquis of Northampton, has been filled up by the appointment of Lord Overstone and Mr. Thomas Baring. The Accountant-General, Mr. William Russell—a relation of the Premier—has, we learn, also been added to the number.

EXHIBITION OF REJECTED ARTICLES.—A suggestion has been offered which has for its object an exhibition, under another roof, (Covent Garden, or Drury-lane Theatre, for example,) of the articles excluded from the Palace of Industry. We doubt the policy of

any such display. With the exception of such objects of Art or Manufacture, as may be rejected from some oversight, wholly irrespective of their merits, there will be little that is really worthy the attention of the public in such a collection, and we cannot, therefore, understand what good purpose it would answer. The idea has no novelty to recommend it. We have had exhibitions of the pictures rejected from our various public galleries, and they have invariably proved beneath contempt. The greater part of such matters are rejected because of their inferiority, and, even where articles of a different character owe their exclusion to accident or jealousy, the respectable artist or manufacturer can gain little in reputation by appearing in such company.

ART IN HAYTI.—Besides the models which have reached Europe from the Negro empire, drawings of the seal, the crown, and other insignia of Emperor Soulouque have lately arrived. They exhibit fair specimens of chasing in gold.

THE SOCIETY OF PAINTERS IN WATER-COLOURS have elected Mr. J. Burgess, jun., an associate Exhibitor of that institution.

THE SOCIETY OF ARTS propose to hold *conversations*, and meetings of distinguished scientific men of all nations, so long as the Great Exhibition remains open.

MR. LAYARD'S RESEARCHES IN ASSYRIA.—The very insignificant funds placed at the disposal of Mr. Layard by the British Government having become exhausted, he has been obliged to abandon several excavations which he had commenced at Nimroud, and has proceeded to Babylonia for the purpose of examining sites and selecting spots that present greater facilities for excavation in that country. A private subscription has been opened here with the view of aiding him in his enterprising labours, of which Mr. Murray, his publisher, has the management; and which will, we trust, enable him to prosecute his investigations with renewed vigour. He has, we hear, entirely recovered from his late indisposition, and needs but the "sinews of war" to recommence his operations with renewed vigour.

MR. LOUGH'S "MICHAEL."—Among the groups of sculpture destined for the Great Exhibition, is a model of "Michael subduing Satan," by Mr. Lough. This is a bold attempt after Raffaele and Flaxman, but Mr. Lough professes to have discovered a new mode of treating the subject. Disdaining all Miltonic accessories of spear or armour, he has attempted to spiritualise his forms, and has represented Michael as overcoming Satan by moral rather than physical power.

THE DEAN AND CHAPTER OF ST. PAUL'S have at length been induced to consent that the cathedral shall be opened without charge for a few hours every day to all visitors who may desire to inspect its monuments during the approaching Exhibition. They require, however, as a *sine qua non*, that the City authorities shall provide constables to protect the interior of the church from injury or desecration.

DEATH OF M. AUDUBON.—The American papers announce the death of this eminent ornithologist. He was the first, who (like Redouti in the domain of botany) introduced a high Art-skill in the delineation of birds. The extraordinary size of his copper plates enabled him to dispose his figures amid the sublimity of American nature, of both of which he was an assiduous and ingenious observer. M. Audubon attained the age of 78, and died on some property of his own on the banks of the Hudson.

MR. S. RAYNER.—The works of Mr. Rayner will not again be exhibited on the walls of the Gallery of the Society of Painters in Water Colours. In consequence of the lamentable notoriety which Mr. Rayner has obtained in recent legal proceedings, the Members of that Society unanimously resolved to erase his name from the list of their associates.

MR. J. M. LEIGH'S SCHOOL OF ART.—Mr. Leigh has, during the last few weeks, been delivering an eloquent course of lectures on subjects relating to the Fine Arts, which have been numerously attended by his pupils and visitors.

THE PEEL MONUMENT at Tamworth is now finally settled; it is to consist of a bronze statue on a pedestal, to be executed at a cost of 1000*l.*, and to be erected in the market-place.

NOVELTY IN PRINTING.—Among the multitude of new ideas which the Great Exhibition is calling forth, may be mentioned one by a Mr. Harvey, of Weymouth, who is maturing a plan for a novel style of printing. Instead of using black ink upon a white paper, which, as he justly observes, often distresses the eye, he proposes to use a white ink upon a dark green paper, whereby the inconvenience attaching to the former method may be obviated: he selects green rather than another colour from its being best suited to the sight, and because it is "nature's colour." The announcement applies at present only to newspaper printing, but if successful so far, we presume it will be extended to book printing. We wait with some curiosity to see the result of the experiment, though we are not very sanguine of its success: the great difficulty we apprehend will be to find a green that will stand the test of time.

WEDGWOOD'S PATENT MANIFOLD WRITER is justly entitled to the consideration of all who are anxious to save both time and trouble in the matter of correspondence. We are aware that the invention has been some time before the public, but it is only recently we have had an opportunity of testing its merits; and finding that it answers its intended purpose remarkably well, we are desirous of adding our testimony to the many already adduced in its favour. The principal advantage it offers is, that by a very simple arrangement of the materials contained in the case, a person is enabled to produce in one operation a letter with its copy; or, if requisite, a letter with two fac-similes. It is unnecessary to enlarge upon the utility of such an invention where correspondence is extensive and important.

PALANQUIN CARRIAGE.—A somewhat novel and useful vehicle has been manufactured by Messrs. Hallmarke, Aldebert, and Co., of Long Acre, for the use of his Highness Said Pacha, admiral of the Egyptian fleet, and one of the sons of the late Mehemet Ali: it combines the comforts of an invalid carriage with the protection and freedom of the palanquin, and will prove to Orientals a highly desirable park or garden-carriage, for it may be moved by hand. The decorative work has been very tastefully effected, and the entire carriage is well adapted for its purpose. Strong bands of India-rubber encircle the tire of the wheel, adding much to the ease of motion, and affording another useful application of this serviceable material.

THE EDINBURGH NATIONAL GALLERY.—The first donation to this important institution was received in January last from Mr. Wardrop, of London. It consists of a picture by Vander-muller, and the "Beheading of John the Baptist," by Domenichino Neri. We shall be glad to record other additions.

ST. PAUL'S CATHEDRAL.—The area in front of the west end of the cathedral at the top of Ludgate-hill, has at length been opened to the public by order of the dean and chapter. These gates are thrown open for the admission of visitors, numbers of whom have availed themselves of the opportunity of inspecting the exterior details of this magnificent ecclesiastical edifice.

EXHIBITED BLOCKS.—The newspapers tell us of huge blocks of coal, weighing, we cannot say how many tons, which are to be among the contributions to the Great Exhibition. We hope they will be excluded: to show them can answer no imaginable purpose: models the size of turkey eggs would answer quite as well. We confess it seems to us something very like an insult to have asked for space for such objects, notwithstanding they are designed only to decorate the exterior.

THE DAILY NEWSPAPERS state that the Roman Catholics are in treaty for a piece of ground in the line of the new street about to be formed between the Houses of Parliament and Pimlico, for the purpose of erecting upon it a magnificent cathedral, to be entitled St. Patrick's. The new street which will run through the most densely populated part of Westminster, will be called Victoria-street, and the houses of which it is to be composed, will be suitable for residences for members of the legislature. The cathedral is to be the metropolitan church of the "Cardinal

Archbishop of Westminster." An edifice erected upon the scale described in the announcements to which we refer, would cost some 250,000l.; where such an amount is to come from has not been stated.

VISITORS TO EXHIBITIONS.—We gather from the *Birmingham Journal* that 6450 persons, chiefly of the working classes, visited the Exhibition of the Society of Artists in that town during eleven days, all of whom conducted themselves with perfect propriety.

BRIDGEWATER HOUSE GALLERY.—We are gratified to find that the picture gallery of Bridgewater House is advancing rapidly towards completion, with a view to the admission of the public, under proper restriction, to view the collection. This is a noble example and one which will, we trust, be followed by other collectors.

METALLOGRAPHY.—Mr. Nicholas Zach, of Munich, has discovered a new process in lithography, by which he can give to any metal plate, traced by a needle, a preparation that makes the design show itself in relief, in less than an hour, on the plate. Mr. Zach designates the process, metallography.

MACHINED PAPER HANGINGS.—We learn from the *Journal des Débats* that the French are adopting from our calico printers and paper-stainers machinery for printing paper-hangings. A single machine of this description will, we are assured, print 2000 pieces an hour, being at the rate of upwards of 50,000 feet per diem.

THE TESTIMONIAL PORTRAIT OF MR. THOMAS CUBITT, which the Builders' Society commissioned Mr. Pickersgill to paint, has been engraved by Mr. Ward, and a copy presented to each subscriber. Mr. Cubitt has done so much for the improvement of the West End of London, and has uniformly conducted his enterprises with such great liberality, that he is on every ground richly entitled to this handsome recognition of his merits by the profession to which he belongs.

MEDALLION FOR THE SOCIETY FOR THE PROTECTION OF LIFE FROM FIRE.—The advertisement of this Society, inviting designs for a medal, was responded to by fifty competitors. The premium of 50 guineas has been awarded to Mr. S. M. Nixon, of Hampstead.

CONTRIBUTORY DECORATION OF THE PALACE OF GLASS.—A space of 24 feet square will be set apart on the ceiling for each exhibitor, for the purpose of displaying decorative articles; and panels will be reserved of 8 feet by 16, adapted for the exhibition of paper hangings, new designs in stucco, fountains, painted glass, and all kinds of ornaments adapted for domestic purposes.

THE ARCHEOLOGICAL INSTITUTE.—The new President, elected to fill the place of the late Marquis of Northampton, is Lord Talbot de Malahide.

THE GERMAN PAINTER CORNELIUS has made a design for a medal commemorative of the services and death of Count Brandenburg. In this medal, says the *Journal des Débats*, the Count is represented with one hand resting on the helm of the vessel of state, stemming the waves of the revolution, and with the other grasping the column of the State, re-erected from its late fall. We have thus the State represented as a vessel at sea, and also a column on land!

PICTURE OF LEONARDO DA VINCI.—An important picture of the great master has, it is said, made its appearance in Hanover. An employé of the railway having purchased a dusty canvas at an auction, fixed the attention of connoisseurs on it, when it appeared that it was the famous picture made by L. da Vinci by order of Lodovico il Moro on the celebration of the birth of his twin sons. It represents a naked Leda, with two boys, a Cupid and a swan; in the back ground appears a mulberry tree, in allusion to the name of the owner, "*il Moro*." The picture is valued at a high sum, and has been already cleaned previous to being sent to the Art-Societies of Europe. We doubt its authenticity.

THE RE-ERECTION OF THE MARBLE ARCH at the northern entrance to Hyde Park is proceeding rapidly; one of the objections to the selection of this site, the anticipated removal of the handsome gates presented to the country by Mr. Hope, has been obviated. These gates, with two new pairs, will form side entrances.

There will thus be five carriage approaches in this quarter!

ANOTHER ARCHITECT OF IRON AND GLASS.—Mr. Thomas Turner, architect of Belfast, claims for himself and Mr. Richard Turner, Dublin, to have sent in to the committee for the erection of the Glass Palace, a design for an edifice of iron and glass, bearing some resemblance to that of Mr. Paxton. His plan included, he says, a dome of 200 feet. This was the only design out of 245 which contemplated such an arrangement.

MONUMENT TO WASHINGTON AT NEW YORK.—This work which consists of an obelisk 500 feet high, and 55 feet square at the base, on a foundation 81 feet square, is now in course of erection. The base and 76 feet of the obelisk have been completed, at a cost of 120,000 dollars. The total expense has been estimated at 500,000 dollars.

THE PENNY SUBSCRIPTION MEMORIAL TO SIR R. PEEL amounts to 1500l., but no suggestion has yet been offered as to the purpose to which it should be applied. Why should not the operatives have their statue of Peel, as well as their employers?

THE PAVILION OF BRIGHTON having been purchased by the authorities of the town, and completely renovated, has been inaugurated by a grand ball. Among the new embellishments, are some curious specimens of oriental sculpture, and some fine architectural sculpture, by John Thomas, some of whose works adorn the New Palace of Westminster, and others the magnificent mansions of M. Peto, Esq., M.P., and E. L. Betts, Esq.

DR. CONOLLY.—A public subscription, which has reached 600l., has been made for a testimonial to this eminent physician, whose long and unwearied exertions at the Hanwell Lunatic Asylum, and elsewhere, undoubtedly entitle him to such honourable recognition. It is not too much to say that, since the days of Howard, no one has laboured more ardently and successfully in the cause of philanthropy, and to alleviate the greatest of all "the thousand ills this flesh is heir to." The sum of 400l. is to be appropriated for a portrait of the Doctor, by Sir J. Watson Gordon, and the remainder for an engraving to be taken from it.

M. DUVELLEROY'S FAN MANUFACTORY.—Among the objects of taste preparing for the Great Exhibition is a collection of fans from the manufactory of M. Duvelleroi of Paris. This gentleman employs, it is said, upwards of two thousand hands in the manufacture of these elegant toys, and is at the present moment so entirely without a rival in his trade that no lady's *corbeille de mariage* is considered complete without one of M. Duvelleroi's fans. Some of them are indeed perfect bijoux, and are decorated with a profusion of expensive ornament which render them objects of the greatest luxury. Beside being studded with precious stones, the most eminent artists of Paris do not scruple to make some of their most finished designs upon them. Roqueplan, Johannot, Gavarni, Eugène Lami, and Dupré, have from time to time been employed to enhance their attractions. The collection destined for the Palace of Industry, will include fans varying in price from five, to a thousand guineas; among others, a series illustrative of the Arabian Nights, destined for the ladies of the Harem of the Sultan; those used at the marriage of the Duchess of Orleans; and one executed for the Emperor of Morocco, decorated with paintings and jewels, and valued at a thousand guineas. M. Duvelleroi has also renovated, in the most costly manner, the fan of Marie Antoinette, the handle of which is of mother of pearl, relieved by medallions of carved gold, surmounted by a court pastoral by Boucher; the royal arms which occupied this part of the fan, having become defaced. That painters of the highest reputation have not considered it beneath the dignity of Art to devote their talents to this species of decoration, may be inferred from the fact that fans are still in existence which were painted by Metz and Meris. M. Duvelleroi's contributions can hardly fail to be regarded with great interest, as evidencing his power to elevate a toy to the dignity of a work of Art.

UNION OF ARCHITECTS AND ENGINEERS.—A correspondent of the *Builder* (Mr. Villiers Sankey), in reference to the regret expressed by Mr. Tite, in the course of a discussion at the Institute of British Architects, at the separation of the body of architects and engineers, propounds a plan for their reunion. He suggests that the institutions of architects and civil engineers, throughout every country, should agree to admit members of their respective professions to the rank and grade which each holds in his own body; their professional operations remaining, as before, entirely distinct.

REVIEWS.

THE VIRGIN AND CHILD IN THE CLOUDS. Engraved by R. GRAVES, A.R.A., from the picture by MURILLO. Published by H. GRAVES & Co., London.

The appearance of this print, at no long distance of time after the publication of Mr. Doo's beautiful engraving of the "Ece Homo," would lead us to infer that the public are at length beginning to appreciate that high class of works to which both belong; and we hail the omen as one betokening an increased knowledge of the most exalted productions of the great painters of Christian Art, and a desire to become still better acquainted with their beauties. It has always seemed to us as something remarkable, that a country, whose religious faith is of the purest and most elevated kind, should have expressed so little sympathy with any symbolical representations of their creed; and, consequently, so slight a wish to be surrounded by the evidences of their Christian belief. Saints and martyrs have never ranked among the *penates* of the great majority of our English homes, nor would we have them to be; but a few such prints as this, hanging on our walls, would be no indication that we were about to abjure our religion; and would, most assuredly, show that we were advancing towards a just appreciation of the refined and beautiful in Art. Murillo's picture, in the Dulwich Gallery, is acknowledged to be a noble conception; although, as Dr. Waagen truly observes, the heads are deficient in "divine sentiment," and the colour is too monotonous and inclines too much to a reddish brown. The drawing, however, is charming; and the group of young angels, that hover at the feet of the "Holy mother," is exquisitely arranged. Whatever objections the connoisseur may take to certain portions of the original work, it undoubtedly makes a most charming print under the hands of Mr. Graves, who has produced a work of which he may well be proud. The style of his engraving reminds us of some of the best of the old Italian masters, so vigorous are his lines and yet so delicate, especially in their "cross-hatching." The flesh of the group of angels is remarkably soft and tender, and the light upon them so gently toned down as to convey the idea of their being partially wrapped in a cloud. But the entire work is full of excellent points, to speak of which would occupy more space than we can devote to it. We can only express a sincere hope that its success will lead the engraver to undertake another in a similar direction.

THE PALACES OF NINEVEH AND PERSEPOLIS RESTORED: AN ESSAY ON ANCIENT ASSYRIAN AND PERSIAN ARCHITECTURE. By J. FERGUSSON, Esq. Published by MURRAY, London.

Undoubtedly the most interesting discoveries made recently in the East, are those which have been conducted by Layard, and which have restored the arts of Ancient Assyria again to the world, and have enabled us to comprehend the glory and the greatness of this important kingdom. Its connection with Scripture History has given it an amount of interest equal to that which the learned *savans* of France and Italy gave to Ancient Egypt. All these researches into the records of the earliest civilised nations have wonderfully testified to the truth of that volume especially revered in Christian lands, and which becomes additionally fortified by evidences the most unexpected and remote, but, at the same time, the most conclusive. Speaking of the present work, its author says, "the recent discoveries in Assyria have been so startling from their novelty, and so important in the results already obtained from them, that scarcely any apology seems to be required for offering to the public an attempt to render one phasis of the revelation more clear than it has hitherto been;" and which phasis is the architecture of this great nation,

as shown in by the fragments still remaining, and which has not received a due amount of attention from any competent person since the recent explorations, that have done so much to render them clearer. Our author has given to his work much patience and perseverance, and the result is the curious and elegant volume before us. The woodcuts are all well executed; the restoration of the Palaccourt of Khorsabad, which forms the frontispiece, is a really exquisite specimen of the art.

THE PILGRIM'S PROGRESS. With Forty Illustrations by DAVID SCOTT, R.S.A. Published by A. FULLARTON & Co., London, Edinburgh, and Dublin.

The mind and hand, in all respects worthy to illustrate the immortal allegory of the nonconformist preacher of Bedford, must be of no common order: it is not the more elegant draftsman, nor the artist whose facility of invention is beyond dispute, that can do him justice. There must be a deep feeling of reverence in harmony with the subject, and a quaintness, if the term may be allowed, of pictorial expression, such as we find in the book itself. And these perhaps are just the qualifications which the late David Scott pre-eminently possessed, and which are remarkably developed in the plates before us. There is in them abundance of invention, highly imaginative and poetical, but at the same time so simple, severe, and dignified, as at once to stamp their author with all the attributes of high genius, while employing them in the task of adding to the interest of a work whose words and teachings carry with them the weight of inspiration. Had Bunyan never lived, Scott might have painted a "Pilgrim's Progress" of his own; but the history once written, he had only to incorporate the author's ideas with his own conceptions, to make them, as it were, one. We can pay these designs no higher compliment than to say, that two spirits more in unison with each other were never occupied, as writer and illustrator, than those of John Bunyan and David Scott. The plates are excellently engraved by the brother of the latter, Mr. W. B. Scott.

THE ROMAN WALL: A HISTORICAL, TOPOGRAPHICAL, AND DESCRIPTIVE ACCOUNT OF THE BARRIER EXTENDING FROM THE TYNE TO THE SOLWAY. By the Rev. J. C. BRUCE, M.A. Published by W. SANG, Newcastle-on-Tyne; J. R. SMITH, London.

The subject of this volume is one of the deepest interest to the English antiquary. Our country does not contain so singular and important a work as the famous wall, with its ramparts and ditches, constructed by the Romans against the incursions of the northern tribes, and stretching from sea to sea across the country, now traversing arid plains, and anon boldly sealing rocky eminences in the most commanding style. Since the days of Hutton there has been no more enthusiastic visitor in its locality than the author of the present volume; and a cheap and good detail of the present condition of this once important barrier, well illustrated, was a desideratum in modern antiquarian literature. Mr. Bruce has done his work honestly and well; it is the result of numerous personal surveys; and he has abundantly illustrated his volume with plans, cuts, and plates of the wall, and the principal antiquities found in its vicinity. We think he has satisfactorily proved the work to be Hadrian's; and, in general, deduced his facts from sound premises. Altogether, the volume is a satisfactory addition to our topographical literature, and exceedingly creditable to the zeal, accuracy, and perseverance of its author.

NOTICES OF CHINESE SEALS FOUND IN IRELAND. By E. GETTY, M.R.I.A. Published by T. HODGSON, London.

The curious porcelain seals which have been discovered in various parts of Ireland, certainly deserve attention at the hands of its native antiquaries. That they are not very clearly decipherable, nor their history lucid, is proved by the present little volume; the translations of their inscriptions by different persons being very contradictory. The idea expressed of their great antiquity, we think may be reasonably doubted; that they were brought hither by the Phœnicians, and "may have lain for an indefinite period beneath the surface of the earth," we greatly doubt. Though "the seal character" by which the words upon them are expressed is very ancient, the unchangeable character of Chinese manners must be taken into account, which continues to modern times the habits of profound antiquity. The collateral evidence afforded by "unquestionable Chinese vases," found in the tombs of Egypt, will not now go for much; only seven or eight have been

so discovered; they have been received on the testimony of the Arabs, who are now generally believed to have placed them there "for the benefit of the curious," having obtained them from the wrecks of Chinese vessels, in the Arabian Gulf.

THE EXPOSITION OF ORNAMENT FOR ALL ARTIZANS, DECORATORS, AND MANUFACTURERS. Published by J. ARESTI, London.

A very useful and cheap selection of tasteful ornaments, designed and selected from various sources, calculated to convey hints to carvers, jewellers, iron-workers, cabinet-makers, &c. Indeed, we know no class of artizans who may not be benefited by a good and cheap selection of ornaments, such as this is. Pen and ink lithography is the style adopted for the engravings, which are very clearly and spiritedly done, reminding us of the excellent and clear manner in which the French do such works.

MARTIN'S INTELLECTUAL READING BOOK. Published by SIMPKIN & MARSHALL, London.

Mr. William Martin is a great benefactor to little children; he is singularly fortunate in being able to bring down his own clear and powerful intellect to the understanding of childhood. He elevates the young mind without fatiguing or overstraining its faculties, and his teaching and reasoning are full of interest. He understands the value of brevity, and whatever quantity of information he desires to convey, he does it briefly and pleasantly. The preface and introduction to this excellent book (valuable as it is in the public or private school-room) should be carefully perused by parents and teachers; and though the direction as connected with the art of interrogation, (and it is an art), that the teacher's questions should be "logical, analytical, and synthetical," may puzzle those simple mammas and governesses who have not gone through a Queen's College course of profound lectures—yet we forgive Mr. Martin's little pedantry for the sake of the pith, more particularly as he never perplexes the little ones with such words, and their teachers can seek the explanations in the dictionary. The volume has cost Mr. Martin much thought and labour. The poetry is exactly what children cannot fail to like; the woodcuts are numerous and appropriate; and the eye receives instruction, even if the ear fails in attention. The text is, as it should be for the young, large and distinct, and we have rarely met with so valuable a "help" to education.

THE MOORLAND COTTAGE. By the Author of "Mary Barton." Published by CHAPMAN & HALL, London.

To say that this story is worthy of the author of "Mary Barton," is scarcely saying enough in its praise. It is more perfectly constructed, more concentrated, and breathes a more cheerful, hopeful spirit, than its important predecessor; the shadows are less heavy, the lights more brilliant; and our only regret, when we closed the volume, was, that it was finished. The character of "Maggie," in this charming *historiette*, is exquisitely developed, and her mother, although in some things more worldly-minded than Mrs. Nickleby, deserves a place beside that simple lady. There are excellent dramatic situations throughout the story, and the conclusion is so effective, that we shall expect to see it placed upon the stage, where it could not fail to become as popular as it must be in the closet.

JACK AND THE GIANTS. Illustrated by RICHARD DOYLE. Published by CUNDALL & ADDEY, London.

Mr. Richard Doyle's pencil has been so frequently appreciated, that it needs little commendation from us to ensure its popularity. "Jack and the Giants" is an admirable present for children, who cannot fail to imbibe a taste for correct drawing from the illustrations.

MONEY: HOW OLD BROWN MADE IT, AND HOW YOUNG BROWN SPENT IT. By LUKE LIMNER, Esq. Published by ACKERMANN & Co., London.

This series, in two parts, illustrates the evil progress of money-making in an original and highly effective manner. The story is told with vigour, but the subjects are too painful,—not, unfortunately, for truth, but for enjoyment. Still, the numbers should be received into every house not devoted to Mammon-worship, and suffered to tell their own story in their own way. The artist is powerfully eloquent for good. He has made the art a rare teacher: his lessons may be learned with profit by all.

THE PLEASURES OF THE COUNTRY. By Mrs. HARRIET MYRTLE. Illustrated by JOHN GILBERT. Published by CUNDALL & ADDEY, London.

Another of Mr. Cundall's beautiful publications for the young, enriched by illustrations from the pencil of Mr. Gilbert. It is a positive boon to children to give them books such as these. The letter-press is pleasant enough reading for little people, but we could have wished it of a higher tone; it is better to draw children up, than to write down to their babyhood.

THE ART OF PORTRAIT PAINTING IN WATER-COLOURS. By Mrs. MERRIFIELD. Published by WINSOR & NEWTON, 38, Rathbone Place.

We know of no handbook affording instruction in that department of water-colour painting which, in the present day, is carried to such a degree of perfection on paper as almost to rival the finesse of miniature painting on ivory. It cannot therefore be doubted that such a work will be found acceptable, especially from the hand of a lady, whose reputation as an authority in art is already established. The practical information conveyed in this little work is not only of that kind necessary for the water-colour portrait-painter, but it is in every way useful in sketching from the life, and essential as a preparatory course to the miniature painter. The process of working recommended is *hatching*, that is for the features, and certainly the highest degree of brilliancy is thus obtainable. After certain chapters of preliminary instruction, the portrait is conducted to conclusion under the heads "First Painting," "Second Painting," "Third Painting," "Draperies," "Backgrounds," "Alterations and Corrections," &c., and the method of working is so simplified, and withal so sound in principle, that a student may acquire from it an amount of knowledge which may be made at once available.

A LECTURE DELIVERED AT WOBURN, BEDFORDSHIRE. By the Rev. J. ANDREWS. Published by JACKSON & WALFORD, London.

The subject of this address, delivered to the Literary and Scientific Society of Woburn, relates to the Great Exhibition. The lecturer traces the progress of these industrial exhibitions, from that in Paris, in 1793, to the Paris and Birmingham Expositions, in 1849; he then alludes to the forthcoming great event and to the benefits likely to accrue from it, paying the *Art-Journal* the compliment, to which we may without egotism or vanity lay claim, of having been the first and principal instrument in bringing about this event. After speaking of the share which the Prince Consort, so greatly to his honour, has taken in furthering the scheme, Mr. Andrews says:—"But while we acknowledge this, let us give tribute where it is due. So far back as 1844, the *Art-Journal* gave expression to the following words—'A National Exposition for England appears to us almost the only means by which taste can be brought to act upon the various branches of industry.' This sentiment was reiterated in 1845 and 1846." He also notices our subsequent efforts to promote the undertaking. We have not the pleasure of knowing the reverend lecturer, but we feel bound to thank him for doing us justice.

A COURSE OF DRAWING FOR PRIMARY SCHOOLS. By J. BROWN. Published by WARD & Co., and ROWNEY & Co., London.

Mr. Brown is teacher of drawing in the Spitalfields School of Design. The work he has here put forth is intended, we presume, for the use of his pupils, and of others similarly circumstanced; that is, of those who are learning the art of ornamental design. The studies introduced consist principally of diagrams and floral outlines, drawn on a large scale, and designated by the author, "Elementary Free-hand Drawing." They are well adapted to produce freedom and steadiness of hand in the young pupil, to enable him hereafter, when ideas are associated with his practice, to become an artistic designer.

ANIMALS. From the Sketch-Book of HARRISON WEIR. Published by CUNDALL & ADDEY, London.

A more appropriate present could not be devised for the young artist, than this charming volume. The studies are full of truth and expression, and are sufficiently varied; they show some of our most favourite animals in their most natural and picturesque attitudes, and the engravers have seconded the exertions of the artist with skill and attention. Really, we must again express our thanks to Mr. Cundall for his liberal supply of illustrated books, selected with so much judgment.

THE ART-JOURNAL.



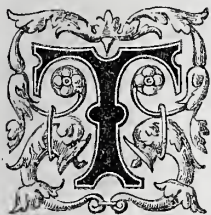
LONDON, APRIL 1, 1851.

THE

GOVERNMENT SCHOOLS OF DESIGN.

SIGNS OF PROGRESS.—THE EXHIBITION AT MARLBOROUGH HOUSE.

"We are now so far advanced beyond the age when the principal, leading, important mathematical discoveries were made, and they have become so much matter of common knowledge, that it is not easy to feel their importance, or be justly sensible what an epoch in the history of science each constituted."—DANIEL WEBSTER.



HE influence of the Government Schools of Design is so slowly but so steadily and so generally spreading itself over the country in its infallible progress, that it is not difficult to overlook the real value of these schools, and hardly probable that the revolution

which they are gradually effecting in the Art-manufactures of this country will be justly appreciated.

That they are effecting a revolution in the taste of this country, such displays as that now to be seen at Marlborough House must convince all those conversant with the nature of the designer's art, as until lately practised amongst us—a mere abortive plagiarism, or an unmeaning traditional mechanism, perpetuating forms and phantasms displaying not more skill in their execution than there was purpose or beauty in their conception: orthodox French mixtures, the designer's heirloom from the days of Henri IV., for papers and carpets; Rococo scrolls for lace; Persian pines for shawls; and Chinese willows for pottery. Such were the creations which filled the designer's repertory before the days of Flaxman; and such are the models he has almost religiously adhered to, with but little wavering, nearly ever since the days of that great innovator.

Thanks to the Schools of Design, this can be so no longer; it has already ceased to be so; and although it may not be easy to establish the exact era of this new epoch in design, whether the schools are a cause or only a result, the future will be inevitably at their disposal, and on them will be the responsibility, and not the less so because they are forcing their recognition on the public. That this is no mere assertion, the several beautiful specimens of manufacture now in Marlborough House bear witness; and many more, about to be exhibited in Hyde Park, will bring a still stronger testimony to the efficiency of this institution.

These exhibitions are the schools' own refutation of the vain outcry about their impracticability. Certainly impracticable they were to those wedded to the old mechanical routine, because they are essentially opposed to it; for their very motive was to supplant it by the genuine practice of Ornamental Art. Woven, printed, and some other fabrics, less dependent upon established mechanical processes, are now experiencing the invaluable benefit of the influence of the schools, by the aid of ornamental knowledge, artistic skill, and taste. It will perhaps take another ten years before their influence is general in any very great degree; for many old inveterate habits must yet decay, and much old pattern stock be literally worn

out, before there can be any place for the reformed system: the two can certainly not work in harmony.

Although students at the schools must be looked upon as in a state of pupilage, and theoretical justice would extend considerable indulgence in the consideration of their efforts, no such indulgence is in the least required in the case of the advanced pupils, who are exhibitors in the present exhibition of Marlborough House. So far is this from being the case, that in several departments of manufacture, more especially lace, carpets, table-covers, silks, muslin, and cotton prints, and some others, there are not many specimens of manufactured goods, English or foreign, that can compare in design with some of the patterns now displayed in this exhibition. In other departments there has not yet sufficient encouragement been held out to the students to venture to exercise their skill upon them; and it is quite natural and wise that they should make their practical essays in applied design, in such branches as they are most likely to meet with a purchaser.

It is extremely gratifying to meet in this exhibition with many manufactured articles, of which the patterns were exhibited at Somerset House last year; and this is a palpable proof of the reciprocal benefit, both to the designer and the manufacturer, of these exhibitions.

There are some designs in the present exhibition, which amounts to absolutely a surprising display in some departments, that are equal, if not superior, to anything of the kind that has been yet manufactured in their respective departments. And there are many more highly creditable to the young designers who have produced them; and if in these, in a few instances, certain trifling practical conditions, generally closely adhered to, may have been overlooked, or economy in the process of manufacture is not sufficiently attended to, to admit of a remunerative reproduction, the designs themselves evince so much intelligence in the designer, that it would require very little explanation on the part of the manufacturer to point out these defects, and secure their correction in future attempts, if not in that particular example. It is not to be supposed that an intelligent student would repeat defects once pointed out, and no lesson is so well remembered as that which is bought by experience; such defects, where they may exist, are however not defects of ornamental knowledge, but mere practical inexperience inseparable from a state of pupilage. The designer must certainly know what the manufacturer requires, before he can meet his wants, but different manufacturers, employing different machinery and processes, exact different conditions; these must be learnt either in the factory, or from intercourse with the manufacturer. The conditions might easily be briefly stated in the offer for competition at the schools; if the manufacturer can clearly define them, the intelligent student will have no difficulty in understanding them.

This readiness of comprehension is one good result already accomplished by the Schools of Design; and in the opinion of one of the principal lace-manufacturers of Nottingham, it is a great result: he says that designers, those who have attended the schools, can now perfectly understand what he requires, and meet his wishes with the readiest intelligence, which, he says, was formerly eminently the reverse; *he could not make his designers understand that quantity of work was not quality.*

Even this is something for the Schools of Design to have accomplished, but they have done much more, and will still do much more; and with a better acquaintance with them, on the part of the manufacturers, they cannot possibly fail eventually to have an important influence on the industry and commerce of this country.

That the manufacturers should be acquainted with the good designers, is a very important matter; and these periodical exhibitions are, perhaps, the best means of bringing about so desirable an end, because, unknown to our manufacturers, their very existence is ignored. To seek abroad for designers is the rule, not the exception; a faculty for design is not a home

produce, it seems, in the opinion of the orthodox arbiters in these matters. The productions of men receiving some eighteen shillings a week, whose whole experience has been within the factory walls, where certainly they may learn mechanical conditions, are compared with the most successful and well-paid works of the French, who have had the advantage of their gratuitous drawing-schools for a century and more, and thus is taken the measure of England's deficiency; the whole body of English designers is decried as widely inferior.

Among all the differences which have arisen with regard to the Great Exhibition of this year, there seems to be one point on which all seem to be almost unanimously agreed, that is, in the decided inferiority of English designers. This is unjust, as the present exhibition sufficiently shows, though composed entirely of the works of incipient designers only, for such they may be considered as long as they are pupils. Our manufacturers should at least modify their censure to the ordinary average employed in their own factories, men well up to mechanical processes and conditions of manufacture, but who have not had the advantages of a thorough education in Ornamental Art, and, therefore, cannot possibly compete with the educated designers of France. But, to recur, once more to the old story about practicability, the best paid designers in this country are generally French, not because the French designers are more familiar with conditions of manufacture, but purely because they have established a reputation for a knowledge of ornamental design, which we now trust the English designers are likewise doing by the aid of the Government Schools, and we hope that the present exhibition of the works of the pupils of the schools will materially aid in their establishing such reputation, and, at the same time, reaping the fruits of it in those departments to which they have so successfully turned their attention—let them reap where they have sown.

There was a time when the employment of a student of the Schools of Design might pass for a generous effort of patronage; that time has gone by; the manufacturers will now be consulting only their own interests, by applying to those schools, male or female; and in some departments of female attire, the female school displays even a marked superiority over the male. It is now, we repeat, no longer a question of patronage, but of mutual material interests. The schools are now asserting that position, which they might indeed have taken long ago, had more of the generous patronage alluded to been extended to them in their earlier years. However, the whole is a question of supply and demand; a man would not cross the seas for what he could get at his own door if he were aware of it; and it is a commercial fact that every good market will sooner or later draw good customers. This is proved by the relative position of the French and English designers of the present day. The Schools of Design are in fact themselves but the fruit of an agitation got up on account of the superiority of the French in nearly every market of the world, simply through their advantage in possessing these very institutions. Yet notwithstanding our schools arose out of this *à posteriori* argument in their favour, itself a proof of the superiority of the education system over the mechanical, they have been steadily plodding on in their course, almost entirely unknown to, and unsupported by the great body of our manufacturers, for whose especial interests they were established, and who are still continuing the same system of procuring their designs as hitherto; and yet are complaining as loudly as ever of the inferiority of English designers—designers whom they have not tried, whom indeed they know not. We therefore entreat our manufacturers to make now some slight acquaintance with them in Marlborough House, and we especially direct their attention to some of the designs of the female school, which we will specify presently, for this designing opens a new province to female labour, which deserves every possible encouragement, not only because the fields of female industry are so few, but also because it is very evident from this exhibition, that there

are certain departments in which ladies are better qualified to excel, than the designers of the ruder sex.

With such things before their eyes, surely none but the blind, or the maimed (in judgment) can now sit down and write flippant tirades about impracticability. It was observed in one of our leading daily papers not many weeks ago, that the fact of there being still six hundred designers employed by the manufacturers of this country, who have never attended the Schools of Design, is a glaring proof of the impracticability of the schools. Now is it not rather a proof of inveteracy of prejudice?—and it seems to be the glaring fact which accounts for our still constant general inferiority in ornamental manufactures when compared with either France or Germany. In France and in Germany all the designers are pupils of the public schools, but here many manufacturers themselves sanction the absence of their designers from the schools, because they do not happen to be the nurseries of their own notions and prejudices which they imagined they would be.

Time, however, will change these things in due course; and let the designers who imagine they can dispense with a systematic artistic training by virtue of mechanical, or, what they are pleased to call practical, qualifications, beware lest a better educated class supplant them in their occupations, by mere force of superior fitness in the development of the interests of the manufacturers themselves. The school and the factory are essentially different, what is *learnt* in the school is *applied* in the factory; they bear, in fact, the relation of genus and species; the school supplies all general knowledge, its especial application only can be learnt in the factory. In speaking of this matter of manufacturing patronage and practicability, we may venture to illustrate a species of abuse by which the schools can certainly not very much profit, if they do not suffer; that is, the doctoring of designs to suit what is imagined to be the public taste, or the manufacturer persisting in perpetuating his own taste under the infatuation that it is the taste of the people. We will illustrate this by borrowing an anecdote from those popular "Household Words," which are now circulating weekly over the land; and we can vouch for the main truth of the story, having also heard it from another source to be relied upon:—

"A great manufacturer, with whom our firm often has large dealings, dined with us last week. He knew of these schools, and showed us a beautiful design for a carpet which he had obtained from one of them, in which the colours were all finely harmonised. 'It will sell very well,' said he, 'after I have altered it a little to my own taste.' 'Why, what will you do to it?' I inquired. 'I must vulgarise it,' said he, touching my elbow; 'where they have put *gray* I shall put *scarlet*; and where you see *purple* here, I shall put green and yellow, or such like!'—Another manufacturer, whose warehouse I was visiting only the other day, showed me a table-cover of a most chaste and handsome design; a broad, rich, gothic border, with a dark centre quite plain, which, of course, made the deep border look all the richer. 'This is very good,' said he, 'but we always like something catching in the centre. I shall have a good bunch of peony roses and tulips, or something of that sort, for the middle!'"

This is a very common plea, this of the manufacturer catering to the public taste; but might it not sometimes occur to the manufacturer that he was under the slight mistake of accrediting the public for his own peculiar taste. Were it even otherwise, is it reasonable, is it just, to attempt to reduce taste to the low level of the vulgar, rather than strive to elevate the taste of the people to the higher standard? The schools may well find it difficult to influence general taste, if the wider spread manufacturers are working in an opposite direction.

In the present exhibition, practicability, if not the popular taste, is one of those points which has been specially attended to; the predominance of certain classes of design, and nearly exclusively in the flat, is due not only to the nature of the manufactures, but to the very

great preponderance of these manufactures in the public demand, and not to any neglect of others on the part of the schools. The merely expectant designer will naturally turn his attention to that species of pattern which combines the greater probability of sale with the least pecuniary outlay to himself; we have, therefore, here no display of models or drawings for elaborate iron work, or cabinet work, and little in the way of bronzes, or brass-work, or plate; but nearly every other department of ornamental manufacture is represented with more or less success, all promising well for the future.

However, the development of ornament is certainly of the natural and geometrical classes; of the historical, in its infinite varieties of forms, there is little beyond a few Gothic and Saracenic designs. This, though to be regretted, is not very remarkable; a skilful practice of the styles requires a long apprenticeship, and more experience than the generality of pupils can possibly have had; there is, further, no specification of styles in the prize list, the distinctions being merely general, that is, conventional or natural ornament, which, together with the present popular tide in favour of natural ornament,—a modern reaction, likely to lead to as much mannerism as any vagaries of former times,—sufficiently accounts for the general predominance of foliage and floral ornament in the present exhibition. As it was not nearly so much the case in the last exhibition, we must look upon the circumstance as accidental, arising from several causes. There are several branches of manufacture, for which a conventional treatment of flowers is particularly well adapted, and to which natural groups are likewise applicable, and these are the things that an embryo designer, or one whose taste is only in part developed, is extremely likely to dwell upon; but a partial development of one class of study cannot be the object of any school professing to give universal instruction in its department of knowledge, nor is this the professed or practical tendency of the Government Schools. A thorough development of Ornamental Art in all the varieties of expression, as it is handed down to us by past ages, is not a matter to be at the fingers' ends of students of a few months, or, at most, of two or three years' standing; however, the good time is coming, and the fine development already displayed in the natural, or first stage of ornament, is an earnest of what the future will bring forth in native design. We are not comparing the school with what *is* now out of its precincts, but with what *may be*, in time to come, through its influence; compared with what *is* developed independently of it, it is already transcendent, and henceforth must itself be the main source and support of all improvement in Ornamental Art in this country. Foreign competition will soon be a matter of no moment to the English designer, and it would be disgraceful were it not so.

We will now take a closer survey of this Industrial Exposition; still we propose only a general review, as our object is to consider the schools in their relation to the country, not to balance mere individual degrees of cleverness. The visitor will find disposed, in some ten or twelve rooms of the upper floor of the Royal Palace of Marlborough House, above 3000 drawings, paintings, and models, the work of the students of the Government School of Design in Somerset House, and its eighteen branch schools at Spitalfields, Coventry, Birmingham, Stoke, Hanley, Manchester, Huddersfield, Leeds, Sheffield, York, Newcastle, Nottingham, Norwich, Glasgow, Paisley, Dublin, Cork, and Belfast. These nineteen schools number 3480 pupils, the number of works of art sent by the several schools for exhibition was nearly 10,000, and more than three-fourths of them the production of the Head School, Somerset House, all executed during the last twelve months. The great mass of these drawings, paintings, and models, are, of course, practical studies; but 214 applied designs, or patterns, are exhibited by the branch schools, 104 of which are from Spitalfields, and 427 of such designs are exhibited by Somerset House, including those by the female school.

The extent of the influence of these schools may be in some measure conceived by the vast

amount of artistic exercise here disclosed; these 10,000 works being only a portion of the efforts of a single year, of which, however, not a single one would have existed but for the establishment of this government institution. In these works, then, we have a palpable proof of their influence; but there is a more subtle influence, destined perhaps to be not less pregnant with future consequences than those more material results; we allude to the general impressions of the valuable collections of ancient casts, which nearly all the schools possess, and which already constitute so many local museums of Art in places where ancient statues were scarcely ever or seldom even heard of, and their renowned beauty an incomprehensible fable.

In the first room (A) are disposed the exercises of the head school in the class of Form; thus the results and the system of the schools are both made manifest by this exhibition. Some inquisitive visitor might, in his simplicity, inquire what can a display of naked bones and muscles, in the form of ancient statues anatomically rendered, have to do with ornamental beauty; but by such exercises as are here displayed, and they are, many of them, admirable, the student most readily acquires that command of hand and precision of eye which eventually enable him to carry out in practice those beautiful arrangements and proportions of lines, suggested by the great examples of Ornamental Art of former times, which are held up to him as patterns, on the principle that the greater comprises the less; and they give the additional advantage of the ability of introducing the human figure into ornamental groups, when desirable: but, besides the great mechanical facilities thus acquired, a very material elevation of the judgment in its appreciation even of ornamental forms must inevitably arise from a careful study of the human figure, or, indeed, animal forms either; not only from the unrivalled symmetry and succession of proportions, but from the exquisite fitness of the various forms for their several functions, and thus establishing a system of esthetical correspondences in the application of strength or lightness to arbitrary figures.

It is by such exercises, after a certain modicum of elementary training in standard ornamental forms, from the flat and from the round, (of which elementary exercises admirable specimens may be seen in Room B,) together with a course of study of the mysteries and practice of colouring, Room C, that the industrious and skilful student is enabled to produce those fascinating arrangements of forms and colours exhibited in the Rooms D and E, in the shapes of carpets, papers, table-cloths, rugs, druggets, hangings, silks, muslins, cottons, chintzes, tea-boards, tables, dinner and tea-services, candlesticks, lamps, lace, and many other articles devised by human ingenuity for human gratification and comfort,—not to mention the immeasurable amount of happiness secured to individuals by the occupation attending their manufacture.

Limiting however our consideration for a moment to the first three rooms, containing the elementary exercises, and those in anatomical and architectural drawing, and modelling and painting, in all their branches, oil, fresco, tempera, &c.; we have an independent compact exhibition of a School of Fine Art, second to none in the kingdom, saving perhaps that of the Royal Academy; and should a great proportion of the students progress even no further than is defied by these classes, the general improvement in taste thus acquired must exert a beneficial influence directly and indirectly upon the community at large, and thus likewise contribute not an insignificant share towards one of the great objects of the schools—commercial advancement. Even those pupils who do not ultimately take up any line of Art, will have so far benefited by the instruction they may have received, as to know that a papier mâché table may be very pretty even without a peacock; that a shawl may be beautiful without a pine; and that Chinese pictures of Chinese willows are far from being indispensable to a handsome or even an ordinary dinner service. They will, in fact, avoid these things, and thus aid in improving the demand for tasteful objects, and help to give an inertia

to these and other equally worthy standard favourites of the manufacturers, which will make them disagreeably heavy in the market; so that the evil will cure itself.

Room D, devoted to the Class of Ornament, contains the "applied designs" of the male school, Somerset House. Here are many excellent designs for carpets, druggets, papers, table-covers, trays, lace, prints, &c., by Messrs. Cuthbert, Town, Rawlings, Dresser, Hodder, Slocombe, Ireland, Savage, Kain, Munday, Powell, Harrison, Wigzell, Wills, Blandford, Brooks, Moore, Lanchenick, Alldridge, George, Bell, Estall, and others for whose names we must refer to the catalogue.

Nos. 109 and 110, manufactured paper and design, by E. Ireland, are good examples of the necessity of the *putter on* as well as the designer, paying attention to artistic precision of drawing. This example, which from the nature of the design depends very much on excellence of execution, has evidently suffered from a want of appreciation of delicacy of the forms in the putter on; though the leading features may be close enough, there is a want of delicacy in the minuter details, and in the quality of the curves.

It would be a great revolution in our manufactures if these schools did no more than educate the taste and skill of the workers of patterns, or those who actually carry out the designer's idea, without producing even a single original designer; so important is it to a design that it should be thoroughly appreciated in its sentiment and minutiae. And where so many thousand pupils are receiving instruction, it is out of all reason to suppose that these are all intended for designers, or that one-tenth even of those who settle down to Art can be employed as original designers; the great body must of necessity be workmen, and in the sole rearing of a large class of educated workmen, the schools will be conferring an invaluable benefit on the manufacturing interest.

The specimens of lace in this room have a history which should here most certainly be told, as it is an excellent exemplification of the truth and value of the education system beyond all others. All these designs were made for Mrs. Treadwin of Exeter, and nearly all are now being manufactured by that lady or others; and some will be exhibited in the great building in Hyde Park, where, it is to be hoped, for the sake of our school, they will be placed in juxtaposition with similar productions from foreign parts. The history of the principal specimens, those designed for a founce, is this:—Mrs. Treadwin, an eminent lace-maker, being desirous of exhibiting in the "World's Show," had determined to go to Paris to select a design, or commission some distinguished designer to make a design for a founce worthy of the occasion, and she is not at all singular in her resolution to select a French designer to display, at the greatest advantage, her English skill in manufacture; but, very fortunately, Mrs. Treadwin listened to the advice of a gentleman well acquainted with the Schools of Design, to take Somerset House on her route, and before going to Paris, see whether she could not procure what she wanted there. She applied to Mr. Burchett, who recommended her to offer a competition to the students; the subject of competition was the founce in question; and the following pupils entered the lists:—Messrs. Slocombe, Rawlings, Town, Cuthbert, Dresser, Harrison, and Moore. The designs exhibited were the result; Mr. C. P. Slocombe being the successful competitor, (No. 144.) but the whole set offered something so unprecedented in Mrs. Treadwin's experience for general excellence, beauty, and fitness of design, that she altogether gave up her original intention of seeking a design in Paris, and she commissioned some of the unsuccessful candidates to produce some designs for handkerchiefs, a child's robe, and others which are likewise now exhibited.

Now, what is remarkable in these designs, according to common reasoning, is that not one of these pupils had ever attempted to design for lace before; one minute's instruction, or thereabouts, sufficed for the mechanical conditions, and their own training in Ornamental Art steadily developed the designs. It is true,

to be unshackled by the conventionalism of lace designing was to these designers an advantage, for they could thus bring their whole ornamental knowledge to bear without prejudice upon the subject, and they have accordingly developed a new style, or a new variety, which, for symmetrical proportion of detail and general unity of the whole, is unrivalled by any of the earlier styles of design in this branch of manufacture; not even excepting the point lace of Venice of the sixteenth and seventeenth centuries, though some of those might in some situations afford more striking contrasts with their grounds, yet being far inferior in individual merits of design. We trust that Mrs. Treadwin, and others, will continue a connexion so auspiciously commenced.

In Room E. we have the productions of Mrs. McIan's school, in all comprising 458 numbers; and though the last year's exhibition was highly creditable, there is a very great advance evident in the productions of this year. The muslins, lace, chintzes, table-covers, papers, and some others, display the highest excellence; this is particularly evident in the muslin and de laine designs; and from the general delicacy and beauty of many of them, it would seem that the female taste is much better adapted, than the male, for developing what is appropriate in some departments of female costume; for though we have seen so much excellence in Room D, the artists of those works would perhaps compete with small prospects of success with the muslins and de laines exhibited by the Misses Freed, Rees, Ashworth, Madot, Collins, Turner, Rogers, and Mahy; some of which are far superior to the general average of such designs, even of the highest class; and they are at least equal to any thing that has been produced in this department of Art.

It is, however, not only in this department that the ladies have distinguished themselves; the Misses Gann, Palmer, Carey, West, Mills, Partridge, besides others, and some of those already named, exhibit many good designs for carpets, rugs, table-covers, papers, chintzes, lace, &c.; and some of these are exhibited already manufactured; as, printed table-covers and others, by A. Carey; a table-cover and a paper, by C. Palmer; table in marquetry, a lace veil, a rug, and a carpet, by Louisa Gann; a paper, by A. West; an altar-cloth, by A. Partridge; and a painted table on slate, by M. Burrows. These are all valuable encouragements which it is hoped will go on increasing in a compound ratio; for this introduction of a new and so appropriate a province for female industry may, in these days of remorseless competition, prove of incalculable benefit in a social point of view, if we may not consider it, also, as an important new acquisition in Art, by the addition of a new productive feature or new element in taste. There is one fact which strikes us as singular in this exhibition, that there are no designs for ribbons, not even from Coventry; this is a species of Art that we should have expected to find abundantly developed in the female school, and one affording scope for valuable exercises.

In room F, are the specimens from Glasgow, Birmingham, and the Spitalfields schools. The brocaded silks from Spitalfields are particularly worthy of attention; they display skill quite equal to anything handed down to us of the rich brocades of the days of our forefathers. Here are, also, a few notable patchwork designs for counterpanes. Some ladies' names are conspicuous in this department likewise, as Miss H. Branson, and Miss C. Viner; there are, also, many good designs by Messrs. A. Slocombe, Bridges, Estall, Goodier, and others.

The specimens from Glasgow are chiefly exercises in the higher departments of Ornamental Art, and they are conspicuous for careful and tasteful execution; the so called applied designs are few. A composition of flowers in colour, by J. Bainbridge; and another with a vase, by Miss E. Patrick, are the most conspicuous.

Spitalfields, Manchester, Glasgow, and the potteries, make the greater show of the branch schools; but none of them, except Spitalfields, display in any decided manner that development of the peculiar features supposed to be characteristic of the manufactures of their respective locali-

ties; this will doubtless be a matter of time. The general artistic education is unquestionably that more immediately required; where this is thoroughly cultivated, local peculiarities will, as a necessary consequence, follow in due season.

The specimens from the Irish schools in Rooms G and H, give every hope for a steady progress in Ornamental Art, and as general schools of Art these institutions are, doubtless, destined to play an important part in the further development of education in Ireland.

The designs of flowers from the schools at the potteries, both in chalk and in colour, are extremely interesting, and from the great care and excellence displayed in their execution, we may take a general improvement of porcelain-painting as an impending certainty. There are, further, some admirable models exhibited by these schools from plants, and some wine-coolers exhibited by Messrs. Bourne, Birks, Evans & Marsh, which display a high character; and the specimens in all respects promise both in form and colour a prosperous future for the potteries, so far as such a result may be fostered by elegance and propriety of design. There is, however, one danger which may threaten this end, that is preponderance of mere floral design, which, though one beautiful form of ornament, must be in great part conventionalised to completely satisfy a cultivated taste, or otherwise it is only a simple substitute for an elaborate Art, and a mere veil of ornamental ignorance.

The Manchester is the largest exhibitor of the branch schools, and the specimens include many admirable designs for the staple fabrics of the place, and some actual fabrics. Many designs for fabrics exhibited by H. Barker, E. Roberts, F. Wood, J. Toppin, E. Lampport, and J. Waterhouse, are as appropriate as beautiful.

There are, also, some very excellent similar designs for fabrics by Messrs. Ramsden & Broadbent, from Huddersfield.

As our object, in this notice, was to examine the practical tendency of the schools, with regard to the public, and not the relative merits of design displayed by the various schools, we have, of course, omitted to mention very many specimens which, as exhibiting very great excellence and efficiency as practical exercises in Art, would, under other circumstances, have demanded a notice from us. The immediate practical operation of the schools, as a matter very generally ignored in some quarters, is that which it has been our endeavour to point out as an accomplished fact,—that is, a palpable practical operation. An indirect influence of no immediate palpable results may be looked upon by the mere practical mind as a matter of indifference; but this is really the effect of the schools, which will, eventually, produce the greater consequences, both commercially and socially.

The general education system now in operation in all the schools is clearly vindicating its rights; many of the most successful designs in this exhibition are the first attempts of their designers. Let any one of these designers have been simply drilled from the beginning in the routine designing of some factory, they might certainly have produced a design in an earlier stage of their progress, but what design?—a bad variation of the pattern of some piece of goods hanging out in another part of the factory, a mere copy of some effusion of their senior neighbour, or a plagiarism from the drawer containing the new stock of French patterns; and how much better would the last pattern by this designer be than the first, or what figure would he cut if required to try his talents on some other fabric in some other line?

The great aim is an attainment of a knowledge of Ornamental Art, and this will provide adequately for all decoration and all manufactures; but this mastery of ornament must have been preceded by a general training in drawing and colouring in all departments, necessary as well for the due appreciation, as for the production, of beautiful arrangements of forms and colours. Forms, especially in all the established varieties of the past, or possible varieties of the future, will exact a long familiarity before there can be any question of mastery. This is one reason why, in an exhibition of mere embryo or inci-

pient masters, colours will generally prevail over forms, natural over artificial ornament. It is the case, as already admitted, in this exhibition, and the case can hardly be otherwise in any general exhibition of designers still in a state of pupillage; were they masters, they would no longer be pupils.

Forms, and the historic styles, though subordinate to colour, are not quite neglected: for one pupil capable of producing a striking arrangement of forms, old or new, there will always be in schools of this character some twenty better able to make an effective design from natural materials, naturally, geometrically, or conventionally arranged; and those conversant with the subject must be prepared for and reconciled to this state of matters; it would indeed be very difficult to alter it. When the novelty of showy effects of colour is passed, the student will naturally recur to forms as the essential basis of his varieties, for the permutations and combinations of a few colours would soon produce but a very stale effect, if not aided by decided varieties of form. But these results will hardly show themselves before the student is out of his leading strings, and has entered the great field of competition in the busy world; it is then only that the elementary exercises and artistic training will tell with all their force. Still, let any unprejudiced person who knows anything about the state of design in this country only a few years back, stroll leisurely through these rooms, and reflect that he is surrounded by the works of young students, in an art of totally novel cultivation amongst us; he must admit that the amount of interest in the subject from the extent of the exhibition, the skill and taste in execution, the variety and absolute invention displayed, are perfectly surprising; and perhaps unparalleled, if compared with the capabilities of any other school whatever, in its own peculiar department of study. This is however not the test which the school undergoes from the unreflecting many. They compare what suits them with the most elaborate works of the old and experienced designers of Europe, not only of the present but of the past time also, never for a moment thinking that they are comparing generally the works of a pupil, perhaps of some three years' standing, and of no professional experience whatever, with the facile labours of the most eminent foreign designers, who have added to the very training this youth is now only progressing in, thirty, forty, or even fifty years of experience and practice in the world. Yet, after all, there are decidedly designs in this exhibition that any educated designer of any amount of experience might fairly be proud of. Having now, to the best of our ability, pointed out the true nature and quality of this exhibition, which some few flippant illiberal judgments of the press have much misstated, we willingly leave it to the public generosity, which we are satisfied will on the whole do it ample justice.

R. N. WORNUM.

THE SCIENCE OF THE INDUSTRIAL EXHIBITION.

INTRODUCTORY.

THE gathering cry has been answered from the ends of the earth, and from the East and the West, the North and the South, the tributaries of human industry are being brought to a focus in England. In the Industrial Palace in Hyde Park, we now behold contributions from China and Ceylon—from the Islands of the Pacific and our antipodial brethren of Australia, from Asia and the two Americas, and from almost every province of Europe. The productions of every land are there; every thing, whether mineral, vegetable, or animal, which man has applied either to useful ends or ornamental purposes, is gathered together to tell its own tale of the luxuriant wealth of Nature and of the powers of the human mind.

We have the minerals of our own country and of other lands associated with illustrations of the metallurgical processes employed to render them available; and from the little nail of Wolver-

hampton, to the huge hydraulic press which lifted that leviathan of engineering skill, the Britannia tube, one hundred feet above the waters of the Menai Straits, we have almost every example of the skill of man in bending the refractory metals to his will. Nor is this confined to the merely useful; the works of Art in iron, copper, bronze, zinc, silver, and gold, will appeal to the eyes of every visitor, and we trust teach a lesson of taste which may end in advancing the study of the beautiful and all its refining influences.

Building stones from every division of the United Kingdom, our marbles and other rock productions, many of them little known and most of them well enduring a comparison with those of southern Europe, will speak of the lithological wealth of our island home; clays and earths, in large variety, fitted for the manufacture of stone porcelain; all descriptions of earthen and of stone ware; and numberless examples of the Potter's wheel, with the machine-made drain-pipe, and the hand-made brick, present a wide and a very remarkable exhibition of human labour.

The vegetable world in a thousand forms claims attention. The cotton plant of India, the flax of New Zealand and of other countries nearer home, the fibrous trees of the Pacific and of America, and every kind of woven fabric, twisted rope, felted material, and paper, to which these give rise, are shown in illustration. The spices of the Islands of the Eastern Archipelago and the caraway seed of Scotland, the Caoutchouc of Southern America and the gutta percha of Singapore, the myrrh of Arabia, the aloes of Barbadoes, the copal of Spanish colonies and the mastic of the Levant, with every other useful gum resin and available gum, are collected. The edible fruits and the all-important grains; the roots, the leaves, and the flowers which humanity employs for its necessities or adopts for its ornament, speak of the bountiful provision which a great Creator has made for mankind—a provision which is for ever being restored under the life-exciting influences of our solar centre.

Nor is the animal kingdom unrepresented; the skins of beasts, their hair and their wool; the feathers of birds and the scales of fishes, with the numerous adaptations of these which man has made, is laid out in this great gathering. Oil and spermaceti and tallow and the bones of animals, which industry has turned to good account, convincingly prove how man has carried out the supremacy which was given to him over the birds of the air, the fishes of the sea, and the beasts of the field.

There never has been before, in the history of the world, so auspicious a time as the present, for mankind to compare their labours. With the advance of knowledge, men have cultivated the arts of peace, and these have awakened and cherished those sweet amenities which, like bells at evening, soothe the spirit into a nun-like tranquility. Under the auspices of a Prince, in a favourable position, who unites in himself those high qualifications which peculiarly fit him for the task—the world are invited to sit down under our fig-tree—to meet us as brothers—to learn of each other—and to compare their industrial note-books. We are favoured among nations—we are trusted as a high-souled and honest people—the foreigner comes to meet us as his friends—let us all welcome him as a brother! Let all national enmities be in the deep bosom of the ocean of the Past for ever buried, and let us hope that a new epoch is to date from the opening of the Industrial Palace, on May-day, when the world rejoices in the first blushes of the summer.

In every way we must improve the great occasion—we must learn more than we now know of the productions of Nature—we must discover the most favourable localities from which to procure the "Raw Materials," on which skill and industry for the future must be employed. Science has aided the advancement of manufactures and of Art, but let it not be supposed that we have, even by its aid, approached that perfection to which we may attain by a right study of Nature's laws.

The Past is the great teacher of the Present, but its teachings are ever directed to benefit the

Future. What has been done must be regarded but as staves on the ladder, which enable us to advance yet higher; but these must be secured, or we fall with a fatal injury. From time to time the mental powers of mankind appear to reach a culminating point, from which, in many cases, is an unhappy, and often a hasty recession. The waves of the ocean, and the undulations of that ether, which is supposed to be the source of light, are types of the progress of civilisation—the fluids rise and fall, but the great current is still onward. In Greece, and in old Rome—in Italy, and in England, we have examples of this wave-movement, in the progress of mind. "As we advance," says De Staël, "by the acquisitions of the intellect, we are for ever drawn back by the influences of superstition." Let us hope that this may be less true than it was, and that our onward progress may be secured by a faithful record of the track by which we have reached to our present position, and that the truths of science may disarm the clouds of ancient error of their power.

Desiring then to improve, in every way, this great occasion, in addition to all that the *Art-Journal* will do in recording the condition of Art-manufacture, as represented in this Exhibition, it is deemed advisable to institute a most careful examination into all the improvements which are due to science, which may present themselves in this world's gathering. For some time a portion of this Journal has been regularly devoted to the consideration of this subject, and during the early months of the Exhibition in Hyde-park, it is intended to direct attention to particular exemplifications of the benefits derivable to Art and manufacture by their union with science. It will be our endeavour to describe as fully and fairly as possible the scientific truths which have led to any improvements, and to indicate the road to yet more beneficial results, where the knowledge we possess, or the information we may obtain, will enable us to do so. Without prejudice, some matters which we know will claim attention as important applications of chemistry and physics may be mentioned:—

Improvements in our metallurgical processes, by which our ornamental castings stand more favourably in comparison with those of France and Prussia. New combinations of metals exhibiting important properties, many of them probably destined to prove most useful. Porcelain and earthenware manufactures, showing the advantages of a close attention to chemistry in all the ceramic processes. New colours, or a revival of such as have been lost, applied in painted china and in coloured glass. Artist's pigments of a richer tone, and of greater permanence, than such as are now in common use. Artificial stones produced by the invention of new combinations of earths, or by improved process of manufacture.

In addition to these we know of new methods for inlaying metals, and for blending glass and metal in a peculiar manner, involving some beautiful facts in physical science; of modifications of the electrotype deposit of copper, and of electro-plating, and of many important advances made in the art of photography. Beyond these, numerous other subjects must arise, many of them new to the English reader, showing the processes adopted by the continental Art-manufacturer, to which our particular attention will be given.

In carrying out this design, we shall hope to obtain some assistance in the shape of information from the exhibitors. Without desiring any disclosure of process which may be included within the secrets of manufacture; some of the results of experiments thus tried on a large scale may be communicated with advantage, and upon these information will be valuable and valued.

No labour will be spared to render the contemplated articles as complete as possible; and at the same time as the numerous illustrations which the *Art-Journal* will regularly give of the objects themselves will exhibit their forms and the style of ornamentation, it is hoped that a satisfactory account will be afforded of the scientific applications which have led to an improved result.

Thus our foreign friends will be made acquainted with the extent to which our manufacturers have availed themselves of science: and our manufacturers will have their attention directed to those applications of chemistry and physics which have enabled the foreigner to enter into successful competition with ourselves, and in many points to excel the efforts of British Industry.

ROBERT HUNT.

ON THE PRINCIPLE OF COMPETITION FOR THE EXECUTION OF WORKS OF ART.

WE have repeatedly complained of the injurious effects upon Art of the highest class, in the competitions for the execution of public works, which are now so frequently invited in town and country. No painter or sculptor, whatever may be his own confidence in his powers, can enter upon this sort of ordeal with the courage and freedom of mind and action, which are more or less essential to success in any enterprise. The apprehension—not of being unable to produce a work worthy of its object, but of the critical capacity or candour of the judges to whom it is to be submitted, will often enfeeble the mind and deprive the hand of its cunning. If energy of character should enable the aspirant to overcome this mistrust, there are other difficulties hardly less formidable in his way. Even among men of taste there may be great differences of opinion, and it has often happened that some trifling accessory which the artist might have removed or modified without prejudice to his work, had he been made acquainted with the wishes of his employers in the first instance, has the effect of occasioning its rejection. In memorials destined for local purposes this sort of disqualification may be created by the most trivial circumstance, and in a competition of the class referred to, the defect or omission is irremediable; for the noblest qualities of Art of the group or picture, as a whole, will rarely be permitted to atone for such an oversight. It was some years before the members of the *United Service Club* could be induced to appreciate Stanfield's noble picture of the Battle of Trafalgar, because of the improper direction of some rope or spar in one of the ships under fire! Had there been a competition for the subject, that slight oversight, if indeed there be any real foundation for the criticism, might have occasioned the rejection of the picture. In the case of the Nelson Testimonial the most eminent sculptors of our time were invited to compete for its execution, and a vast number of models were submitted for approbation, the whole of which were declined in favour of a Corinthian column: simply because a distinguished and influential nobleman thought that sort of memorial the best exponent of the public admiration of our great naval hero, and a design had been sent in which appeared to realise the very novel idea which had taken possession of his mind. Is there any one credulous enough to believe that had Phidias himself been living, and obeyed the invitation of the committee, his statue would have been selected unless he had proposed to place it on a pedestal fashioned after Mr. Railton's column. The genius of Baily, of Chantrey, and other eminent sculptors, was rejected in favour of a design which any architect's clerk might have supplied "at the shortest notice." The result is well known. So soon as the public found how the fourteen thousand pounds it had subscribed was to be disposed of, it declined to supply another sixpence, and the committee, assisted by the Government, were finally compelled to apply to the very artists whose proposals they had discarded, for a statue and *bas-relief* to complete the work; devoting, as too often happens, only a small portion of the fund to the decorations which form the only attractions of Mr. Railton's pillar. Nor did the competition for the Hyde Park Wellington Testimonial prove much less abortive. Here, again, the influence of one or two noblemen, strengthened by the intimation conveyed to the committee, of the wishes of the Duke of Wellington, carried the day. True to the peculiar cocked hat and policeman's cape worn by his Grace on the well-fought field of Waterloo, as he had been to the pigtail of George III., the sculptor succeeded in obtaining a casting vote in his favour, and thus, in spite of the most disqualifying defects which remain uncorrected in the statue, secured the prize. It is impossible to impute any corrupt partiality to the members of that committee; but they became, somehow or other, aware that the great Duke had a strong affection for the aforesaid hat and cape, and deferred to his prejudice in their

favour accordingly. Had Mr. Wyatt produced a model worthy of his talents, but undisfigured by these peculiar articles of costume, he would, in all probability, have failed. It is idle, therefore, for committees of this description to invite competition among eminent artists, without directing their attention to the precise qualifications they require. The fairest and most natural course in the case of the Wellington Testimonial would have been for the committee to have announced to the respective candidates that it was a *sine qua non* with a majority of its members, that the great Captain of the Age should be arrayed in a fac-simile of the identical cocked hat and cloak he wore at Waterloo; and that the elevation of the saddle beyond all ordinary practice, which might have been convenient to him on that occasion, should be preserved in a colossal statue, in which every absurdity which existed in the model must of necessity be exaggerated fifty-fold.

Most of the committees which invite the competition of artists for any public work have a *beau idéal* of their own, which the candidate is presumed to know by intuition. The Committee of the Industrial Palace evidently wanted an edifice of glass and iron from the first; but when they invited architects to furnish them with designs for a building calculated for their purpose, they do not appear to have afforded any one the slightest clue to their wishes. The unsuccessful candidates, accordingly, finding that no single design of the many they were induced to offer was accepted, considered themselves deeply aggrieved; and when they found a new aspirant in the field, with a plan which had completely realised the notions of the committee, accepted, they felt not only aggrieved, but insulted. We do not affirm that the notion of the committee is to be despised; they are to blame only for not having developed it before; and unless such contests be conducted upon some fairer and more defined principle for the future, men of genius and professional experience will not peril their reputations by taking any part in them.

But there are other grounds of objection to this sort of rivalry. In several instances within our recollection, the execution of important commissions has been entrusted to candidates who were not only incapable of completing their contract until they had obtained the aid of the very men from whom they had wrested the prize, but who were even unable to make the design which led to their employment. Many years ago, a competition was invited for a frieze for one of our public buildings, which, in tenderness to the fame of the successful candidates (for three prizes were given), we forbear to designate more particularly. The committee, which, on this occasion, was composed of gentlemen of more than ordinary taste, found little difficulty in selecting three from the great number of designs submitted to their inspection. They were, however, greatly perplexed as to the comparative merits of the trio, but they did the best they could under the circumstances. The gentleman to whom the third prize was awarded was much disconcerted, for he knew right well that his design was of first-rate quality, it having been a careful transcript of a drawing which the late Mr. Stothard had made him for the occasion. On mentioning his disappointment that he had not succeeded in carrying off the *first*, or, at least, the *second* prize, to the painter, the latter inquired the names of his more successful rivals, when it turned out that, like the three kings of Brentford, they had all been smelling at the same nose-gay! The foundation for all the designs had been supplied by Mr. Stothard; but that which had secured the first prize was the first of the three he had executed. "He ought to have been the first," added the old man, "for he came first, and paid the best price." The name of the artist employed to model the frieze from the drawing has not transpired, but the fact is undoubted that one part of the undertaking was to the full as vicariously executed as the other.

In Manchester, where a competition for a testimonial to the late Sir Robert Peel has just come off (and we do not question for a moment the propriety of the decision), the unsuccessful candidates appear to have been subjected to annoyances even greater than those to which we have adverted. They have been criticised with scarcely a single exception, beyond the successful aspirant, in the most detracting and invidious spirit; a public exhibition having been made of their models, and their names authoritatively announced in the newspapers. This would seem to us to have been a little too bad. Surely out of seventeen designs there must have been several deserving of commendation; but even had it been otherwise, good taste should have dictated a little more forbearance in describing them. Designs, invited as these appear to have been, ought undoubtedly to be protected from such discourtesy.

We more than question the policy or propriety of exhibiting models or designs, made under such circumstances, publicly, without the consent of the artists themselves. Setting aside the annoyance created by harsh and ignorant remarks on their supposed demerits, such a course is injurious to the commercial interests of the sculptor. A competition for a similar subject may be invited elsewhere; and it does not follow, that because a design may have been rejected in one place, that it is equally certain to be overlooked in another. "Many men, many minds," says the proverb; and we know not what would become of us all were it otherwise. Premature and ungenerous criticism, however, associated with the names of the parties at whose works it is directed, is calculated to inflict an injury not only on the artist's feelings, but on his pocket. We trust that the committees whose conduct has given occasion for these remarks will receive them in the spirit in which they are offered, and that we have said enough and more than enough to satisfy all genuine lovers of art, that to invite competition for public works is not always the best mode of obtaining a successful result.

COMMITTEES FOR PEEL MONUMENTS, AND SCULPTORS.

SEVERAL of the committees for Peel monuments in the north of England, have, we regret to hear, decided upon disregarding a custom, in their dealings with the respective sculptors, which has, so far as we are aware, never been violated before. They resolutely refuse to advance any portion of the money to be paid for the execution of the proposed statues, until they are completed and delivered into their hands. This is surely very inconsiderate, to say the least of it. The commonest dauber that ever attempted to paint a portrait, with only a canvas and a little colour to provide, has hitherto been allowed one half the price of the picture at the first sitting. Such a demand is absolutely necessary to secure the artist against the consequences of the caprice of his employer, and forms part and parcel of the terms which are displayed in the studios of most portrait painters, for the information of their sitters. To the sculptor, who works in a much more expensive material, and who has a considerable portion of the price of his statue to pay out weekly for mechanical expenses, the refusal to allow him any part of the sum agreed to be paid for his work until it is finished and delivered, is likely, in most instances, to be attended with considerable inconvenience. Less exacting than the painter, he would be content to receive a third of the price of his work on its commencement, and we have not heard of any instance, save those which have given occasion for these remarks, in which this very reasonable requisition has been objected to.

In many important commissions for groups of statuary, within our knowledge, one third has been paid on signing the memorandum of agreement, one-third more on the execution of the model, and the remainder on the completion of the work. If committees for memorials of this kind cannot rely upon an artist for the due performance of his contract, they should avoid intrusting him with their commission; but having done so, they have no right, either in law or equity, to keep him out of his money until the work has been completed. If such a course becomes general, the young artist of limited means, whatever may be his genius, will be virtually excluded from such competitions; for he cannot afford to purchase the expensive material which is the medium of his Art, and pay the wages of his workmen, if a reasonable portion of the price is to be withheld from him till the work is completed. The utmost which committee-patrons have a right to require of a sculptor is, that before receiving any portion of the price of his group, he shall give them (if they require him so to do) a guarantee for the due fulfilment of his engagement. In the case of Mr. Baily's monumental statue of Lord Holland, one half the price, 2500*l.*, was paid down when the agreement was signed, and we have yet to learn that the family have had any reason to be dissatisfied with that arrangement. The strict mercantile principle is to give nothing without value in hand, and in mercantile transactions that course is, no doubt, a sound one; but in dealing with men of genius, who are not often encumbered with capital, and have a considerable outlay to make before their commission can be completed, the case is different.

We trust that such committees as have dealt thus hardly with the artists they found it their interest to employ will re-consider the matter, and behave with the courtesy and liberality which ought always to be observed towards men of genius by their employers.

PRINTING IN COLOURS.

MR. G. BAXTER'S PROCESS.

In a very recent number of the *Art-Journal*, we introduced a specimen of block-printing in colours, executed for us by Mr. G. C. Leighton, accompanying the print by a short description of the process of the printing, and of Mr. Leighton's establishment. We were perfectly aware at the time that Mr. G. Baxter, to whom we then also referred, had for a considerable period practised this art with great success; but, as we thought, on an entirely different method from that of the other printer. Having, however, received a communication from Mr. Baxter, who considers that justice has not altogether been rendered to him on the subject, we feel it quite right to give him an opportunity of showing his claim to a large share in the honours arising from the perfection to which this art has of late years been brought. A visit to his establishment, and an inspection of a number of his productions, enable us to speak unequivocally of the success that has attended his exertions, and we have much pleasure in giving it publicity through our columns, without, in the least degree, desiring to prejudice his competitor in the field of action.

To trace the various unsuccessful attempts made by German, Italian, and English artists during the fifteenth, sixteenth, and seventeenth centuries, is not our present object. It may suffice to say, that during the latter half of the eighteenth century, with the exception of a few chiaro-scuros, executed by an amateur, block colour printing had ceased to exist. About this time, however, Mr. Savage attempted to produce imitations of coloured drawings by repeated impressions from engraved wood blocks. Though these were received at that day as very fair productions, they were not of sufficient merit to derive any encouragement from publishers; nor was it until some years afterwards that any proficiency in the art was gained, when Mr. George Baxter turned his attention to the subject. This artist, struck with the difficulty of producing coloured engravings, of any artistic excellence, for the masses, attempted with much zeal and perseverance to effect so desirable an object. His efforts, however, were for some time directed to printing pictures by means of blocks only.

Mr. Baxter long continued his endeavours to improve the art of block-printing; but its defects, which became apparent at a very early period, proved insurmountable. There was success up to a certain point, but to advance beyond that by the same means was quite impossible, when the possibility of combining the use of metals, as brass, copper, zinc, steel, &c. occurred to him. The success obtained by these additions to the mere block-printing was very great; and to show the simplicity of the patent process, we may here remark that nearly the whole is worked by boys, the most chaste and delicate colours being produced by their labour; and though, as in all novelties, difficulties at first abounded, by energy and perseverance Mr. Baxter succeeded in surmounting them.

The general encouragement given to the new art is beyond precedent, several of the pictures produced by the patent process having reached the enormous sale of 300,000 copies. By these striking results many branches of trade have been greatly benefitted, numerous hands have been employed, and the public supplied with specimens of Art of sterling merit. It may be hoped, therefore, that the circulation of these pictures, elaborate and beautiful in their character, may supersede the tasteless daubs we too frequently find even in the drawing-room, and so constantly in the cottage; and that thus the taste of the people may be cultivated, and the minds of all classes refined. For beautiful as are these productions, they may be purchased at so low a rate as to be within the means of the working classes; indeed, their wonderful cheapness has rendered them useful for a variety of purposes never contemplated by the patentee when he turned his attention to the production of coloured pictures.

The prospect before Mr. Baxter is now encouraging. At the expiration of his patent, a short time back, only time was required to secure to him that pecuniary reward of his labours which they had so well deserved. He had expended in his various experiments upwards of 8000*l.*, the art was becoming steadily remunerative, and it was, therefore, with some confidence that he solicited from the Judicial Committee of the Privy Council an extension of his patent, which has been granted to him. His perseverance in bringing his work to the degree of perfection it has attained, unquestionably deserves to be commended, and whatever right he justly claims, he should undoubtedly possess in all its integrity.

ON THE APPLICATIONS OF SCIENCE
TO THE FINE AND USEFUL ARTS.

IMPROVEMENTS IN PHOTOGRAPHY.—HYALOTYPE, &c.

Few improvements have been made within the last few years in photography, which can be stated strictly to belong to this country. The Daguerreotype being published, it was pushed in England to a high degree of sensibility: the processes on paper are originally English, and, up to a certain point, we have done much with them; but we have not advanced, even with these, in the way in which the French and Americans have done. The processes on glass as clearly originated with us, Sir John Herschel having first employed this material; but the perfection of these processes we certainly cannot lay claim to. We believe one reason of this to be the check which has been put upon progress by the clogs of two patents; and that another has arisen from the want of that knowledge of the first principles of science, without which it is not possible to advance far in an art which deals with the most delicate chemical combinations, and the most subtle of physical powers. We have, from time to time, kept our readers acquainted with the progress of photography, both at home and abroad. We have done so because we felt certain that it must, sooner or later, become highly useful to the artist in the study of the natural. The great defect hitherto of our best photographic pictures, appears to be their want of definition in their shadows. When, during daylight, we look upon any building illuminated by the sun, where some projecting portions throw the deepest shadow, we still see all the details of the building within the shaded portion; but the chemical radiations from this part are insufficient to change the sensitive preparation, and consequently the sun-drawn image has failed usually in this, the intense depth of the shadows, which, by contrast, exalt too highly the lights. There has been a want of that harmonious gradation of light and shadow which exists in nature, in virtue of the diffusion of solar light; the tone of the picture has been somewhat harsh, and not unfrequently unnatural.

We have lately seen some photographic positives on paper, from glass negatives, which will be exhibited in the Palace of Industry; in which the most sanguine hopes of the combination of true Art and fidelity to nature will be seen to be accomplished by the pencil of sun-beam. In our next number we hope to be enabled to publish the process by which the *desiderata* has been accomplished. In these, the harmonious interplay of light and shadow is most beautiful; the one passing slowly and softly into the other; the full details of the objects represented, the tracery of cathedrals, and the ornaments on tombs being most delicately preserved. This improvement is of French origin, but we believe the English will be the first to have the full benefit of the discovery.

Our attention has, however, been especially excited by some specimens from Philadelphia, to which the inventors have given the names of Hyalotypes, from the Greek *υαλος*, or glass, and *τυπειν*, to print.

We are not made acquainted with the details of the process, but it appears evident that it is some modification of those processes on glass which we have already published—gelatine or albumen being made the surface on which the sensitive coating is spread. In the original French photographs on glass, the negatives only were received on that substance, the positive copies being received on paper; this is also the case with the very charming results obtained by Ross and Thomson of Edinburgh. In the Hyalotype, both the positive and negative impressions are obtained on glass, and the result is as near an approach to perfection as we can imagine. The Hyalotype is the invention of Messrs. W. & F. Langenheim of Philadelphia—the proprietors of Mr. Fox Talbot's American patent. These gentlemen state of their process that—"The distinguishing feature consists in the material on which the impressions are taken. We have substituted plate-glass for paper in the

negative, and also in the positive, altering the process to suit the new material. The best paper is always a fibrous substance, and the texture of the negative paper is always imprinted on the positive picture, and very few Talbotypes were fit to be shown, except after touching them up by hand. In portraits particularly this process is very apt to destroy the likeness."

The most interesting application of this discovery is the construction of *magic-lantern slides*, taken from nature by the camera obscura, without the aid of the pencil or brush; in introducing which to the English public we venture again to quote the remarks of the Messrs. Langenheim:—

"The new magic-lantern pictures on glass, being produced by the action of light alone on a prepared glass plate, by means of the camera obscura, must throw the old style of magic lantern slides into the shade, and supersede them at once, on account of the greater accuracy of the smallest details which are drawn and fixed on glass from nature, by the camera obscura, with a fidelity truly astonishing. By magnifying these new slides through the magic lantern, the representation is nature itself again, omitting all defects and incorrectness in the drawing which can never be avoided in painting a picture on the small scale required for the old slides. To be able to perceive fully the great accuracy with which nature is copied in these small pictures, it is absolutely necessary that they should be examined through a magnifying glass. In minuteness of detail, as well as in general effect, they surpass even the daguerreotype impression, as the light passing through the picture gives a better effect in the deep yet perfectly transparent shadows."

We have now before us a series of these magic-lantern slides—the Hyalotypes—and we feel bound to declare that their delicacy and the perfection of the details cannot be overstated. In a view of Spring Garden Hall, Philadelphia, about three inches in diameter, the delineation of the details are marvellous, every stone in that fine building is distinctly marked, and the ornamental portions, the Corinthian capitals, the galleries of the tower, the delicate tracery around the clocks, given with such accuracy, that the more it is enlarged by lenses the more perfect and beautiful does it appear. The trees on one side of the building, the houses on the other, the rough hoarding in front, and all the rude evidences of yet incomplete masonic labours scattered around; and the lady with the parasol coming over the steps of Spring Hall are all equally perfect reflections of the scene. It is in every respect precisely the beautiful picture which would be seen when viewing such a spot in a very brilliant mirror.

Another, a view of the United States Custom House, in Philadelphia, is in every respect equally perfect. In this picture, for the purpose of showing the facilities afforded by this process, a slight transparent tinting has been given to the trees, a neighbouring house, and the sky; and thus by the magic-lantern is produced a picture faithful to nature in all its details, with the beauty of colours superadded.

The exquisite delicacy of the Hyalotype is, however, still more strikingly shown in copies of the engravings from the Vernon Gallery, which are now being published in the *Art-Journal*. In these, not merely is the picture copied, but every line—the most delicate touch of the graver is retained—and when enlarged by a magnifying glass, it is seen that even the texture of the paper is preserved. Of the thousands of lines which cover our engraving of Collins's charming picture of the boy riding on a gate, not one is lost. The more we study the photographic picture, accustomed to every variety and having practised the art for years, familiar with its beauties and its wonders, we are astonished at the perfection of the details here preserved.

The colours of these pictures also show a peculiarity in the process of the Messrs. Langenheim. We have them of a rich warm brown, a deep sepia; and the copies of the engravings are, many of them, intensely black—thus preserving the character of the original.

Already these photographic artists have published one hundred and twenty-six views around

Philadelphia, Washington and New York, including the Penitentiary of Pennsylvania, Mount Vernon, where the remains of Washington repose, the Smithsonian Institute, the Croton Aqueduct, and the Capitol of Washington. Portraits also of General Taylor, Henry Clay, Van Buren, Audubon, and others, are published in the same way; these and "Horses at pasture" from Nature, bespeak the high perfection of the process.

"Besides views," says the circular, "from Nature, and portraits from life, which collection will be increased from time to time; very accurate copies of classical engravings are in process of being taken. Objects from natural history and anatomy, as well as views of interesting machinery, the objects of Art and Industry, will be added. Persons wishing to have portraits from life transferred on glass, for a magic-lantern slider, to enable them to show the different members of their families through that instrument, can have it done, and those living at a distance, by sending a Daguerreotype portrait, can have it copied on the transparent material, with the utmost accuracy."

We understand, that a large number of these beautiful productions are forwarded to the Exhibition, together with large panoramic views of the Falls of Niagara, and of the neighbourhood of Philadelphia, the latter being, we believe, applications of the process to paper.

Among other applications made of the photographic processes, we have seen some very satisfactory attempts made in this country, to impress designs upon wood, for the purposes of the engraver. By this means, the object will be copied at once on the block, and the labour of drawing avoided, as the wood engraver can at once proceed with his work. The Messrs. Langenheim announce that their process admits of a very easy transference of the Hyalotype picture to wood.

Gallic acid has usually been employed as the agent for evoking these pictures and for giving sensibility to the silver salt. It is found that pyro-gallic acid is superior to it in every way, and this is much more easily prepared than gallic acid. To prepare pyro-gallic acid, nothing more is necessary than to make a strong decoction of gall-nuts, and then evaporate at a moderate heat to dryness. The dry extract, being placed in an iron vessel, is exposed to a higher temperature, the pyro-gallic acid being volatilised, sublimes, and may be condensed and collected on a paper, or any other hood placed over the iron vessel. For the development of photographic pictures, Mr. Robert Ellis has recently recommended the proto-nitrate of iron; but it appears to be necessary to employ the paper prepared with it, while yet damp, which, to the traveller, is a difficulty. Mr. Ellis, however, thinks that much may be done with this preparation, and, knowing what has already been effected with the proto-salts, we have little doubt, but the proto-nitrate of iron will form a valuable auxiliary agent in the photographic processes. ROBERT HUNT.

THE VERNON GALLERY.

THE COVER-SIDE.

Painter, F. R. Lee, R.A. Engraver, J. Cousen.
Size of the Picture, 1 ft. 7 in. by 1 ft. 4½ in.

THIS is a charming little picture both in colour and composition, and no doubt was carefully studied, so far as the landscape portion is concerned, from nature; the *locale*, the forms and characters of the trees, are all such as one would frequently meet with on the outskirts of some deep wood in the south of England, where the high sand-banks, such as occupy the foreground of the picture, are always to be found.

As a work of Art, the most striking point it exhibits is the light and feathery quality imparted to the trees; though the entire canvas is covered, so that we only get a peep here and there of the bright blue sky through the thick masses of boughs and leaves, there is neither opacity nor heaviness perceptible in them. One may walk up that steep pathway, and over the broken fence into the wood, through which we presume it leads, in the assurance that our steps would be impeded only by the scrambling briar, and that the sunlight would still

be on our heads, were it not for the thin overhanging net-work of foliage, which screens us from its influence. A quiet subdued tone of colouring pervades the picture, and adds greatly to its beauty, while the principal lights are placed just where they would be likely to fall in such a scene. Mr. Lee studies nature very closely, and knows well how to apply his observations to the most effective purpose.

The picture was painted in 1839; an additional value is attached to it from the gamekeepers and dogs having been sketched in by Sir E. Landseer. The former are bagging their game after the day's sport, and the two spaniels look on as if asserting their right to see that the business is done in a sportsman-like manner.

CURIOSITIES OF PICTURE AUCTIONS.

CONSIDERING what the ensuing season is likely to prove in London, and the immense influx of visitors which will be attracted hither, to see what is to be seen, and to purchase whatever may be deemed valuable, or that may chance to please, we think it necessary yet once more to put our readers on their guard against unprincipled picture-dealers, whose misdoings it has been our unpleasant task so frequently to record. We cannot, at the present time, do this in a more effectual way than by giving a short report of a trial that was decided lately before the Lord Chief Justice of the Court of Common Pleas, at Westminster. Mr. Smith, a picture-dealer in the City, brought an action against a Mr. Candler, the proprietor of a warehouse and auction rooms, also in London, to recover the value of "thirteen oil paintings in gilded frames," estimated to be worth *twenty-five* pounds altogether.

It appeared that the plaintiff had deposited a number of pictures with Mr. John Rowe, an auctioneer in Coleman-street, for public sale. Mr. Rowe not having an auction-room of his own, and having other properties to sell, some time afterwards engaged a room of the defendant, and advertised the paintings for sale on 13th June, 1850. At the time of sale no bidders appeared, and subsequently the plaintiff applied to have the pictures delivered up to him, and produced an order purporting to be signed by Mr. Rowe, but the defendant claimed a lien upon them, for 3*l.* 17*s.* for hire of the room, and as the plaintiff refused to pay on the ground that he had not hired the room, and the defendant would not give them up, the plaintiff brought the present action.

For the defence, Mr. Rowe was called, and the graphic and candid style in which he gave his evidence, and disclosed the art and mystery of his profession, created great amusement. He said the pictures in question had been eight months in his possession for sale on account of the plaintiff:—"The defendant is a public warehouseman, and I agreed with him for a sale, and sent in the pictures and a quantity of other articles. I was to pay 3*l.* for the room, and 15*s.* a week as long as the property remained there. I never remember to have given the defendant any authority to deliver up the pictures to the plaintiff. The order produced is not in my handwriting. I do not know whose writing it is. On the contrary, I told defendant not to give them up. I have a charge against plaintiff of 9*l.* 15*s.* on account of warehousing myself. The pictures were worth little, except the value of the frames. A 5*l.* note would be dear for the lot. On cross-examination, he said,—I have still some of the plaintiff's pictures at my own rooms. I circulated widely catalogues descriptive of those to be sold. They were described as *Claudes, Wilsons, Landseers, Morlands*, and other eminent artists. Plaintiff gave me a list of the names of the masters, and I sent it to the printer of the catalogue, and he adapted them. They were advertised as 'valuable pictures.' That was all an auctioneer's puff. They were mere daubs, in fact, not worth the canvas they were painted on; the frames, however, were very good. *I would rather have had the frames without the pictures.* In the event of a sale, the plaintiff was to pay 10*l.* for the use of the room, and 5 per cent. on all sold.

A verdict was ultimately taken for the plaintiff for 18*l.*, with leave for the defendant to move on points of law.

Comment upon such facts as these is unnecessary, when, as the witness Rowe remarks, "a 5*l.* note would be dear for the lot" of *Claudes, Landseers, Wilsons, &c.*, &c. But how many such pretended sales take place annually, of which a similar report might not be made? For years past it has been our aim to expose the "sayings and doings" of these *mock* sales; we believe their course is now almost, if not entirely, run out.

CORRESPONDENCE.

PERMANENT COLOURS.

SIR,—For the information of your correspondent from Canada on the subject of permanent colours, I have to acquaint you that the same ideas pervaded my mind some years since, and I was induced to dissolve, in aqua regia, some gold, and with the aid of an enameller to have a *frit* made with it, which, on being reduced to fine powder, gives a permanent rose colour, but not the depth of the vegetable lakes. The late Colonel Batty painted with similar colours, recommended to him by the late artist, John Glover, more than thirty years ago; the colours were the invention of the late Mr. Sheldrake, but there was little demand for them; they consisted of two shades of lake, an orange, and two shades of brilliant yellow, which combine well with ultramarine, or cobalt, and being vitrified like cobalt, there is no fear of their permanency, both in oil and fresco. Should your correspondent require the lake, Mr. Newman, of 24, Soho Square, has a portion of the colour. The malachite green, called by the Italians, green ultramarine, has, like the lapis lazuli, that lustric which precious stones alone possess, and is now coming into general use. Mr. Hunt has treated the subject of colours and their fabrication with so much clearness in your work, that it may appear like presumption on my part to trespass on your time.

J. D. KING,
Captain, and Military Knight of Windsor.

THE WORLD'S VISIT TO LONDON IN 1851.

IT is now very apparent that several matters which detract from the dignity of our public buildings, and the comfort of the wayfarer in our metropolis, will be unattended to, although we have invited the world to pay us a visit. The selfish neglect in not carefully and clearly designating our streets and various thoroughfares will be persevered in. The striking façade of Newgate, a pile so admired by foreigners, will remain without its full complement of statues; and the city authorities will continue to withhold from us that *feast* of art which their celebrated architect Dance has so well prepared. The beautiful vase on the south side of St. Paul's will remain in its dilapidated condition; whilst the pence are still taken at the door of the temple. The truly picturesque, and carefully designed gateway, known as "Temple Bar," will remain in its present shabby state, its inscriptions obliterated, and the cornice of the west side woefully fractured; its whole appearance bespeaking either poverty of means or of taste on the part of those whose duty it is to preserve and uphold this graceful monument of the seventeenth century. But, above all, those *unsightly* iron railings, in which almost all our porticoes are caged, will remain to puzzle our visitors, especially as, in our showery clime, the use of the portico is so evident. There may be, perhaps, a reason for railing in the summit of our columns, since these lofty structures have proved so attractive to the wretched suicide, but there can be no reason for thus blocking up the bottom of our porticoes. Almost every portico with us is placed in irons and made a prisoner, and the public are debarred the advantage of making acquaintance with this fine and useful feature when most they stand in need of it. The majestic portico of St. Paul's Covent Garden, the stately portico of St. Martin's-in-the-Fields, the graceful little portico in Vere Street Chapel, are all clogged with these iron barricades. Whenever a portico springs up in London the iron-monger looks out for a job; nothing can more completely militate against the full and satisfactory effect of this grand composition than to deprive it of the means of affording shelter; the like is nowhere seen abroad. Are we so barbarous that we cannot be entrusted with the use of such things? Do we not pay a police to keep order in our streets, and to protect our public buildings from desecration? But the public bears patiently these annoyances; as slaves grow accustomed to their fetters, so, by long enduring, we have learnt to tolerate these *iron* nuisances.

A. W. H.

[The letter of our correspondent, A. W. H., is worthy of the immediate attention of the authorities whose negligence, or inadvertence, he so properly points out. We fear it is now too late to attempt any thorough renovation of the edifices alluded to, but yet there is time enough to rescue them, in a degree, from their miserably dilapidated condition. We will hope something may be done to rescue us from the ridicule which foreigners have too much cause to raise against us.—ED. A.-J.]

VENETIAN ARCHITECTURE.*

THERE are four cities unto which men ever travel with a feeling of loving reverence, Tyre, Jerusalem, Rome, Venice. Unto the first, because through the mist of ages it casts a pale reflex of light upon the history of early civilisation. Unto Jerusalem, not only because it was the "City of the Great King," or that her history is written by inspired Prophets in strains of the sublimest poetry, but because it was here Christianity dawned, hence that Moral Truth went forth clothed in the robes of Righteousness and Peace, and because amid her crowded streets that arm was raised at whose bidding the clouds of Ignorance which had hidden the aspect of Heaven from nations, were gathered up as a scroll, and the plague of Idolatry was stayed. Unto Rome, because there Intellectual Power was for centuries enthroned as the government of the world, and that she inherited by the assertion of her spiritual claim to supremacy, the obedience of nations beneath whose footsteps she had been crushed; awing them by the shadow east from her past glory, subduing them by the supremacy of her moral being, and controlling them by a power which, whilst it appealed to the testimony of ages for its authority, left that authority unfettered, unlimited in Time. Whatever is great in Intellect, whatever appeals to Memory or the Imagination, whatever History teaches us to revere, or Literature consecrates, makes men the "pilgrims of her genius," whose spell compels the educated of all nations to dwell as disciples within her walls.

Nor unto many has Venice less influence. Connected with the desolation of Italy in her origin, she illustrated the greatness of its citizens in the day of prosperity, and when subdued into the chief town of a province, Venice appealed to a history great in event, in character, and social influence, from the days of Attila to Napoleon. It is however solely in relation to the Arts, especially Architecture, we have now to consider Venice, and as our limits forbid an extensive review of Mr. Ruskin's work, we shall endeavour to notice a few leading points of interest connected with the people whose works he describes; and the particular object he hopes to effect, in his researches and criticism upon the "STONES OF VENICE."

Whatever meets the eye in Venice bears about it the impress of some special characteristic, if not in origin—in application. The Venetian mixed with men of all lands, but he was never a citizen of the world. His religious impressions were vivid and sincere; they governed his individual life, but entered not into the policy of the state, unless a matter of commercial interest. Hence the Venetians were neither heretical in faith or promoters of controversy, but submissive as Christians to the authority of the Church, they were the first to limit its temporal power. The most remarkable feature in Venetian Architecture is its Oriental and mixed character. This may have arisen from the fact that her commerce early brought Venice in immediate connection with Constantinople and the East. Her position, her political and commercial relations, thus necessarily introduced forms, habits, and style of Art, very different from that which prevailed in other parts of Italy. Venice associated herself more in spirit with Byzantium than Lombardy; and a native of France, of Germany, or of other European countries, was less seen in her streets, than an Arab or a Greek.

On the revival of literature, Venice attracted the erudition of the East to her walls, within whose circle the Greek artist already had exercised his genius. Upon the conquest of Padua in 1405, the University was considered as the most precious gain acquired. The most illustrious of Venetian families did not hesitate to become Professors in the University, subsequently founded in the city. It was to Venice Petrarch bequeathed his library, and that from her ports navigators sailed, by whom geographical discovery was largely extended. To Venice belongs the repute of giving to Europe the first editions of Greek authors, the first Hebrew Bible, and the productions of the press of Aldus Minutius, and his successors. In mathematical science, her citizens had early made great progress; the bastion, in military fortification, was invented or early brought by them into use, as a measure of defence against the Turks. Her public libraries, and the series of historiographers, from Sabellius to Nicolas Dcna, attest the patronage of literature, and her various monumental works of art, the liberality of her nobles and the government. In painting, the Bellini, Titian, Giorgioni, Tintoretto, and Paul Veronese, confer honour upon her school.

* "The Stones of Venice." Volume the First. The Foundations. By John Ruskin. London: Smith, Elder, & Co. Svo. 1851.

In architecture, Palladio, Sansovino, and Scamozzi; in sculpture, she has produced Canova, closing a list of names worthy of note from the period when Aspetti first decorated the façade of St. Mark. We have already noticed the foreign character of the early Architecture of Venice, and its cause. It was not only that she more willingly associated herself to the East, but that she made it a quarry, and decorated her city with its spoils. Not a ship cleared from the port but under an engagement to return freighted with the remains of Greek, or productions of Byzantine Art. Still true to her own pride, she imparted to these, in their employment, a special characteristic, so that, when even the form was Eastern, the material a strange admixture, the aspect was Venetian. Not long since, in a paper addressed to the Archaeological Institute of Rome, it was asserted that a frieze, existing on the wall of the palace of a Venetian senator, now in decay, was the work of Scopas. We have written this merely as indications of the spirit of the people, whose architecture Mr. Ruskin now undertakes to describe, which it is requisite to understand, if we would appreciate what his acknowledged genius and extensive research now present to attention. Mr. Ruskin's work is to consist of two volumes, of which we have now the first. In the first chapter, "The Quarry," he sketches a history of Venice, "still left for our beholding, in the final period of her decline, a ghost upon the sands of the sea, so weak, so quiet, so bereft of all her loveliness, that we might well doubt, as we watched her faint reflection in the mirage of the lagoon, which was the city and which the shadow. I would endeavour to trace the lines of this image before it be for ever lost, and to record, as far as I may, the warning which seems to me to be uttered by every one of the fast-gaining waves, that beat, like passing bells, against the Stones of Venice." But Mr. Ruskin does not seek to do this by a mere technical description of her architecture, for the evidence which, he adds, "I shall be able to deduce from the arts of Venice, will be both frequent and irrefragable; that the decline of her political prosperity was exactly coincident with that of domestic and individual religion. I say, domestic and individual; for—and this is the second point I wish the reader to keep in mind—the most curious phenomenon in all Venetian history is, the vitality of religion in private life, and its deadness in public policy. Amidst the enthusiasm, chivalry, or fanaticism of the other states of Europe, Venice stands, from first to last, like a masked statue,—her coldness impenetrable, her exertion only aroused by the touch of a secret spring. That spring was her commercial interest; this the one motive of all her important political acts, or enduring national animosities."

In thirty chapters, copiously illustrated, the author next describes and criticises all the various architectural members—the wall base, the wall veil, the shaft, the capital, arch-masonry, roof, ornament &c., so that the reader will ultimately not only know of what Venetian architecture consists, but upon what principles the beauty of architecture depends, what is its purport, and its end.

"Our task, therefore, divides itself into two branches, and these I shall follow in succession. I shall first consider the construction of buildings, dividing them into their really necessary members or features; and I shall endeavour so to lead the reader forward from the foundation upwards, as that he may find out for himself the best way of doing everything, and having so discovered it, never forget it."

But we should do Mr. Ruskin great injustice were we to pass unnoticed the manner in which this is done. It is not only that he strives, clearly and copiously, to describe the various architectural elements with which he deals, but his natural genius, at intervals, as if tired by dwelling upon things of wood and stone, the work of man's hand, soars aloft, and seems to breathe the most freely when in more immediate communion with the Sublime and Beautiful in Nature. The attention of the reader is repeatedly riveted by passages of great power of thought and expression; thus, in the twentieth chapter, on the "Treatment of Ornament"—

"It may be asked whether in advocating this adaptation to the distance of the eye, I obey my natural rule of observance of natural law. Are not all natural things, it may be asked, as lovely near as far away? Nay, not so. Look at the clouds, and watch the delicate sculpture of their alabaster sides, and the rounded lustre of their magnificent rolling. They were meant to be beheld far away, they were shaped for their place, high above your head; approach them, and they fuse into vague mists, or whirl away in fierce fragments of thunderous vapour. Look at the crest of the Alp, from the far-away plains over which its

light is cast, whence human souls have communion with it by their myriad. The child looks up to it in the dawn, and the husbandman in the burden and heat of the day, and the old man in the going down of the sun,—and it is to them all as the celestial city in the world's horizon, dyed with the depth of heaven, and clothed with the calm of eternity. There it was set for holy dominion by Him who marked for the sun his journey, and bade the moon know her going down."

Some may not agree with Mr. Ruskin in his views of Art, the comparative greatness of painters, or upon his critical exposition of the Beautiful; but all must unite in commendation of his attainments and his genius, still more concede to him the respect due to those so devoted to noble purposes. He does not write as one who seeks the repute of the day. Here is one sentence from pages of excellent writing:—

"The work is not to improve, but to explain. This infinite universe is inconceivable, unfathomable, in its whole; every human creature must slowly spell out, and long contemplate such part of it as may be possible for him to reach; then set forth what he has learned to those beneath him, extricating it from infinity, as one gathers a violet out of grass; one does not improve either violet or grass in gathering it, but one makes the flower visible, and then the human being has to make its power upon his own heart visible also, and to give it the honour of the good thoughts it has raised in him, and to write upon it the history of his own soul."

It is in this spirit we are taught—thus the "Stones of Venice" are made eloquent witnesses of her past greatness, the matter from which the spirit of true architecture is to be evoked. The history of this great Republic has been ably written by Daru; the true expression of her spirit breathes in the poetry of Rogers; her monumental greatness is familiar to us by the surpassing genius of Turner, and the power of life-like revival is the gift of Prout. There will be no fitter companion to their works, than this, whose object, but not whose merit, we have tried thus faintly to present to our readers.

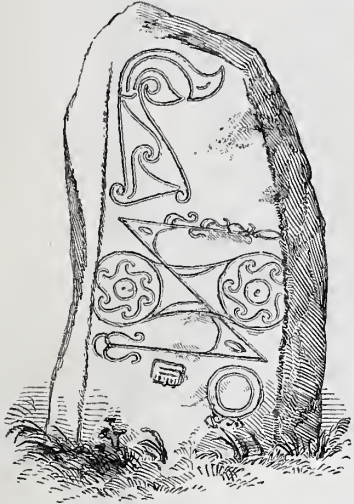
H.

FRESCO-PAINTING.

A NEW mode of Fresco-Painting has been discovered in Germany, which appears to possess great advantages over the old method, inasmuch as it is calculated to defy the effects of climate. It has been already tested at Munich, with complete success. With the view of supplying a specimen for the Great Exhibition, M. Kaulbach has had one of his designs copied for transmission to this country. By a chemical process to which the picture is subjected, the ground on which it is painted, as well as the picture itself, becomes as hard as granite; so entirely so, indeed, as to be totally impervious to the effects of either fire or damp. M. Muhr, who is preparing the specimen, gives (in a letter to the *Athenæum*) the following account of the means by which this result may be effected. "The picture is upon a piece of wainscot covered with mortar, and the wall on which a stereo-chromic fresco is to be executed undergoes a certain preparation. The colours are not combined, as in *al fresco*, with lime, but with a solution of silic; and all the advantages of fresco-painting are obtained without any of its disadvantages. This species of painting resists every influence of climate, and may be confidently used as an external coating for buildings in any part of the world. To the artist himself it offers the most important recommendations. He is not confined to time in executing it. He can leave off when he pleases, and for any length of time:—which he cannot do in fresco-work by any means, nor in oil-painting excepting within certain limits. The highest advantage of all, however, is, that the same part may be painted over and over as often as you please—which is not possible in fresco; and, consequently, by this new mode the most perfect harmony may be preserved throughout the largest possible painting. In fresco, the artist is the slave of his materials—here, he is their arbitrary master to the fullest extent." M. Kaulbach has designated this style of painting stereo-chromic, in reference to its durability. The invention is ascribed to the well-known German chemist, Obergrath von Fuchs, and is regarded at Munich as an important advance in the art of fresco-painting.

SCOTTISH ARCHÆOLOGY.*

We have had frequent occasion to notice, within the last few years, the evident improvement which has characterised the books devoted to the antiquary's use. There is an evident desire on the part of their authors to extract useful knowledge even from "the fouth o' auld nick-nackets," which was once considered as the distinguishing mark of



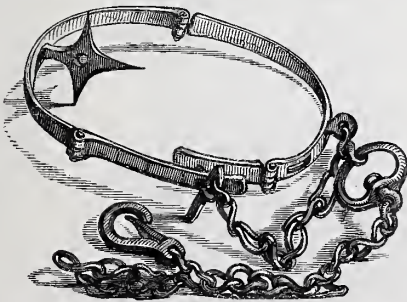
those who had "ta'en the antiquarian trade," and who had to endure the good-natured ridicule of Burns or Scott. Had either of these "northern



stars" lived till the present day, we believe that he would treat the subject with less levity, particularly

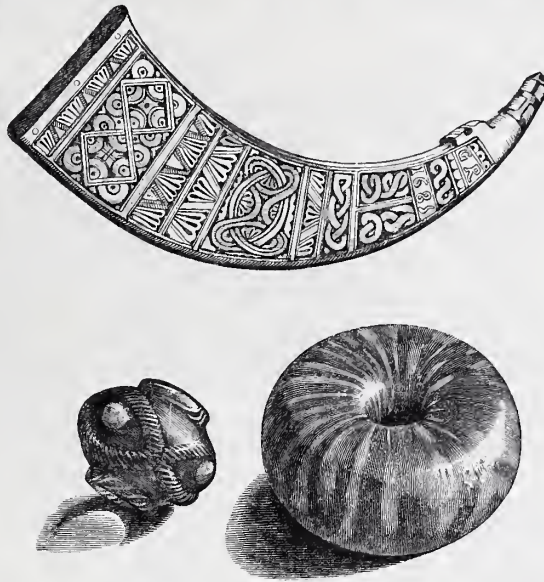


when he saw a fellow-countryman deducing the history and habits of their forefathers from the scattered and neglected relics now remaining. As



* "The Archæology and Prehistoric Annals of Scotland." By Daniel Wilson, Honorary Secretary of the Society of Antiquaries of Scotland. Published by Sutherland and Knox, Edinburgh; Simpkin and Marshall, London.

Cuvier could deduce from a fossil bone the form and habit of an extinct animal, so the judicious antiquary may, from a broken vase or a simple fragment of ornament, define its age; and ultimately, by a large comparison of such objects,



enable us to clear the veil of obscurity which hangs over aboriginal life in our native land, and construct from these "prehistoric annals" a history of the people who have no other record left.

Ancient Egypt and Assyria have, by patient research and acute deduction, been resuscitated, and the manners of their inhabitants rendered familiar in the minutest points as faithfully as those of Rome by a Montfaucon. It remains for our native antiquaries to do as much for their own land, and let it be done effectually. Mr. Daniel Wilson, the Honorary Secretary of the Society of Antiquaries of Scotland, has, in this volume, done much to reveal the habits of the past. The task is one which requires extensive knowledge of a very peculiar kind, obtained only by researches of an abstruse character, quite out of the way of the ordinary student. The compilation of a volume like Mr. Wilson's must be the result of many years' patient investigation in a peculiar tract, and cannot be "read up to" in book-making style. Where there is little to guide and much to conjecture, it requires a peculiarly well-balanced mind to reduce isolated facts to clearness and utility. By the aid of such

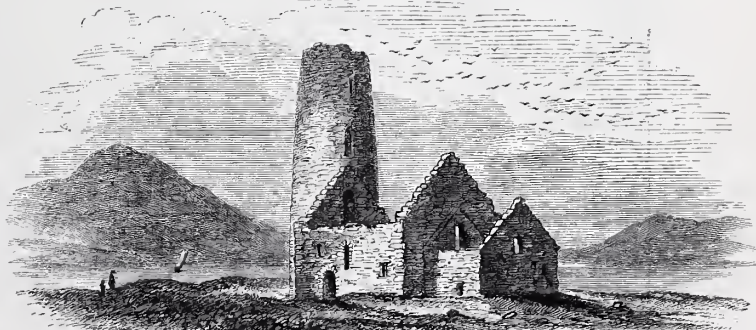


still to be done, that which is done is perfect; but we hail with pleasure that which, so carefully and so well done as is Mr. Wilson's elegant volume, cannot fail to be peculiarly acceptable to the Scottish antiquary, and useful to all those who



make antiquities the principal theme of their study.

Of the curiosity and interest which attaches to the illustrations of the book, our present page can bear witness. The more elaborate engravings are upon copper, and are excellently rendered. Our selection comprises a representation of the curiously sculptured Dunnichen Stone, in Angusshire; the gold sceptre head, found at Cairnmore, Peebleshire, remarkable for its curious enrichments; a battle-axe from Bannockburn, "which may be associated with more confidence with the great victory of Robert the Bruce, than most of the relics that bear his name;" a witch's bridle from Forfar, a fearful picture of ancient cruelty and superstition. A more agreeable picture is the venerable little church of Egilshay, in Orkney, a primitive structure of singular simplicity. Articles of personal use complete our series, comprising a powder horn, two dirks, and a Highland brooch, elaborately ornamented, all remarkable for the antique taste of their enrichments, which appears to have continued in Scotland through many centuries. The glass beads are of the kind once termed "Druidical or adder-beads;" they were highly valued by the



books as Mr. Wilson's, we may ultimately become familiar with much that is now involved in obscurity; of course, neither the author nor ourselves are prepared to say that where there is so much

British Aborigines, and are generally supposed to have been imported by the ancient Phœnician traders, to whom the British Islanders appear to have been much indebted for their early civilisation.

EXAMPLES OF GERMAN ARTISTS.



JOSEPH SOLD BY HIS BRETHREN. G. JÄGER. Genesis, ch. xxxvii., ver. 28.



JOSEPH INTERPRETING PHARAOH'S DREAM. G. JÄGER. Genesis, ch. xli., ver. 25.

EXAMPLES OF GERMAN ARTISTS.



JOSEPH ACKNOWLEDGING HIS BRETHREN. G. JÄGER. Genesis, ch. xlv., ver. 3.



THE RETURN OF THE SPIES. A. STRÄHUBER. Numbers ch. xiii., ver. 26.

EXAMPLES OF THE ARTISTS OF FRANCE.

KARL GIRARDET.



THE HUGUENOT SERVICE INTERRUPTED.

THE DOMESTIC MANNERS OF
THE ENGLISH

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

III.—THE CHAMBER AND ITS FURNITURE.—BEDS AND BED-ROOMS.—CHARACTER AND MANNERS OF THE ANGLO-SAXON LADIES.—ANGLO-SAXON PUNISHMENTS.—ALMSGIVING.

THE bower or chamber, which, as I have before stated, was, in the original Saxon mansions, built separate from the hall, was a more private apartment than the latter, although it was still easy of access. In the houses of the rich and the noble there were, as may easily be supposed, several chambers, devoted to the different purposes of the household, and to the reception of visitors. It was in the chamber that the lord of the household transacted his private business, and gave his private audiences. We see by the story of King Edwy that it was considered a mark of effeminacy to retire from the company in the hall after dinner, to seek more quiet amusement in the chamber, where the men rejoined the ladies of the family; yet there are numerous instances which show that, except on festive occasions, this was a very common practice. In some cases, where the party was not an ostentatious or public one, the meal was served in a chamber rather than in the hall. According to the story of Osbert king of Northumberland and Beorn the buze-carl, as told by Gaimar, it was in a chamber that the lady of Beorn received the king, and caused the meal to be served to him which ended in consequences so fatal to the country. We have very little information relating to the domestic games and amusements of the Anglo-Saxons. They seem to have consisted, in a great measure, in music and in telling stories. They had games of hazard, but we are not acquainted with their character. Their chief game was named *taefel* or *taefl*, which has been explained by *dice* and by *chess*; one name of the article played with, *taefl-stan*, a table-stone, would suit either interpretation; but another, *taefl-mon*, a table-man, would seem to indicate a game resembling our chess. The writers immediately after the conquest speak of the Saxons as playing at chess, and pretend that they learnt the game from the Danes. Gaimar, who gives us an interesting story relating to the deceit practised upon King Edgar (A.D. 973) by Athelwold, when sent to visit the beautiful Elfhrida, daughter of Orgar of Devonshire, describes the young lady and her noble father as passing the day at chess.

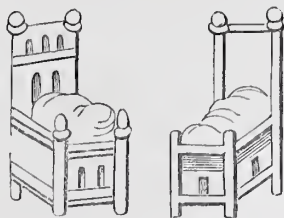
Orgar jouut à un eschès,
Un giu k'il aprist des Daneis;
Od lui jouut Elstruet la bele.

The Ramsey history, published by Gale, describing a bishop's visit to court late at night, says that he found the king amusing himself with similar games.* An ecclesiastical canon, enacted under King Edgar, enjoined that a priest should not be a *taefere*, or gambler.

It was not usual, in the middle ages, to possess much furniture, for in those times of insecurity, anything moveable, which could not easily be concealed, was never safe from plunderers. Benches, on which several persons could sit together, and a stool or a chair for a guest of more consideration, were the only seats. Our word chair is Anglo-Norman, and the adoption of the name from that language would seem to indicate that the moveable to which it was applied was unknown to the great mass of the Anglo-Saxon population of the island. The Anglo-Saxon name for it was *setl*, a seat, or *stol*; the latter preserved in the modern word stool. We find chairs of different forms in the illuminations of Anglo-Saxon manuscripts, but they are always represented as the seats of persons of high rank and dignity, usually of kings. The two examples given in the accompanying cut (No. 1), are taken from the Harleian MS., No. 603, fol. 54, v°, already referred to in our

* Regem adhuc tesserarum vel scaccarum ludo longioris tædia noctis relevantem invenit.

former papers. It will be observed that, although very simple in form, they are both furnished



NO. 1. ANGLO-SAXON CHAIRS.

with cushions. The chair in our cut No. 2, taken from Alfric's translation of Genesis (MS. Cotton. Claudius B. iv.), on which a king is seated, is of a different and more elegant construction. We



NO. 2. A KING SEATED.

sometimes find, in the manuscripts, chairs of fantastic form, which were, perhaps, creations of the artist's imagination. Such a one is the singular throne on which King David is seated with his harp, in our cut No. 3, which is also taken from the Harleian Manuscript, No. 603, (fol. 68, v°). In addition to the seat, the ladies in the chamber had a *scamel*, or footstool.



NO. 3. KING DAVID.

There was a table used in the chamber or bower, which differed altogether from that used in the hall. It was named *mysa*, *disc* (from the Latin *discus*), and *beod*; all words which convey the idea of its being round—*beodas* (in the plural) was the term applied to the scales of a balance. The Latin phrase, of the 127th Psalm, *in circuitu mensæ tuæ*, which was evidently understood by the Anglo-Saxon translators as referring to a round table, is translated by one, *on ymbhwyrfte mysan pine*, and by another, *in ymbhwyrfte beodes ðines*. If we refer back to the paper in our last number, we shall see, in the subjects which appear to exhibit a small domestic party, (see cuts No. 3, 7, and 12,) that the table is round; and this was evidently the favourite form given among the Anglo-Saxons to the table used in the chamber or private room. This form has been preserved as a favourite one in England down to a very recent period, as that of the parlour-table among the class of society most likely to retain

Anglo-Saxon tastes and sentiments. In the pictures, the round table is generally represented as supported on three or four legs, though there are instances in which it was represented with one. In the latter case, the board of the table probably turned up on a hinge, as in our old parlour tea-tables; and in the former it was probably capable of being taken off the legs; for there is reason for believing that it was only laid out when wanted, and that, when no longer in use, it was put away on one side of the room or in a closet, in the smallest possible compass.

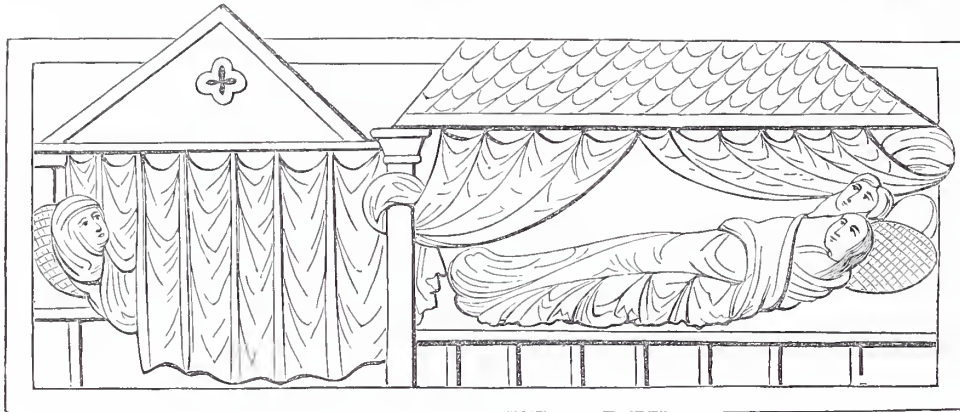
We have no information to explain to us how the bower or chamber was warmed. In the hall, it is probable that the fire gave warmth and light at the same time; but, in the chamber, during the long evenings of winter, it was necessary to have an artificial light to enable its occupants to read, or work, or play. The Anglo-Saxon name for this article, so necessary for domestic comfort, was *candel* or *candel* (our *candle*); and, so general was the application of this term, that it was even used figuratively as we now use the word lamp. Thus, the Anglo-Saxon poets spoke of the sun as *rodorez candel* (the candle of the firmament), *woruld-candel* (the candle of the world), *heofon-candel* (the candle of heaven), *wyn-candel* (the candle of glory). The candle was, no doubt, originally a mere mass of fat plastered round a wick (*candel-woc*), and stuck upon an upright stick. Hence the instrument on which it was afterwards supported received the name of *candel-sticca* or *candel-stæf*, a candlestick; and the original idea was preserved even when the candle supporter had many branches, it being then called a *candel-treow*, or candle-tree. The original arrangement of the stick was also preserved; for, down to a very recent period, the candle was not inserted in a socket in the candlestick as at present, but it was stuck upon a spike. The Anglo-Saxon writers speak of *candel-snyfels*, or snuffers. Other names less used, for a candle or some article for giving light, were *blacern* or *blacern*, which is explained in glossaries by the Latin *lucerna*, and *þocæle*, the latter signifying merely a light. It was usual, also, among our Saxon forefathers, as among ourselves, to speak of the instrument for illumination as merely *leoht*, a light—"bring me a light." A candlestick and candle are



NO. 4. A LAMP AND STAND.

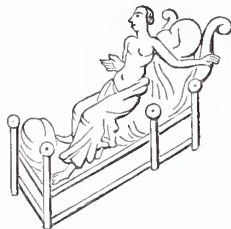
represented in one of the cuts in our last paper (cut No. 7). The Anglo-Saxons, no doubt, derived the use of lamps from the Romans; and they were so utterly at a loss for a word to describe this mode of illumination, that they always called it *leoht-fæt*, a light-vat, or vessel of light. In our cut (No. 4) we have an Anglo-Saxon lamp, placed on a candelabrum or stand, exactly in the Roman manner. It will be remembered that Asser, a writer of somewhat doubtful authenticity, ascribes to King Alfred the invention of lanterns, as a protection to the candle, to prevent it from sweating in consequence of the wind entering through the crevices of the apartments; not a very bright picture of the comforts of an Anglo-Saxon chamber. The candles were made of wax as well as tallow. The candlestick was of different materials. In one instance we find it termed, in Anglo-Saxon, a *leoht-iscern*, literally a light-iron: perhaps this was the term used for the lamp-stand, as figured in our last cut. In the inventories we have mention of *ge-bonene candel-sticcæn*, candlesticks of bone, of silver-gilt candlesticks, and of ornamented candlesticks.

A bed was a usual article of furniture in the bower or chamber; though there were, no doubt, in large mansions, chambers set apart as bedrooms, as well as chambers in which there was no bed, or in which a bed could be made for the occasion. The account given by Gaimar, as quoted above, of the visit of King Osbert to Beorn's lady, seems to imply that the chamber in which the lady gave the king his meal had a bed in it. The bed itself seems usually to have consisted merely of a sack (*sæcing*) filled with straw, and laid on a bench or board. Hence words used commonly to signify the bed itself were *bence* (a bench), and *strow* (straw); and even in King Alfred's translation of Bede, the statement, "he ordered to prepare a bed for him," is expressed in Anglo-Saxon by, *he heht him strowne ge-gearwian*, literally, he ordered to prepare straw for him. All, in fact, that had to be done when a bed was wanted, was to take the bed-sack out of the *cyst*, or chest, fill it with fresh straw, and lay it on the bench. In ordinary houses it is probable that the bench for the bed was placed in a recess at the side of the room, in the manner we still see in Scotland; and hence the bed itself was called, among other names, *cota*, a cot; *cryb*, a crib or stall; and *clif* or *cliff*, a recess or closet. From the same circumstance a bedroom was called *bed-clufa* or *bed-clofa*, and *bed-cofa*, a bed-closet or bed-cove. Our cut (No. 5), taken from Alfric's version of Genesis (Claudius, B. iv.), represents



NO. 5. ANGLO-SAXON BEDS.

bed-reafe, or bed-clothes, and all its appurtenances. An Anglo-Saxon lady gives to one of her children two chests and their contents, her best bed-curtain, linen, and all the clothes belonging to it. To another child she leaves two chests, and "all the bed-clothes that to one bed belong." On another occasion we read of *pubvinar unwa de palleo*: not a pillow of straw, as Turner very erroneously translates it, but a pillow of a sort



NO. 6. ANGLO-SAXON BEDS.

of rich cloth made in the middle ages. A goat-skin bed-covering was sent to an Anglo-Saxon abbot; and bearskins are sometimes noticed, as if a part of bed furniture.

The bed-room or chamber and the sitting-

rooms were usually identical; for we must bear in mind that in the domestic manners of the middle ages the same idea of privacy was not connected with the sleeping-room as at the present day. Gaimar has preserved an anecdote of Anglo-Saxon times curiously illustrative of this point. King Edgar—a second David in this respect—married the widow of Athelwold, whom he had murdered in order to clear his way to her bed. The king and queen were sleeping in their bed, which is described as surrounded by a rich curtain, made of a stuff which we cannot easily explain, when Dunstan, uninvited, but unhindered, entered the chamber to expostulate with them on their wickedness, and came to the king's bedside, where he stood over them and entered into conversation—

A Londres ert Edgar li reis;
En son lit jut e la raïne,
Entur els out une curtine
Delgé, d'un paille escariman.
Este-vns l'arcevesque Dunstan,
Très par matin vint en la chambre.
Sur un peul de vermail lambre
S'est apué cel arcevesque.

In the account of the murder of King Athelbert by the instrumentality of the queen of Offa, as it is told by Roger of Wendover, we see the queen ordering to be prepared for the royal guest, a chamber, which was adorned for the occasion with sumptuous furniture, as his bed-room. "Near the king's bed she caused a seat to be prepared, magnificently decked, and surrounded with curtains; and underneath it the wicked woman caused a deep pit to be dug." Into this pit the king was precipitated the moment he trusted himself on the treacherous seat. It is clear from the context that the chamber thus

prepared for the king was a building apart, and that it had only a ground-floor.

It is very rare that we can catch in history a glimpse of the internal economy of the Anglo-Saxon household. Enough, however, is told to show us that the Saxon woman in every class of society possessed those characteristics which are still considered to be the best traits of the character of Englishwomen; she was the attentive housewife, the tender companion, the comforter and consoler of her husband and family, the virtuous and noble matron. In all ranks, from the queen to the peasant, we find the lady of the household attending to her domestic duties. In 686, John of Beverley performed a supposed miraculous cure on the lady of a Yorkshire earl; and the man who narrated the miracle to Bede the historian, and who dined with John of Beverley at the earl's house after the cure, said, "She presented the cup to the bishop (John) and to me, and continued serving us with drink as she had begun, till dinner was over." Domestic duties of this kind were never considered as degrading, and they were performed with a simplicity peculiarly characteristic of the age. Bede relates another story of a miraculous cure performed on an earl's wife by St. Cuthbert, in the sequel of which we find the lady going forth from her house to meet her husband's visitor, holding the reins while he dismounts, and conducting him in. The wicked and ambitious queen Elfrida, when her step-

son king Edward approached her residence, went out in person to attend upon him and invite him to enter, and, on his refusal, she served him with the cup herself, and it was while stooping to take it, that he was treacherously stabbed by one of her attendants. In their chamber, the ladies were employed in needlework and embroidery, and the Saxon ladies were so skilful in this art, that their work, under the name of English work (*opus Anglicum*) was celebrated on the continent. We read of a Saxon lady, named Athel-switha, who retired with her maidens to a house near Ely, where her mother was buried, and employed herself and them in making a rich chasuble for the monks. The four princesses, the sisters of king Athelstan, were celebrated for their skill in spinning, weaving, and embroidering; William of Malmesbury tells us that

their father king Edward had educated them "in such wise, that in childhood they gave their whole attention to letters, and afterwards employed themselves in the labours of the distaff and the needle." The reader will remember in the story of the Saxon queen Osburgha, the mother of the great Alfred, how she sat in her chamber, surrounded by her children, and encouraging them in a taste for literature. The ladies, when thus occupied, were not inaccessible to their friends of either sex. When Dunstan was a youth, he appears to have been always a welcome visitor to the ladies in their "bowers," on account of his skill in music and in the arts. His contemporary biographer tells us of a noble lady, named Ethelwynn, who, knowing his skill in drawing and designs, obtained his assistance for the ornaments of a handsome stole which she and her women were embroidering. Dunstan is represented as bringing his harp with him into the apartment of the ladies, and hanging it up against the wall, that he might have it ready to play to them in the intervals of their work. Editha, the queen of Edward the Confessor, was well known as a skilful needle-woman, and as extensively versed in literature. Ingulf's story of his schoolboy-days, if it be true (for there is considerable doubt of the authenticity of Ingulf's "History,") and of his interviews with queen Editha, give us a curious picture of the simplicity of an Anglo-Saxon court, even at the latest period of their monarchy. "I often met her," he says, "as I came from school, and then she questioned me about my studies and my verses; and willingly passing from grammar to logic, she would catch me in the subtleties of argument. She always gave me two or three pieces of money, which were counted to me by

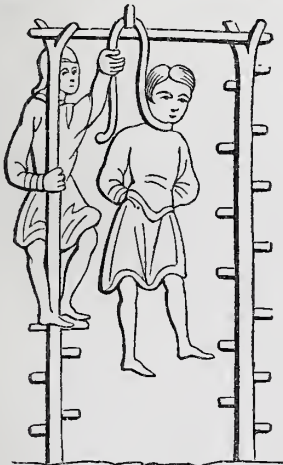
her handmaiden, and then sent me to the royal larder to refresh myself."

The least amiable trait in the character of the Anglo-Saxon ladies was their treatment of their servants or slaves; for this class among the Anglo-Saxons were in a state of absolute servitude, might be bought and sold, and had no protection in the law against their masters and mistresses, who, in fact, had power of life and death over



NO. 7. WASHING AND SCOURGING.

them. We gather from the ecclesiastical canons that, at least in the earlier periods of Anglo-Saxon history, it was not unusual for servants to be scourged to death by or by order of their mistresses. Some of the collections of local miracles, such as those of St. Swithun, at Winchester, furnish us with horrible pictures of the cruel treatment to which female slaves especially were subjected. For comparatively slight offences they were loaded with gyves and fetters, and subjected to all kinds of tortures. The interesting scene represented in our cut, No. 7, taken from the Harleian MS., No. 603, fol. 14, v^o, may be regarded as showing us the scourging of a slave. In a picture in Alfric's version of Genesis, the man scourged, instead of being tied by the feet, is fixed by the body in a cloven post, in a rather singular manner. The aptness with which the Saxon ladies made use of the scourge is illustrated by one of William of Malmesbury's anecdotes, who tells us that, when King Ethelred was a child, he once so irritated his mother, that not having a whip at hand, she beat him with some candles, which were the first thing that fell under her hand, until he was almost insensible. "On this



NO. 8. HANGING.

account he dreaded candles during the rest of his life, to such a degree that he would never suffer the light of them to be introduced in his presence!"

The cruelty of the Anglo-Saxon ladies to their servants offers a contrast to the generally mild character of the punishments inflicted by the Anglo-Saxon laws. The laws of Ethelred contain the following injunction, showing how contrary capital punishment is to the spirit of Anglo-Saxon legislation:—"And the ordinance of our lord, and of his witan (parliament), is, that Christiau men for all too little be not condemned to death; but in general let mild punishment be decreed, for the people's need; and let not for a little God's handywork and his own purchase be destroyed, which he dearly bought."

This injunction is repeated in the laws of Canute. It appears that the usual method of inflicting death upon criminals was by hanging. Our cut, No. 8, taken from the illuminations to Alfric's version of Genesis, represents an Anglo-Saxon gallows, and the rather primitive method of carrying the last penalty of the law into effect. The early illuminated manuscripts give us few representations of popular punishments. The following cut, from the Harleian MS., No. 603, (so often quoted),

shows us the stocks, generally placed by the side of the public road at the entrance to the town. Two other offenders are attached to the columns of the public building, perhaps a court-house, by apparently a rope and a chain.

We have little information on the secrets of the toilette of the Anglo-Saxons. We know from many sources that washing and bathing were frequent practices among them. The use of warm baths they probably derived from the Romans. Our cut, No. 7, represents a party at their ablutions. We constantly find among the articles in the graves of Anglo-Saxon ladies tweezers, which were evidently intended for eradicating superfluous hairs, a circumstance which contributes to show that they paid special attention to hair-dressing. To judge from the colour of the hair in some of the illuminations, we might be led to suppose that sometimes they stained it. The young men seem to have been more foppish and vain of their persons than the ladies, and some of the old chronicles, such as the Ely history, tell us (which we should hardly have expected) that this was especially a characteristic of the Danish invaders, who, we are told, "following the custom of their country, used to comb their hair every day, bathed every Saturday, often changed their clothes, and used many other such frivolous means of setting off the beauty of their persons."*

Before we quit entirely the Saxon hall, and its festivities and ceremonies, we must mention one circumstance connected with them. The laws and customs of the Anglo-Saxons

* Habebant etiam ex consuetudine patrie unoquoque die coman pectere, sabbatis balneare, sepe etiam vestitum mutare, et formam corporis multis talibus frivolis adjuvare.—Hist. Eliensis, ap. Gale, p. 547.

earnestly enjoined the duty of almsgiving, and a multitude of persons partook of the hospitality of the rich man's mansion, who were not worthy to be admitted to his tables. These assembled at meal-times outside the gate of his house, and it was a custom to lay aside a portion of the provisions to be distributed among them, with the fragments from the table. In Alfric's homily for the second Sunday after Pentecost, the preacher, after dwelling on the story of Lazarus, who was spurned from the rich man's table, appeals to his Anglo-Saxon audience—"many Lazaruses ye have now lying at your gates, begging for your superfluity." Bede tells us of the good King



NO. 9. ANGLO-SAXON PUNISHMENTS.

Oswald, that when he was once sitting at dinner, on Easter-day, with his bishop, having a silver dish full of dainties before him, as they were just ready to bless the bread, the servant whose duty it was to relieve the poor, came in on a sudden and told the king that a great multitude of needy persons from all parts were sitting in the streets begging some alms of the king. The latter immediately ordered the provisions set before him to be carried to the poor, and the dish to be cut in pieces and divided among them. In the picture of a Saxon house given in our first article, we see the lord of the household on a sort of throne at the entrance to his hall, presiding over the distribution of his charity. This seat, generally under an arch or canopy, is often represented in the Saxon manuscripts, and the chief or lord seated under it, distributing justice or charity. In the accompanying cut, No. 10, taken from the Anglo-Saxon manuscript of Prudentius, the lady Wisdom is represented seated on such a throne. It was, perhaps, the burh-geat-setl, or seat at the burh-gate, mentioned as characteristic of the rank of the thane in the following extract from a treatise on ranks in society, printed with the Anglo-Saxon laws: "And if a ceorl thrived, so that he had



NO. 10. WISDOM ON HER THRONE.

fully five hides of his own land, church (or perhaps private chapel) and kitchen (*kyccenan*), bell-house, and burh-gate-seat, and special duty in the king's hall, then was he thenceforth worthy of the dignity of thane."

PICTURES IN CHURCHES.

It has long been a matter of surprise and regret that England should have been so much behind continental nations in the national appreciation of Art. Private patronage has never been wanting, even on a munificent scale, in this country; but public encouragement has been, until within a comparatively recent period, either entirely withheld or very scantily doled out. Perhaps in no point of view has the encouragement been so limited as in the decoration of public buildings; though this is in process of amendment by the liberal commissions given to artists and sculptors for the embellishment of the New Houses of Parliament, and by the increased desire now manifested for the decoration of edifices intended for the use of wealthy or distinguished corporate bodies. The ground is, however, merely broken, and though occasionally we meet with instances of a better kind, we generally find either that Art-decoration is entirely overlooked in public edifices, or have the mortification to discover that where it is applied, it is often so much at variance with the style or uses of the building, as to render it deserving rather of censure than of commendation.

Without entering upon the controversy at present raging in some of the principal literary journals, as to the propriety of applying chromatic decoration to the interior of public buildings,—a discussion which seems to have arisen in reference to the ornament appropriate to the Exhibition,—it may be fairly assumed, on the evidence of the taste and judgment of past ages, the brightest and noblest in Art, that the judicious introduction of pictures and statues into places of public resort is appropriate in point of ornament, as well as eminently useful in other respects. As ornaments, suitable pictures serve to beautify the general appearance of the edifice, and diversify the blank spaces which the construction or intended use of the building will not suffer the architect to break up; and this they effect without interfering in any way with the general scope of the design, with which, indeed, they may always, without difficulty, be made to accord. The adaptation of fresco-painting to our climate, and still more the recent German discoveries in this method of painting, have removed the great objection of want of a suitable method, and it may now reasonably be hoped that from the present increased facilities for execution, and the newly-awakened taste, we shall, as a nation, obtain the earnestly-desired result of the extensive and appropriate decoration of our public buildings.

As a proof of what may be done in this way, reference need only be made to Bavaria, where by the judicious and liberal national patronage extended to it, Art has raised for itself a shrine stately and magnificent; where the greatest works have been undertaken and triumphantly achieved,—where every picture-gallery is a palace, and every palace one great picture,—and whence a race of artists is proceeding who bid fair to reap the laurels of all Europe. Nor are artists the only persons who derive advantage from this extension of Art. Munich, whose streets a few years ago, were dull and quiet, whose trade was insignificant, and whose name was scarcely ever heard, is now thronged with visitors, eager to examine its new beauties, and to imbibe that spirit of Art with which its atmosphere seems impregnated; and Bavaria, generally, is fast becoming what for centuries Italy has been,—the holy land to which the votaries of Art make their devout and enthusiastic pilgrimage. When will England learn that even for purposes of commerce Art is useful,—and that where the higher and nobler Arts are assiduously cultivated, the inferior and industrial ones are also sure to flourish?

There is one class of public structures in England well adapted for Art-decoration, but almost universally neglected—our churches. Viewed with the eye of an artist, how few interesting features beyond those of exterior form are possessed by any of them. How cold and paltry their internal decorations. The graces of architecture are, it is true, in many cases theirs; we have rich piles of buildings, in all styles—the majestic Greek, the elegant Italian, the superb Gothic. Every picturesque feature is imparted to the form and grouping, every beauty lavished on the details; but where the architect terminates his labours, and the artist should commence his, stolid indifference, or deep-rooted prejudice bars the way, and the carpenter and the upholsterer fill with lumbering pews and unsightly drapery, the space that offers so fair a field for the proper employment of one of the highest talents God has given—for the dedication of the beautiful to His service, in teaching the noblest lessons of religion and virtue.

Yet what valid objection can be urged against

the introduction of pictures into churches? Surely not a vague fear of idolatry. From this our Protestant faith may be taken as an ample safeguard. Nor the fear of distracting the attention of the congregations; for the objects calculated to direct the soul to the highest and purest thoughts, can never be deemed out of place. Besides, we tolerate and even encourage memorial tablets on our church walls, and fill up many a noble chancel with ungraceful and inappropriate tombs; nay, what is more to the purpose, we regard a painted window as a suitable appendage to the Christian temple; and why not carry out the principle to its legitimate extent? The painted wall can do no more harm than the painted window; and if the latter is, in the words of one of our noblest poets, serviceable in

“Casting a dim, religious light,”

why is not the former admissible to complete the circle of decoration, and so to present the edifice as a beautifully harmonious whole?

In the prejudice against pictures in churches, England stands alone. No continental nation, not even Protestant Prussia, repudiates them. In all Roman Catholic countries they have been for centuries employed as decorations and altar-pieces; and formerly they were so used in England too. How often during the restoration of some ancient church do we hear of the discovery of an old fresco, sometimes, as in a recent instance, of a series of paintings filling the entire walls? Do we not in truth find that these pictures, rude, but eminently suggestive, still remain exposed to view in some of our ecclesiastical buildings? Then why refuse to beauty what is conceded to antiquity; and retain the rude productions of our remote ancestors, while sternly rejecting works produced in the present improved and polished epoch of Art?

A forcible collateral argument in favour of the re-placing of pictures in churches may be found in a consideration of the time at which they were removed from the English churches, and of the means employed in their destruction. And here we must not attribute the mischief so much to the promoters of the Reformation in the reign of Henry VIII. (although on them rests a portion of the blame,) as to the complete development in the Great Rebellion of that fanatical spirit in religion the germ of which was sown at the Reformation, and which gained from each succeeding year fresh strength and vigour. At this unhappy period, when the whole kingdom was as it were at the feet of the sectaries, fanaticism claimed the most unbounded licence. Unsated by the murder of an archbishop and a king, or by the numberless victims on either side sacrificed in hattle, the dominant party wreaked their vengeance upon the religious edifices of their enemies. Churches were defaced because in them the Church had solemnised her rites and performed her services; and cathedrals were despoiled because their choirs were enriched by bishops' thrones. Finely-carved statues, gorgeous windows, and sublime pictures, were ruthlessly destroyed because they savoured of Popery; and for the same cause even sacerdotal vestments were not spared. Cope, chasuble, and alh, shared a similar fate with cross and picture; and the most delicate carvings were hurst as fire-wood. To the taste of the authors of this sacrilege, a barn was better than a temple, and the cathedral lost by comparison with the conventicle.

Who, even now, after the lapse of two hundred years, can stand in our noblest cathedrals, or parish churches, without sorrowfully noting the yet too abundant traces of the fearful devastation. Have not the verger at every cathedral, and the humble sexton at every old parish church, the same story to tell the traveller? Each points to some striking trace of fanatical zeal, and the observation of the antiquary discovers many more. Look at Lincoln, once resplendent with magnificence, studded with beautiful chapels, enriched with exquisite carving; but now exhibiting at every step melancholy evidence of the havoc that has been perpetrated there. Ruined altars, broken carving, discoloured walls, and mutilated statues, meet the gaze in every part of the noble building; and even the glorious “angel choir” itself seems, from the absence of colour, to be harsh and cold. Look at Lichfield, the gem of English churches, now, though restored, only the wreck of what it once was;—at Canterbury, where the injuries will probably never be repaired;—at Hereford, at Ply, and, indeed, at almost all these venerable edifices, and similar scenes of desolation are presented by all.

Unhappily, the influence of the spirit just noticed remains with us till now. The fanaticism of a former day has simply changed into a sober horror of making our churches anything but cold and dismal; custom has sanctioned the exclusion of

pictures, and religion affects to consider them as dangerous to the soul's health. What was, till about two hundred years ago, regarded as a lawful and settled matter, is now resisted as an innovation, and the Art-faith of all former ages is quietly reversed by us.

A little circumstance has, however, just occurred, that may, perhaps, serve to stay the current of prejudice. It is announced, by the metropolitan journals, that Miss Burdett Coutts (a lady to whom the English Church is specially indebted) has just commissioned two artists to paint two pictures, suitable to the splendid church she has erected and endowed at Westminster. Example can do much, and we shall have reason for thankfulness, if the example of this excellent lady should conduce to the restoration of Art to one of its most proper uses.

We have not room to amplify the arguments that might be adduced in favour of the restoration we advocate. The religious view of the question we have already touched upon; but there is a consideration, scarcely second in importance, that has not yet been noticed—the influence for good that the re-introduction of pictures into churches would have upon Art. That Art has always flourished under the patronage of the Church needs very slight acquaintance with history to prove. In the Eastern Church, Art, save as applied to religious purposes, was unknown, and though, to us, the works of the Byzantine artists may seem spiritless in conception and crude in treatment, we must remember that they formed the models of the Italian masters, and so, ultimately, gave again to the world the knowledge of Art. The Western Church was, we all know, distinguished in its pontifical city by the most glorious works of Art ever produced. The Arts, encouraged by the Church, seemed to reach their culminating point, for since the sixteenth century the world has generally regarded the works of the old Italian masters as classic models for all succeeding time. Doubtless, a similar result is again attainable. Only let the Church again foster Art, let her again avail herself of the teaching of the easel as well as the instructions of the pulpit, and we shall see a new and glorious era open to English Art. The Church may bestow a new life upon Art, and Art will yield a generous return to the Church. The priest and the painter may work for a common object, with a similar spirit; the one with ministerial authority, the other as teaching the subsidiary lessons. The old times break up! A new day dawns, we hope for the best!

J. THACKRAY BUNCE.

THE VERNON GALLERY.

THE VICTIM.

A. Egg, A.R.A., Painter. S. Sangster, Engraver.
Size of the Picture, 3 ft. 7½ in. by 2 ft. 9½ in.

LE SAGE'S clever satire upon men and manners, entitled “Le Diable Boiteux,” is a work rarely read in our time, though it once gained an almost universal popularity and was translated into the principal languages of Europe. Notwithstanding, however, its wholesome teachings, the style of the book is not calculated for general reading in an age of extreme sensitiveness to proprieties of thought and language.

But it contains numerous scenes of which the artist may avail himself without “overstepping the modesty” of the time; subjects full of nature, and demonstrative of every character and passion whereof man is susceptible, both grave and gay. Mr. Egg has selected one of the latter. Patricio, a citizen of Madrid, more generous than prudent, has treated two acquaintances to a costly breakfast.—“Before they went out of the tavern, there was a necessity for paying the vintner, who mounted the bill to fifty reals. The citizen put his hand into his pocket, where finding but thirty reals, he was forced to pawn his beads, garnished with silver medals, for the rest.” The arrangement of the group has been well studied to make it effective, while the relative position held by each personage in the scene is most dramatically told. First we have the “Victim,” himself, poring over the various items of the breakfast, and doubting the accuracy of the long list, or at any rate questioning the reasonableness of the charges; but the landlord justifies both the one and the other, and pledges his honour for their veracity. The two ladies are amusing themselves at their entertainer's expense. There is a moral in the story which shows the wisdom of counting the costs of a pleasure before entering upon it.

The picture, exhibited in 1844, is excellently painted, in a subdued tone yet with no deficiency of colour, and with great firmness and care.



N. SANGSTER, ENGRAVER

ALL EGG, A.R.A., FAIRFAX

THE VICTIM

FROM THE LECTURE IN THE VERNON GALLERY

SIZE OF THE PICTURE,
3 FT. 2 IN. BY 2 FT. 6 IN.

THE GREAT MASTERS OF ART.

No. V.—THEODORE GÉRICAULT.



E. Géricault

We scarcely remember any artist, either ancient or modern, who attained such an elevated position by a single picture, as Théodore Géricault, the painter of the "Wreck of the Medusa," a picture which at once placed him in the foremost ranks of the modern French school.

He was born in 1791, at Rouen, where his father exercised the profession of an advocate; and having, up to the age of fifteen, received a careful and excellent education, he was afterwards sent, for future instruction, to the Imperial Lyceum, since called

any horses of a finer description than ordinary, he would follow them on their journey for a long time, as the *gamins* of Paris follow the drummers through the streets. Such enthusiasm as this in pursuit of a favourite object must, even had there been no innate genius to second it, produced results commensurate with the energy exhibited.

At the age of seventeen, Géricault quitted the Lyceum to enter the *atelier* of Carle Vernet, where he thought to gratify his two ruling predilections for painting and for horses: but the animals of

Vernet's studio were not of the kind to please the young painter, they were of too aristocratic a breed; he preferred the broad chests and strong limbs of the Flemish and German, to the slender, delicate proportions of the Arabian and the race-horse. So he left Vernet in quiet possession of his stud, and presented himself at the school of Guérin; but, unfortunately, taking with him all his preconceived ideas of colour which appeared ridiculous in the eyes of that rigid academician. Géricault had made his earliest studies in the Musée, and, with a hardihood which astounded Guérin, had presumed to copy Rubens to a considerable extent; so that he went with all the brilliant colours of the great Flemish painter in his eyes, into the sanctuary where sat in solemn dignity academical figures, sculptured models, wise men, heroes, and heathen deities. In the midst of such company the young artist was ill at ease, the atmosphere of the studio was too ungenial and chilling; moreover, he considered himself destined to become one day a great painter, and his master expressed himself of a different opinion; and therefore, whether the latter really thought so, or whether, which is more probable, he was induced to aid the father of Géricault in preventing his son following the profession, he counselled the youth to renounce his intentions. Mortified, but not discouraged, he left Guérin, and completed his literary education by reading the English poets, and by the study of Italian and music; he also continued to copy such masters of



the College of Louis the Great. But the study of classic literature was ill-adapted to the mind of one who sought to be a painter—least of all to one whose ambition it was to paint horses, for horses had been a passion with him almost from childhood. When at the Lyceum, his highest pleasure during the hours of holiday, was to visit the celebrated riding-school of Franconi, who, in the eyes of young Géricault, was the greatest of mortal men; he would also watch at the gates of the residences of the nobility for their equipages, and if he noticed

painting as best pleased him, in the hope of acquiring some portion of the genius which had animated them. At the house of Guérin he had formed an acquaintance with many of the great artists of his time and country,—Cogniet, Eugène Delacroix, the two Scheffers, H. Dupont, and others; and was especially intimate with Dedreux Dorcy, the most clever pupil in the school of Guérin; and who, having, like his fellow-student, ample means at command, was quite disposed to spend them liberally in his company, instead of pursuing with diligence the study of his Art.

Géricault had now become a fine young man, well-made and of elegant deportment; he was a great favourite with all his acquaintances, and was already distinguished in the rides on the Champ de Mars, of Paris. In our time, when the pleasures of the turf and the race-course occupy the attention of the fashionable Parisians, he would probably have entered the jockey-club, and have been recognised as one of the heroes of Chantilly and the steeple chase: yet not so much for the gratification these pursuits might have afforded him, as for the opportunity they would give of observing the various characteristics of the noble animal, which it was the artist's pleasure to study, whether on the turf, or harnessed to a chariot or a waggon.

But, unfortunately, his father and his family were still so strongly opposed to the idea of his becoming a painter, they would not even make any arrangement to provide him with a studio; he, therefore, painted sometimes at the house of his friend, M. Dorcy, and sometimes at the residences of other acquaintances. In 1812, however, he hired a temporary apartment on the Boulevard Montmartre, where he painted a large equestrian portrait of M. Dieudonné, in the uniform of a *chasseur* of the Imperial Guard, a work full of spirit and living animation. "Where did this come from?" asked David, the great artist of the French school; "I do not recognise that touch." Nor was it likely that he should, seeing that Géricault was at this time scarcely twenty years of age, and had already produced a work that vied in power of colour and composition with the best of his cotemporaries. Such was the *début* of Géricault; "*Le Chasseur de la Garde*" caused as much astonishment as admiration among both artists and the public. In 1814 he exhibited at the saloon of the Louvre, "*The Wounded Cuirassier*," as a companion picture to the foregoing. The dismounted horseman is holding his horse by the bridle, on broken and slippery ground; the passage has evidently been suggested by the misfortunes of the French army in the Russian campaign. In the interval between the execution of these works he painted, for Lord Seymour, two exceedingly fine studies of groups of horses, or rather of portions of the animals.

All at once, however, the young artist abandoned his labours at the easel to enter a corps of musqueteers. On the restoration of the Bourbons, in 1814, a number of young men of the higher classes of society enrolled themselves as a *corps d'élite*, to testify their devotion to the restored dynasty; and they provided themselves with a magnificent uniform of scarlet and gold. Géricault had many acquaintances among these young aristocrats, who persuaded him to give up his studious occupations; and being of a sociable disposition, and easily persuaded, he made no opposition to their requests. He soon indeed repented of his weakness, when he perceived how much of pride and vanity was mingled with their loud expressions of devotedness to the monarchy; but, loyal and faithful to his allegiance, he accompanied Louis XVIII. during his one hundred days of exile, and remained under the colours of his corps till its disbandment.

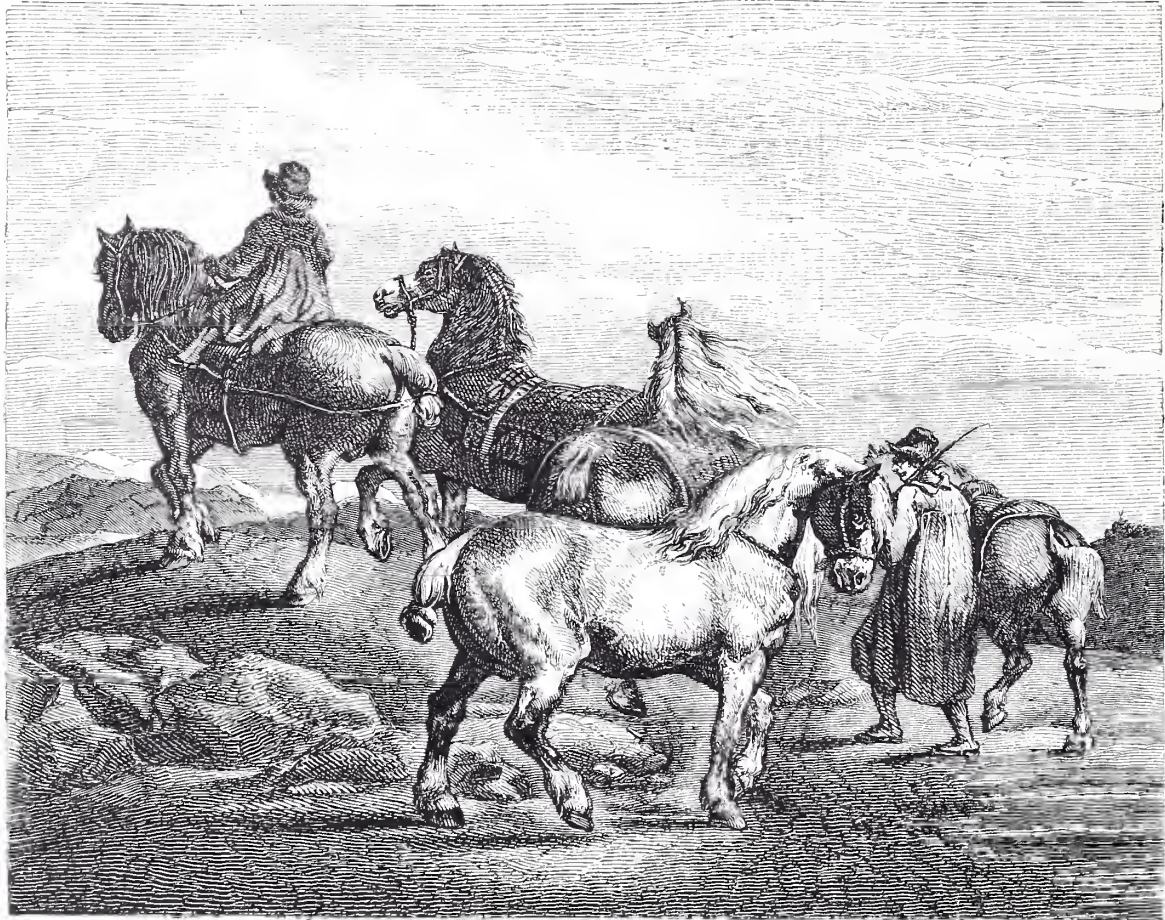
Once more returned to his *atelier*, the artist resumed his occupations with increased diligence. Filled with admiration for the pictures of Gros, he was accustomed to pass many hours in examining them, and, it is said, paid a thousand francs for permission to copy his "*Battle of Nazareth*." Yet it was not sufficient for him to have studied in France only, he considered it necessary to become a pilgrim at the shrine of ancient Art, and accordingly started for Italy, in 1817. Arrived in the land endeared to every lover of Art by its glorious acquisitions, Géricault felt deeply impressed with all he saw around him, and received a new impulse from the works of the great men whose names have consecrated the genius of their country; in fact, he saw Art through a new medium, one that he recognised, but could scarcely understand. The frescoes of Michael Angelo and others seemed to enchant him, and even the pictures which hung in the Italian churches, dim as they were with age and the smoke of innumerable tapers, allured him to imitation. Susceptible and easily wrought upon, that which had hitherto been his highest ambition to reach, and his glory to have attained

—colour—he now held in little regard. In truth, on his return to France, he spoke of his former “rose-tones,” in terms of irony and disdain; and even his favourite Rubens, who had hitherto been the object of his extreme veneration, scarcely escaped the shafts of his satirical criticism. So



THE COAL WAGGON.

firmly did this impression, with regard to colour, influence his style at this time, that he did not dare to paint his horses as nature had made them, but chose rather to adopt as models those he had seen in the pictures of Julio Romagna, and in the “Attila” of Raffaele. His delusion on this



THE HORSE DEALER'S STUD.

subject, if such it may be called, lasted not very long in its full extent; but it had a beneficial influence upon his future works by keeping the colours of his palette within moderate limits—it had toned them down, as an artist would say. But the time had come when he was to present

himself before the public as a painter of other scenes than those by which he had already made himself popular. He had long meditated the idea of bringing forward for pictorial representation some passage of history which would entitle him to rank among "the great masters of Art;" and he selected for his subject "THE WRECK OF THE MEDUSA," suggested by the appalling shipwreck of this French frigate. This fine picture, terrible by its fidelity, would have been a triumph to an artist of long-matured powers; as the work of one who had scarcely reached his twenty-eighth year, it is almost marvellous. We recollect seeing it when exhibited in London in 1820, and the impression we then received from it is still fresh in the memory. Those who do not remember the picture, which is now in the Louvre, in Paris, may have seen Reynolds' excellent engraving from it. We forget the precise circumstances and the time of the wreck of the vessel, but one hundred and forty-eight of the crew betook themselves to a raft they had constructed; out of this number sixteen only were left on it, some living, some already dead—the survivors having had nothing to subsist on for many long days, but the flesh of their dead companions—when a sail was discovered in the horizon. This is the point selected by the artist.

The composition of the work is very fine, more especially in its general form, while the groups are balanced with great judgment; the most prominent is that which terminates, in a pyramidal shape, with the figure who signalises, to which all the others of the group move in an ascending position. But, indeed, pages might be written, had we space, descriptive of this harrowing scene. The picture is undoubtedly one of the noblest of the modern French School; it is as fine in its execution as the story it tells is striking and terrible; vigorous in handling, powerful and solid in colouring. The figures are all life-size.

An anecdote is related of the painter which shows that his love for his favourite animal, the horse, was greater than his apprehension of his own personal safety. Passing one day through a small street leading to the Louvre, he saw a earman beating a horse with extreme severity. Géricault's indignation was roused, and he expostulated with the driver on his cruelty to the poor animal. The man became insolent, and answered his reprover by threats and increased ill-usage; whereupon, the artist, unable further to restrain his indignation, knocked him down under the heels of the horse. The fellow hurt, but not abashed, raised himself up, and, scanning the athletic form of his assailant,

quietly said to him, "Perhaps, as you are so strong, you will yourself help the horse." Struck with the sound sense of the remark, Géricault, without hesitation, put his shoulder to one wheel, while the earman did the same to the other,—and thus the hostile pair assisted the overladen beast through the street.

In 1820, Géricault came to London with his picture of "The Medusa," the exhibition of which, it is said, with the sum paid for the copyright of the engraving, realised him nearly a thousand pounds. While here he embraced every opportunity of studying the form and character of the English horse, the results of which are clearly perceptible in some of the few pictures he subsequently produced.

On his return to Paris an alteration in his health became perceptible to his acquaintances; his letters were expressive of *ennui* and melancholy, and he was tormented with extreme restlessness. Much of this is said to have been attributable to his disappointment at not selling his picture of "The Medusa," which he had hoped to do, either here or in France. And while his attachment to his friends became more intense, suspicious altogether unfounded were entertained by him that they were deserting him: he constantly complained of the



THE WRECK OF THE MEDUSA.

rarity of their visits, and that even their letters were few and far between. In short, his mind, for a time, was altogether unhinged.

It was the fate of Géricault to perish the victim of his own boldness and impetuosity. Riding one day with Horace Vernet on the heights of Montmartre, his horse, a young and exceedingly spirited animal, shied and threw him with much force against a heap of stones. The injuries he received were, however, not of so severe a character, but that, with proper management on his own part, he might in time have got over them. Impatient of delay, and weary of confinement, he aggravated his maladies by imprudent fatigue. He mounted his horse, and would assist in the courses on the Champ de Mars, where he again was injured by coming in contact with another rider, which compelled him once more to submit himself to the care of his friends. Ill, and incapable of moving abroad, he remained about a year at the house of M. Dedroux Dorcy, drawing when he could, and superintending the execution of some lithographs from his works. But his spirit was altogether broken, and his melancholy was increased by certain debts he had incurred, and which his illness prevented him from labouring to discharge. To

relieve his mind from this disquietude, his friends, M. Dorey and Colonel Bro, contrived to dispose of some of his pictures, which they did to great advantage, realising in a very few days 13,000 francs. Nothing could have proved more consolatory to poor Géricault, in his then sick condition, as the estimation in which he found his works to be held; especially after the French government had offered him only 5000 francs for his "Shipwreck of the Medusa."

This unlooked-for success seemed once more to revive his drooping spirits, and with it some improvement in his health became manifest. He went again to his work with as much alacrity as his enfeebled constitution would allow, and made a series of water-colour drawings of oriental costumes—the greater part of which are now in the possession of M. Etienne Arago. He also thought seriously of executing two grand compositions he had long meditated, "Slaves Embarking," and "The Opening of the Doors of the Inquisition." Already he had made a beginning, when his malady returned suddenly, and with increased violence; and, after long and great suffering, he sank under it on the 18th of January, 1824, in the thirtieth year of his age.

On the death of this painter, M. Dorey, jealous for the honour of his friend, and with true patriotic feeling, immediately bought the picture of "The Medusa" for six thousand francs, fearing it might probably pass into the hands of a foreigner. Shortly after the purchase had been made, he was offered for it, by some American gentlemen, more than double that sum, which was at once rejected. At length, M. de Forbin, director of the Museum, offered to redeem it at the price M. Dorey had paid, advancing from his own private purse one thousand francs, to add to the government offer of five thousand. Thus Géricault's great work found a place in the National Gallery of France, by the side of Paul Veronese, Rubens, and Poussin.

The style of this artist is firm, vigorous, and perfectly distinguishable; without preferring common models, he knew how to accept them, and impart to his representations of them that character of beauty and force which gives nobility. If he saw a cart-horse passing along, he would sketch it, so as to bring out all its powerful action, and make it appear an animal worthy of a painter's study. We have examples of his ability to do this in the two engravings on the opposite page—"THE COAL-WAGGON," and "THE HORSE-DEALER'S STUD."

THE POEMS OF OLIVER GOLDSMITH.*

THE publishers of this little volume deserve the thanks of all who delight in the genuine English poetry of Goldsmith, for giving the world so cheap and elegant edition of his muse. Mr. Cundall, whose name is now associated with another, has long been distinguished for the numerous books adapted to children which he has at various times published—books so charmingly illustrated and so tastefully “got up” that their adornment is sufficient to tempt the veriest idler to read and digest: his library of juvenile literature is full and comprehensive in what will both amuse and instruct. But while catering for the benefit of those who too frequently require to be allured to the acquisition of knowledge, others already advanced some way on the



road are not lost sight of, and children of older growth are induced to renew their acquaintance with almost forgotten friends when they see them reappear with new faces and in a new garb. It may be asserted without



contradiction that no poet, except perhaps Shakspeare, has furnished the artist with so much subject as Goldsmith; nor is this surprising, when we reflect how many exquisite pictures he himself described with his pen—his



sketches of beautiful landscapes, his scenes of humour and of pathos, his appeals to every feeling of which the mind and the heart are susceptible.

* “The Poetical Works of Oliver Goldsmith.” Illustrated by Thirty Engravings. Published by Cundall & Addey, London.

England is not now what she was when the poor but sadly improvident usher painted it; while every year makes her still more unlike in every external and internal feature; yet while the poems of Goldsmith exist, the



generations to come may learn from them what was her character and appearance in the eighteenth century: the poet was a true historian of the manners and customs of his time, and as such may be unhesitatingly consulted.



It is only necessary that we should point attention to the engravings here introduced, from this edition of the poems; we need not discuss their merits. The artists who have designed the figure-subjects are Absolon and J. Godwin,



Birket Foster has furnished a number of elegant little landscapes, and Harrison Weir several animals. The woodcuts are principally by Dalziel and W. Mason, in whose hands the designs have lost none of their originality.

ART IN CONTINENTAL STATES, &c.

NUREMBERG.—A new association has just been formed, chiefly by the exertions of Professor Heidehoff, the object of which is to bring the higher arts to bear on the productions of handiwork and trade in general, so that they may be not only practically useful, but also pleasing to the eye. Such was, originally, the relative position of art and handiwork, in the ancient monasteries, in the ancient guilds, and in what was called the "Bauhütten," or the masonic orders. Such is the practical tendency of the new association, which is called "Vaterländischer Bau und Gewerksverein" (Association of Architects and Tradesmen); they will endeavour to attain their object by erecting schools for instructing tradesmen in drawing, &c., by encouraging them to raise and improve the style of their work, by instituting exhibitions of the most worthy of these productions, thus insuring a due remuneration to the diligent and aspiring, and by furnishing them with good models. To attain the latter object, M. Heidehoff has undertaken the publication, under the auspices of the new association, of two works, of which the first series have already appeared. The former of these publications bears the title, "Bau Entwürfe im Byzantinischen und Altdeutschen Styl," the first part of which contains "Architectonische Entwürfe und Ausgeführte Bauten in Byzantinischen und Altdeutschen Styl, von Carl Heidehoff," with ten steel plates in folio, and twelve steel plates, details, in octavo, with the text. The powerful inventive genius and the masterly hand of Professor Heidehoff are too well known for us to say much on that subject here; the beautiful precision of the details, and the striking symmetry, lightness, and elegance of the whole, are truly admirable. The book contains numberless ancient examples of architecture of the finest kinds, as well as some modern designs by the Professor. In an appendix, Professor Heidehoff gives his views as to what a Christian place of worship ought to be, both to Catholic and Protestant communities, a paper which cannot fail to be read with interest and profit by all parties. The second work is intended as a book of models for all existing trades, forty-two of which are mentioned for whom it is intended to publish designs, so as to enable them, by their means, and the exercise of their own talents, to improve the style of their production. The first part of these "Muster Werke" is for the jeweller, gold and silversmith, and contains a series of designs by Heidehoff, as well as antique examples of the finest kind. There cannot be a doubt that this work will prove a benefit to, and tend to improve the style of, every artificer; and we believe that even British craftsmen, to whom the publication is shortly to be introduced, will find themselves benefited by a close observation of models presented to them by such a master-hand.

DUSSELDORF.—M. de Raumer, the new Secretary of State for the Public Institutions of Prussia, has taken the Art-Academy of this place under his especial protection. Beethoven and Cornelius were both natives of the Rhenish provinces.

PARIS.—A letter from Paris announces that one of Raffaele's drawings in the collection of the Louvre, has been copied by a new mechanical process, which secures the most unquestionable fidelity.

A meeting of the principal painters, sculptors, architects, and engravers of Paris, has just taken place, for the purpose of discussing a plan for a permanent exhibition of the works of living artists in that city, to open during those periods of the year, when the painters' exhibition in the Louvre is closed. The fee is not to exceed a quarter of a franc. The tickets are to be used for a lottery; and with the money obtained for them pictures are to be purchased and re-sold for the benefit of the Institution. This plan differs in no essential respect from that of the *Amis des Arts*, a society founded in Paris some thirty years ago, for the sale by lottery of the works of modern painters. The *Amis des Arts* suggested the idea of the first Art-Union.

BRUSSELS.—So long as dupes are to be found, there will be no dearth of discoveries in the pictorial world. The *Brussels Herald* assures us that a fresh Murillo has just turned up in the Carmelite Convent of Pontoise, called "Jesus Pasteur." The picture is, of course, all that could be desired, and belongs to the Abbé Trou, almoner of the Carmelites. It is beyond our province to pick a hole in a "treasure-trove," unearthed by so reverend a personage. Unless therefore he sends it to this country for sale, we shall suppress any doubts which we may have been led to entertain of its originality.

ROME.—M. Alaux has been appointed to the Directorship of the French Academy at Rome, vacant

by the death of M. Drolling. A better selection could not have been made from the living painters of France for this important post; an artist more thoroughly conversant with the loftiest principles of Art could not have been chosen. An admirable draughtsman, the painter of some of the most refined and fanciful pictures of the school to which he belongs, and an ardent appreciator of the works of Wilkie, Hilton, Uwins, and other congenial members of our own school of Art; he possesses the additional qualification of being esteemed on personal grounds, not only by his own countrymen, but by many of his most eminent contemporaries in England and in Germany.

AMERICA.—*Enlargement and Decoration of the Capitol of Washington.*—It has been announced by the President of the American Art-Union, that new halls and corridors are to be added to this edifice, "on a scale and in a style worthy the grandeur of the nation," and which are to be "resplendent with the graces which painting and sculpture can add to architecture." The subjects are to be the picturesque history of the first settlements of the different states; the deeds of American armies; the labours and exploits of border life; and the great councils of the nation. We are curious to learn the names of the artists by whom these decorations in painting, fresco, sculpture, and architecture are to be executed.

Oriental Palaces.—The restoration of the Hall of Xerxes at Persepolis, by Mr. Ferguson, presents an astonishing example of the splendour of oriental architecture. The centre hall of this magnificent structure, appears to have covered, internally, more than 40,000 square feet, or with its walls 55,700 feet. The buildings at Persepolis are, of course, much more recent than those of Assyria. The great hall of Karnae covers, internally, 58,300 feet, and with its walls and porticoes 88,800 feet; and the two largest temples of antiquity, those of Jupiter Olympus at Athens, and Agrigentum, cover, respectively, only 59,000, and 56,000 feet. We have no cathedral in this country which approaches it in the grandeur of its dimensions. Well might Persepolis be entitled "the richest city under the sun."

ART IN THE PROVINCES.

EDINBURGH.—The president and members of the Royal Scottish Academy have requested the Lord Provost of Edinburgh to sit for a full-length portrait, by Sir John Watson Gordon, P.R.S.A., as an acknowledgment of his services in promoting the erection of the National Gallery on the Mound. The picture is to occupy a conspicuous place in the new gallery of the academy.

Mr. Park's colossal statue of William Wallace is completed, and has been removed to a wooden building in Edinburgh for the purpose of being publicly exhibited.

THE BLACKBURN PEEL TESTIMONIAL is to be a colossal statue of our late eminent statesman in stone on a cylindrical column, erected on the summit of Billinge Hill, near Blackburn. The amount subscribed has not been stated.

MANCHESTER.—Mr. Thomas, of London, has just completed a very handsome monument to the late Mr. Brooks, of Corn Law League celebrity. It is decorated with four marble statues, which are inserted in niches on the four faces of the work. These figures are intended as impersonations of Charity, Industry, Commerce, and Integrity, and are exceedingly well executed. We are, we confess, no great admirers of this sort of allegory, which even in the best hands is not always successful. We remember a pair of pictures by Smirke, in which Commerce and Industry are tolerably well represented; but Mr. Thomas has been more happy in his endeavour to avoid common-places. We recollect no previous embodiment of Integrity. Charity is represented by a graceful female figure carrying one child on her left arm, and leading another with her right. Industry, another female figure, is surrounded by implements of husbandry and manufacture; and Commerce, a buxom young lady, is not without similar concomitants. Integrity holds a book in one hand, bearing the inscription of Truth, and a small branch of oak in the other. There are various other accessories which are tasteful and appropriate. The monument, which is of Sicilian marble, rests upon a square base of Aberdeen granite, of six feet six inches width each wing. The whole arrangement of the work causes it to rank greatly above ordinary monumental testimonials of the same class.

WORCESTER.—At a public meeting recently held at Worcester, it was decided to establish a School

of Design. An annuity of 25*l.*, and a donation of 100*l.*, were announced at the meeting in the event of a government grant.

SALFORD PEEL MONUMENT.—This statue, which has been intrusted to Mr. Noble, is to be of bronze, ten feet high, on a granite pedestal, and is to be completed, unless the sculptor be prevented by sickness or some unavoidable accident, by February next. The committee has made a somewhat curious appeal to the unsuccessful candidates, to allow their models and designs to be retained (without remuneration we presume) for the gallery of the "Salford Royal Library and Museum." This course the committee appears to have contemplated as "a mutual advantage," inasmuch as "the talented youth of the country would thus be brought into notice!" We do not know what Messrs. Baily, Maedowell, Foley, Behnes, Marshall, and others who may happen to have competed for public monuments in the provinces, would say to such a "mode of making themselves known;" but we may safely aver that if they accepted the "advantage" upon the terms proposed, they would pay very dearly for their popularity. What would the gentlemen who made this modest proposition say to the Committee of the Industrial Exhibition, if they retained all the "goods" sent for their consideration, which failed to secure a prize of any kind, for some pocket Crystal Palace of their own? The Salford committee are nevertheless in earnest, and have provided by a resolution for making the "transfer" without waiting for the opinions of the artists, *ex. gra.*:—"It is hereby resolved that the said works of art be transferred to the Museum Committee of the Salford Town Council, on condition that the models and designs of those artists who decline the contemplated plan, be returned to them on application, provided such application be made within one month from the date of the transfer."!!!

FEMALE SCHOOL OF DESIGN.

MR. CHARLES DICKENS has, in a recent article in his "Household Words," directed public attention to the miserable accommodation provided by the government for the female members of its School of Design. It rejoices us greatly to find his popular and impressive pen devoted to a cause which we ourselves, some two years since, urged upon the notice of those who had the power to remove so palpable and gross an evil; but it remains a discredit to the country and a stigma upon those who have the power to remedy it.

Removed from Somerset House, in consequence of a petition setting forth the want of adequate room, the pupils were located in a spot every way more ineligible and inconvenient. Two dark and ill-ventilated rooms over a soap manufacturer's in the Strand, approached by a narrow gloomy passage, appear to be the best accommodation it is in the power of the Board of Trade to afford them. But here is Mr. Dickens's account of the new establishment. Of the first apartment he entered, appropriated to the younger students, the height was not more than eleven or twelve feet. It was full to crowding. The students were pushed close together on forms, just like the children of a Sunday school in our manufacturing towns; the elbows, and in some cases the shoulders, of one student touching those of her next door neighbour. The drawing-desks, or stands, with the forms, were arranged in rows across the room so closely, that to pass along was not possible without frequently scraping oneself against the desk behind, or causing the student in front to bend and pack herself forward against her own drawing-board. Although only two o'clock in the day, the light was so bad that, to distinguish anything accurately, was wholly out of the question. The back-room, on the second floor, appropriated, by some singular arrangement, to the elder pupils, was much smaller (only eight feet in height), similarly crowded, and even worse ventilated. Mr. Dickens speaks in high terms of the drawings which had been produced under circumstances so disadvantageous; and pays a well-deserved compliment to Mrs. M'lan, the lady who presides over the school. Had the government, he adds, studied to select one of the worst possible localities for such an establishment they could not have been more successful. It is in the close vicinity of several gin-shops, pawn-shops, and old-rag shops, and some of the worst courts and alleys of London; in a direct line with two narrow streets of the dirtiest and most disreputable character. Is there no member of the House of Commons with gallantry enough in his composition, to direct the attention of the government to this scandalous treatment of the female classes of a school which it

professes to direct? If the above account of it be unexaggerated, the frequenters of the ragged schools of the metropolis are incomparably better provided for so far as space and ventilation are concerned. We presume that the public notice which has been taken of the matter, will excite the attention of the authorities.

Mr. Dickens, whose most interesting article on this subject we would commend to all interested in it, says:—"If Mr. Labouchere would but intercede in a high quarter, so that this most praiseworthy School of Design might be located in one of the light, airy, and beautiful stables now building for the Prince of Wales, that would be just the thing, both in itself, and in the quiet refinement of its locality."

We would suggest rather an amendment on this proposition, which is, that some of those upper rooms in Marlborough House itself, where the students of this School of Design are now displaying their very creditable performances, be temporarily fitted up for their especial use; having acquitted themselves so honourably with such bad accommodation as is here disclosed, how much more might we not expect from them, if working in light, airy and cheerful rooms, where both body and mind would have ample scope for healthful and vigorous exercise; both incompatible with the oppressive atmosphere of dark and crowded rooms.

THE VERNON GALLERY.

REFLECTION.

E. V. Ripplingille, Painter. T. Hunt, Engraver.
Size of the Picture 2 ft. 4½ in. by 1 ft. 9½ in.

WE presume this picture to be a portrait, possibly a finished study made by the artist during his residence in Italy; it has the characteristic physiognomy of the Italian women, softened down into an expression of repose and sweetness that invests it with a half-sacred feeling; a Madonna-like countenance such as the old painters gave to their religious subjects. The style of the picture is studiously simple, its power being confided to the sentiment of the features, which are most impressive and agreeable: in colour it is warm and natural.

Pictures like this, though they may tell no story of joy or sorrow, and therefore elicit no strong emotion, yet rarely fail to prove acceptable, and are more suggestive of ideas than may be, at first sight, supposed. Thus, for instance, one may study the engraving here introduced, and conjure up a wide train of thoughts, each entirely distinct from the others, which may be presumed to occupy her mind; thoughts referring either to herself or to others, bearing on the past, the present, or the future, and associated with this world or that to come. It is impossible to say where such a spirit is wandering, or with whom it holds communion; but it may safely be inferred that no unworthy nor unhallowed imagination finds a resting-place in her heart. And thus Mr. Ripplingille, without sacrificing his art to what men usually consider beauty, has created beauty out of those elements which alone should compose it—truth, meekness, and purity: of either, of these attributes his work may be regarded as the type.

THE GREAT EXHIBITION.

THE family of the "Croakers" is a very considerable one, and when Goldsmith hit upon the character as a sort of novelty in comedy, he little thought how large a sprinkling of it there was in the world even then. The Industrial Exhibition, and the possibility of its failure in some respect or other, (for every prognosticator of evil has his own peculiar groan), have shown us of late that its descendants are still in great strength, whenever an opportunity of proclaiming their unhappiness may happen to present itself. The first and most popular prediction of this encouraging order of prophets was that the Industrial Palace would come tumbling about our ears on the first day that it was opened to the public; and this lugubrious anticipation was so widely circulated, that foolish people, who consider that the prophet of evil can never be altogether wrong, were so fully impressed with the idea, that it became necessary to place the matter beyond all possibility of question by tests that could not be gainsaid. As if the first trial of the capacity of the galleries

to sustain the necessary pressure were not enough, another and more decisive experiment has been made; from which it has been shown to some of the most eminent architects and engineers of the time who were eye-witnesses of the test, that each gallery will bear, without any sensible deflection, three times the number of tons weight which, under the present arrangements, it can ever be called upon to sustain. These tests, however unnecessary, have had the effect of completely satisfying the public mind that the greatest lightness and elegance in a building may be combined with the most perfect security. The next series of apprehensions excited by the "Croakers," was that the vast influx of foreigners into this country would not only raise the price of "dry goods and tobaccos," but that of provisions of every description to a famine height; and that it would moreover let in upon us diseases and evils more numerous than ever escaped from the box of Pandora. This melancholy apprehension has been in a great measure dissipated. The supply seems likely to equal the demand; and an eminent house-agent assures us that as there are some fifteen hundred furnished houses (and no one knows how many more furnished lodgings) to let, more than in any previous years within his experience, accommodation of this kind has not advanced, and is not likely to advance more than ten per cent. The Croaker, however, still goes shouting about, "What will make the bread rise to eightpence a loaf? The Parlez-vous! What will send up the mutton to a shilling a pound? The Parlez-vous, that will eat it up," &c., and finds intense satisfaction in the reverberation of his own melancholy postulates. We ourselves have had our own groan at the mode originally proposed of decorating the Exhibition; but unlike some of our contemporaries, who are extremely angry if anything turns out at all better than they expected, we were sincerely rejoiced to find, on our last visit to the building, that Mr. Owen Jones's plan of ornamentation has turned out very much more effective than we could have anticipated. It is true that we deprecated the colours as we saw them when the first compartment was painted; namely, deep reds, blues, and yellows. The modification which Mr. Jones's original intentions have undergone, has removed some of the objections we offered to such a combination. The yellows and reds are not only incomparably less glaring than in the original specimen, but are much more sparingly employed. The necessity involved by the largely increasing circulation of the *Art-Journal*, of going to press many days before the first of the month, did not admit of our becoming acquainted with the proposed modification until after our Journal for March was printed off. We have, however, sincere gratification in expressing our belief that the general effect of the painting will be more quiet and harmonious than we could have anticipated from such a combination of colours, however tenderly laid on.

Au reste: we feel assured that the general results of this Exhibition of Nations will be satisfactory. To an ordinary observer, it would seem impossible that it should be in a condition to be opened by the first of May; but when we look at what has been done since the end of last September, we may fairly rely upon the announcement of the Executive Committee, that they will, under serious disadvantages, keep full faith with the public. Had the exhibitors, foreign and English, been true to themselves, much greater facilities towards the attainment of this end would have been afforded, than exist at the present moment; but it is a lamentable fact, that on the 20th of March not more than five thousand, out of upwards of thirty thousand, packages from foreign nations, had reached the building, and that a similar, and less excusable, laxity had been shown by very many of our own countrymen; so that if any disappointment should arise, it will have been created almost wholly by those whose interests it has been the great object of the undertaking to promote.

We have not hesitated to express, from time to time, our honest disapproval of such portions of

the arrangements of the Executive Committee as we have considered obnoxious to censure, but we cannot overlook the fact that they have had great difficulties to contend with, and very little time to overcome them; neither should we omit to remember that the majority of their body perform their onerous duties without fee or reward. We are still as much inclined as ever to question the policy of their arrangements for the admission of the public, for reasons which we have already explained; and there are other features of their plan of which we are as little able to approve as heretofore; such, for example, as that of shutting out the general public until the twenty-second day. We desire, nevertheless, to see them eventually disappoint the damaging anticipations which have been indulged, as to the result of their labours; and reap, in public approbation of the grand issue of their exertions, the reward to which they may be entitled.

We would again strenuously urge upon the consideration of the Royal Commission the importance of effecting arrangements by which the Exhibition may be viewed, by the more skillful and practical operatives who are capable of turning its inspection to good working account, under such conditions as shall ensure them facilities for uninterrupted study and examination. These cannot possibly be obtained during the turmoil and bustle of a crowd composed principally of mere pleasure-seekers; and such will form "the bulk." It is idle to assume that the mass of those who visit the metropolis for the ostensible purpose of inspecting the Exhibition will be other than the holiday-makers; and the very excitement alone, consequent upon the presence of such numbers, added to the novelty of the scene, would unline the mind for thought or reflection. We would suggest that some regulations be made by which the class whose necessary convenience we advocate should be allowed access two or three hours in the morning *prior to the hour for general admission of the public*—say from six or seven to nine or ten; this privilege to be conceded to those who produce satisfactory vouchers as to their purpose and abilities from members of their local committees. It would secure to the intelligent and earnest seeker for advancement and profit, the means of realising directly to himself and indirectly to his country, the beneficial influence which the study of the works of eminence, in all branches of art, science, and manufacture, that will be included in its range, may be reasonably expected to promote. It is only in this way that sufficient return can be made for the vast amount of time and money which the national attendance at the Exhibition will consume. It were difficult to over-estimate the sum which the visitors from our own provincial districts alone, promised to be poured in by hundreds of thousands, must necessarily expend. It is proposed that the working population of our manufacturing towns be brought up, and arrangements made for a week's stay—the cost of railway transit to be reduced to its lowest possible limit, and lodgings provided on the most economical terms. These details forming a most important feature in the success of the scheme, will, we trust, be fully and competently worked out, and such protection given to strangers visiting the metropolis, as shall secure them, so far as possible, from chance of inconvenience and injury. Still, with the most economical arrangements, the funds positively and indisputably necessary, together with the value of the time spent on the visit, will form an aggregate of costly expenditure. Now, as a counterbalance to this certain and unavoidable drawback, we look to the benefit which will result from the attendance of the intelligent and earnest artisan, whose chief and engrossing aim is to advance his productive powers by close examination of the most successful efforts of his trade opponents—who indeed will view the Exhibition not as a *show*, but as a *school*—and care should be taken that the opportunity for this investigation be effectually available. Inspection of excellence obtained, to be really valuable and conclusive, must not end in a general and undefinable admission of its merit—a mere acknowledgment of its superiority—but this perception must be followed up by such an investigating

* The Good-natured Man.



H. V. RIPPINGILLIE, PAINTER.

T. W. HUNT, ENGRAVER.

REFLECTION.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
FT. 4 1/4 IN. BY 1 FT. 9 1/4 IN.

PRINTED BY R. WILKINSON.

LONDON, PUBLISHED FOR THE PROPRIETORS.

analysis of its distinguishing and intrinsic peculiarity, the motive on which it is based, and the process by which it has been rendered, as shall surely guide and initiate the student, not only in the theory of its success, but also in the practical working by which it has been achieved. Without such hopeful results as these the Exhibition will be a matter of amusement, and one will be found of so costly a character as to raise a question of its expediency and policy; but we trust such timely and prudential measures will be taken as shall avert so ineffectual a conclusion. We do not lay much stress on the importance of *reducing the charge for admission to artisans*; because this would be effectually met by the arrangement to admit them early in the morning.

The expediency of allowing the "price" to be appended to articles in the Exhibition has been much discussed, and has again recently been brought forward. It is a question demanding serious consideration, as involving very complicated bearings. The original "decision" of the commissioners we subjoin:—"Prices are not to be affixed to the articles exhibited. But as the cost at which articles can be produced will, in some cases, enter into the question of the distribution of rewards, the commissioners, or the persons intrusted with the adjudication of rewards, may have to make inquiries, and possibly to take evidence, upon the subject; still they do not consider it expedient to affix a note of the price to the articles displayed. When the exhibitor considers the merit of his article to consist in its cheapness, he should state the price in the invoice sent to the commissioner." With this regulation we decidedly agree. Price should be recognised only as relative, and secondary to excellence; and should be a quality for the specific and sole consideration of the juries, but its importance should be directly acknowledged in estimating the comparative merits of the competitive products. To attach the price to the articles for public recognition, we are positive would be in the highest degree detrimental to the best purposes of the Exhibition. It would be difficult to allow it in one ease and with one manufacturer, and exclude its operation from others; and, once admitted, the whole scheme would result in a struggle to astonish more by lowness of price than elevation of productive merit. Already the manufacturers of England owe much of their inefficiency to the constant demand for "cheapness," alike exclusive of merit or remuneration. In many respects "beauty is as cheap as deformity," but this axiom must not be applied as an unexceptionable rule. The very possession of excellence and beauty in the higher branches of artistic labour, demonstrates the result of superior intelligence aided by diligent and costly study; and, unless we slight the claims which a superiority so obtained presents, and rank it in pecuniary acknowledgment only on a level with mediocrity and indifference, it is evident that in the sense in which "cheapness" is too commonly accepted, viz., in reference to cost only—deformity must be the gainer. The cry for "cheapness," that is, the offer of an article which to the superficial observer appears worth more than the price asked, is gradually and surely undermining the solid character of English Industrial Art, and must seriously and lamentably retard its progressive improvement. We trust the determination of the Royal Commissioners, as expressed above, will be rigidly adhered to. Not so, however, in reference to the threat to demand large—exorbitant—fees from those who delay sending in their articles. The Executive cannot but know that in the present state of the building, with the damp arising from frequent rain-droppings, it would be little short of madness in manufacturers of peculiar classes of goods to send in their contributions.

We hope also that a greater degree of liberality will be shown in the distribution of *free tickets*: no one should be required to pay for admission, whose time and talents have been employed to foster or aid the project without any personal advantage.

There may be several other topics upon which we should desire to comment, but reference to some of them would be now too late for any practicable purpose; others are, we know

"under consideration;" and to dwell upon others would go far to place us in the list of those "croakers" whose proceedings we condemn.

Our readers will do us the justice to bear witness, that we have been "on the watch" for the interests of contributors; that we have held the tone, as well as kept the position, of perfect independence; and that we have not hesitated to urge strongly objections which appeared just. In some instances, we have reason to believe, we did so with effect.

But now our best efforts shall be directed by all means in our power to render "the Exhibition" advantageous to our country, by answering its first great purpose—of INSTRUCTION.

Before we issue another part of our Journal, or rather on the day upon which the next part is published, the "Great Exhibition of 1851" will have been opened to all comers. In many respects it will surpass the expectations, and have gone far beyond the hopes, of its suggestors and sustainers. The industry of the world will be there collected, to be seen and studied, as a vast volume to enlighten all who are willing to read it.

We have undertaken a heavy and important task, in undertaking to report worthily this mighty gathering of works from all quarters of the globe. The old adage, that "What is worth doing at all is worth doing WELL," applies to no one with greater force than to the public journalist. We have neglected no duty, considered no expense, spared no labour, that might enable us to submit to our subscribers, and to the public, such a report as shall effect the object held in view, and maintain the character which, it cannot be presumptuous in us to say, we have acquired for our Journal.

Elsewhere we have given details of the plans upon which we are proceeding for the publication of AN ILLUSTRATED CATALOGUE OF THE GREAT EXHIBITION:

and we trust with confidence to the appearance of our next number for proofs of the interest and usefulness of the extensive work we are preparing.*

The extra part of the May number will contain about 300 engravings on wood, a title-page, and a dedication to His Royal Highness Prince Albert; and the first part of an essay by Robert Hunt, Esq., on "The Science of the Exhibition."

Subsequent parts will contain, also, a copious index, an introduction, an illustrated history of the Exhibition, with large and elaborate exterior and interior views, with descriptions of the several national compartments (illustrated); an essay, by Professor Forbes, on "The Vegetable World as Contributory to Manufactures," and the "Prize Essay," for which we have offered a premium of 100 guineas.

The whole of the matter which appertains to the Exhibition, will be *separately paged*, so as to be detached from the Art-Journal and be bound up in a volume,—for which volume, appropriate bindings will be produced, and for the proper arrangement of which, explicit instructions will be given "to the binder."

We take the liberty to add, that but for the security against loss supplied to us by the large circulation of the Art-Journal, such a volume as that we undertake to form, *could not be produced at a less cost than four or five guineas* containing, as it will do, about 1200 engravings, with upwards of 300 pages of letter-press.

The wood-engravings are produced under the superintendence of Messrs. Dalziel—engraved by these artists and several other eminent engravers. They will be printed on paper made expressly for the purpose, by Mr. Henry Hall of Dartford, supplied by Messrs. Spalding; and will be printed *by hand*, at the presses of Messrs. Bradbury and Evans.

Our selections of subjects have been made with the view, as far as possible, of representing every meritorious manufacturer. We have made no charge whatever to any contributor, and have therefore considered ourselves free to accept or

* We think it necessary to observe, that although a large edition of the May number will be printed; inasmuch as it will be difficult, if not impossible, to reprint it; and, as many occasional purchasers will no doubt procure it, REGULAR SUBSCRIBERS should take care to secure their copies early.

reject according to our judgment. We have studied to obtain drawings of such articles as should not only be excellent in themselves, but be *suggestive*—remembering the lessons that one manufacturer may give to another without prejudice to himself; and we have already to acknowledge the cordial zeal with which our endeavours have been seconded by nearly all the eminent producers of manufactured art throughout Great Britain; by the leading manufacturers of the continent (a large majority of whom we have personally visited); and it is with exceeding satisfaction we add, that the authorities in the United States, and those in our American colonies, have placed their agents in direct communication with us, in order to afford us all the facilities we require.

Thus aided, we confidently hope to produce a work that may be permanently useful, and prove, as we have stated we should strive to make it, "a key to the most meritorious manufactures of all parts of the world."^{*}

HER MAJESTY'S THEATRE.

THE commencement of the performances of the Italian Opera at this theatre, is the event of the early spring most commonly accepted as a token that the *élite* of English society is again congregated in its capital, and that the musical and dramatic Art of the world have combined for the gratification of its taste. The large amount of refined Art, consequent on these yearly gatherings, demands attention from all who find pleasure in it. Poetry, Music, and Painting, the glorious daughters of Peace, have ever received due homage from the world; only in the dark ages were they obscured, though still struggling into notice in the ruder outbursts of the uncultivated mind. In that school of refinement, ancient Greece, where, according to Aristotle, "all were taught literature, gymnastics, and music," and where Plato would leave his philosophy and his companions to visit the studios of the artist, and learn from thence the principles of beauty as perfected in "the human form divine," music and dance were especially revered. Amid this people, Art achieved its highest position in the world; and we are now but journeying toward the goal they have reached. The Arts are all handmaidens of Apollo; the age of Pericles produced not only its Phidias, but its Pindar, its Sophocles, and a host of never-dying names, shedding a lustre on the period, and proving the intimate connection of all which marks refined civilisation. "Let the Arts," says a recent critic, "be studied, if not practised together; let poetry, music, and the dance, be joined to them, and the more frequently one is called upon to assist the others, the greater will be the benefits which itself receives." We conceive that no higher compliment could be offered to the *élite* of our own land, than the acknowledgment that the excellencies of the Lyric and Choregraphic Arts are justly appreciated and critically understood by them.

As our own business is more immediately connected with the *mise en scène* of the Opera, we shall at this time restrict ourselves to a consideration of that principally, noting the taste and truthfulness, or the realisation of ideal beauty therein apparent, and which has ranked the scenery of the stage of late years, in an important position of the Fine Arts. A few words must be devoted to the commencement of the season to the vitality of the Opera stage, its singers, and dancers.

To the programme issued for the season now commenced, we can refer with gratification, both as regards the extent of the engagements made with established favourites, and to the promised productions of those novelties which are ever insatiably demanded by the intellectual *habitués* of Her Majesty's Theatre.

For the complete presentation of the Lyrical Drama, there is required a vocal execution of extreme and perfect cultivation among the principal singers; a qualified and well-trained chorus; and an orchestra of able executants, directed by a chief of first-rate talent and experience. The Ballet being more directly addressed to the eye, is equally

* We desire to add, that such manufacturers as have not already furnished us with drawings, may do so at any time during the month of May: it will not then be too late for their introduction into our Catalogue. By a very just and proper arrangement of the Executive, the special order of the contributor of an article will be required for permission to make a copy; without such special order no article will be allowed to be copied.

stringent in exacting a facility of execution, which must be accompanied by a finished elegance of graceful movement. Add to these, the pictorial mounting of the stage with appropriate scenery and costume; and the difficulties which thus beset a manager, coupled with his engagements to the public on the other hand, are not to be successfully met but by a singularly competent and energetic mind.

The Ballet has always been a peculiar and distinguishing feature of Her Majesty's Theatre; and of all the classes and kinds of dramatic representations, it combines more of the ideal and the poetical than any other. The range it gives to painting and architecture in the scenic decoration, is equalled by its sculptural character in the forms and groups of the dancers, evident in the reproduction of its principal features in the works of all artists, ancient as well as modern. Chief among this year's attractions appear the names of Carlotta Grisi, Marie Taglioni, Caroline Rosati, and Amalia Ferraris. The last-named lady appeared on the opening night, and created the same delight as on her first appearance on this stage last year. Mademoiselle Monti, the greatest dramatic *mime* of Italy, is promised to appear in the course of the season, in a new grand poetical ballet, by M. de St. Georges. The male dancers are Messrs. Paul Taglioni, Charles, and Gosselin. By the first-named artist, a new ballet was produced on the 22nd ult. called *L'Île des Amours*, which is especially deserving of our notice for the refined taste which characterises its general effect, and for the rich profusion of its appointments. It consists of four *tableaux*, or scenes; and in the bills of the performance it is termed "a ballet à la Watteau." This very peculiar designation at once points out the epoch of the prosaic part, before the interference of the mythological personages transports the spectator into the realms of fancy, although the scenery never abandons a general consistency of landscape. The first scene is a local view on the sunny banks of the Loire, from an original sketch made by the painter. The tourist will readily recognise the central region of France by the purity of the atmospheric hues, executed almost to illusion: it is indeed a charming work of art, worthy of our school of landscape painting. In the second scene we have the interior of a grand saloon, rioting in the full plenitude of French decoration of the Louis Quinze period, to which the costumes of the performers à la *Régence* are appropriate. The panneling of this over-gorgeous apartment is filled with pictures of courtly Damons and Cynthias à la *Watteau*, and is most characteristically *rococo*; giving great value by its contrasts with the landscape scenery. The third scene recalls the peculiar backgrounds in the pictures of this agreeable painter. It is an extensive and formal French garden, with trimmed alleys, arcades, and mathematically designed *parterres*; its terraces and stairs, such as Watteau delighted in peopling with a *fête champêtre*. A fairy vessel is poetically introduced, guided by zephyrs, and bearing its fair freight to the Island of Cupids, which is presumed to exist in this very mundane locality. This scene is admirable in composition, rich in fancy, but pure in artistic feeling; a delicate verdure relieves the eye and effectively aids the brilliant movement of the gaily dressed Cupidons, or the shepherdesses and their swains, who remind us of the figures in old Dresden china, after the fashion of which they are gaily and piquantly habited. The last scene, with its marble terrace looking out upon quiet lake, and shaded by luxuriant hanging foliage, enriched with floral festoons, completes the ballet. For profuse display tempered by the best taste, this scene is unrivalled in its effect. The dark solid tints of the "thick pleached" arcades at the back give a vivid contrast to the gaily-grouped figures in front; while the Cupidons above, and the abundance of flowers that hang over all in the richest profusion, form a *coup d'œil* of surpassing magnificence. The whole of these scenes are painted in the freshest and most brilliant hues of the palette by Mr. C. Marshall, and do great honour to his invention and executive skill.

The interior of the theatre has undergone great improvement in the short recess since the termination of the National Concerts. All the painted decorations of the ceiling and the boxes have been cleaned, and refreshed with colour where wanting. The drop scene (designed by Stanfield) has been greatly renovated, and now looks as vivid as when first painted. The whole of the ornaments and mouldings have been re-gilded. The amber-coloured satin draperies to the boxes have been carefully cleaned, and, having become somewhat toned by the process, approach a more golden hue, glowing with metallic brightness where they receive the reflections of the lights. The house never looked more regal or more magnificent than

at present; the light colours of the draperies and panneling, with its delicate and chaste ornamentation, give the interior an expansive effect greatly beyond its actual dimension.

The Italian Opera House in England has an European celebrity, for its magnificence, for the spirit which marks its management, and for the distinguished auditory that nightly assembles within its walls. There cannot be a doubt that the season just opened will be marked by all the energy, and followed by the success that have characterised the performances of years past, especially when we think of the crowds that will be gathered in London to see and hear all worth notice. We trust Mr. Lumley will find an adequate reward for the liberality with which he has commenced this important season of 1851, in thus endeavouring to render Her Majesty's Theatre worthy of its title and of its patrons.

MINOR TOPICS OF THE MONTH.

THE MEETING OF MARSHAL BLUCHER AND THE DUKE OF WELLINGTON AT LA BELLE ALLIANCE.—This striking incident in the life of the great captain of the age, forms the subject of an admirable picture from the pencil of Mr. T. J. Barker, which has been painted for Mr. Moon, (at whose house it is now on view) as a *pendant* to Mr. Salter's "Waterloo Banquet," and is about to be engraved in the line manner by Mr. Charles Lewis, the engraver of Sir Edwin Landseer's "Sanctuary." This meeting has been but slightly alluded to by the biographers of the Duke of Wellington, although obviously one of the most striking incidents of the campaign. The fact that such an interview did take place rests upon no doubtful authority; for it is attested by Marshal Blucher himself, in his memorable despatch,—by his son, Colonel Blucher, who was an eye-witness of the interview, which he describes as a most affecting sight; and by Major Basil Jackson, one of the duke's aides-de-camp. His Grace was returning from the heights above the village of Rossome, to his head-quarters at Waterloo, followed by a very slender staff, when he perceived a group of mounted officers pricking over the *chaussée*, from the direction of Frischermont, at the head of which was Marshal Blucher. The point of time selected by the painter is the moment when the two great chiefs are in the act of saluting each other. This really exciting scene is rendered with great spirit. The portrait of the duke is a faithful transcript of Sir Thomas Lawrence's well-known picture, the most authentic representation of his features at that period; and his charger, Copenhagen, is a spirited copy, put into a different action, of the well-known *fac-simile* of that celebrated animal, painted by Ward. The portrait of Blucher, who is mounted on a splendid grey horse, is equally authentic, having been copied from the picture in the possession of Princess Wilhelm, of Prussia. In all the minor accessories, indeed, the painter appears to have been at great pains to render his work as historically correct as it was possible for it to be. His horses are full of life and vigour, and their riders appear to sit them like soldiers,—no slight merit in a military *tableau*. The house of La Belle Alliance, and the surrounding scenery, have been painted from sketches made upon the spot, and the minor accessories introduced by the painter, including a wounded soldier, and the officers of the respective staffs who were present at the meeting, whilst they harmonise with the general character of the picture, are rendered properly subservient to the principal figures. Taken as a whole, the picture is one of the best of its class which has been produced for many years, and can hardly fail, in Mr. Lewis's hands, to make a very effective and interesting engraving. Mr. Barker has had the good sense to choose a most attractive subject, and has done it full justice. As a composition it is greatly superior to the picture of which it is intended to be the *pendant*. Mr. Barker has studied several years in Paris, where he obtained many testimonies to his talents as a painter, in the shape of medals and decorations. He has taken a stride on this occasion in his Art, which his previous works had, we confess, scarcely led us to anticipate.

BUCKINGHAM PALACE.—The recent additions are now externally completed. We do not profess to criticise the building itself, but may say some few words on the accessories. With such iron-work as Mr. Hope has been enabled to place before his house on Constitution Hill, we must say that we hoped to see her Majesty better supplied than she has been with the rails which surround her London home. The principal stanchions are merely gigantic copies of the royal sceptre, the railings between representing halberds, surmounted by the French lily, which, having been exploded from the royal arms, has no longer a right to figure at a royal palace; these are connected by an ornament, (like a gigantic X. We do not wish to be hypercritical on what some may call trifles, but if ornament be adopted, however insignificant, there would be no more difficulty in producing elegance than in perpetuating mediocrity. While, too, the Herald's College is still in existence, we do not see why its officers should not be applied to in matters connected with their peculiar department, and the "British lion" at least be exhibited properly, with its companion "supporter" the Unicorn, they having lately been subjected to much adverse criticism on the strange impropriety of the position they occupy.

GOLD MEDAL TO MR. T. L. DONALDSON.—At a recent meeting of the Institute of British Architects, a gold medal was awarded to T. L. Donaldson, Professor of Architecture at University College, "on account of his merits generally as an architect, his contributions to Literature and Art, his devotion to the duties of his professorship, and also for his effective zeal as one of the founders of the Institute of British Architects." The motion which conferred the testimonial upon him was carried by acclamation.

DIORAMA OF THE HOLY LAND.—The painters of the very successful Panorama of the Nile—Messrs. Warren, Bonomi, and Fahey—have devoted themselves to the production of a diorama which conveys the spectator over the route of the Israelites from Rameses, in the Land of Goshen, to Mount Sinai; thence across the Desert of the Wanderers, to Petra, the Dead Sea, &c., to Jerusalem. After traversing the Holy City, the shores of the Mediterranean are reached; Jaffa, Acre, Tyre, Sidon, passed; Mount Lebanon and many of the interesting localities between that and Nazareth visited. The pilgrimage being commenced where the Israelites began their wanderings, and terminated among the scenes consecrated by our Saviour's presence. In the execution of this elaborate task the painters have been very successful, and as a work of Art it is much superior to their Nile, while no portion of the truthfulness which gave that panorama its peculiar charm has been sacrificed. Many of the scenes and effects are peculiarly beautiful, and it requires little stretch of imagination to believe ourselves travelling over the ground depicted. The present diorama presents attractions equal, if not superior to the other, by the same hands, and cannot fail to be equally popular.

ART-UNION STATUETTES.—Thirty-nine statuettes have been received by the Art-Union of London, in reply to an invitation conveyed in their proposed premiums.

PRINTING IN OIL—PICTURES FOR THE MILLION.—M. Kronheim, of Paternoster Row, has discovered a new mode of printing in oil, by means of lithography, which presents a manifest improvement over all previous attempts to imitate by means of the press the effect of a picture. It accomplishes, in short, all that can be achieved by such a process, and that too at a price so exceedingly moderate, as to render it accessible to all, and enable the public to purchase a large copy in oils, affording a very good notion of the original, of such pictures as the Descent from the Cross, at about half the price of an engraving of the same subject. It will, indeed, prove a great boon to the million, whose taste for art such *fac-similes* are well calculated to improve. M. Kronheim's invention, however, is not carried out without considerable trouble. In the higher classes of specimens, so many as forty stones are employed; varying, of course, in proportion to the simplicity or complexity of the original. He uses for instance, six different kinds of

blue, two of red, six of yellow, three of brown, five of grey, and a considerable variety of flesh tints. Outlines are first made, not merely of the forms, but of the gradations of colour in the picture to be copied. Proofs are taken of these outlines, and transferred to a number of stones, corresponding with the variety of colours which are comprised in the painting. Each colour has its stone, and the outline on each stone is more or less filled in, according to the amount of shading required, with a chemical ink prepared for the purpose. The application of *aqua fortis* produces a raised surface; after which operation, the oil colours are made to pass over the stone by rollers, and are thus arrested by the ink. So expertly is this part of the process managed, that the greatest nicety of gradation can be secured. The colours from the stones are then printed off on paper, and the precise tints they require produced by printing one colour over the other, upon much the same principle as that adopted by a painter in mixing his colours; and when the impressions from the different plates are combined, they form a remarkably correct copy of the picture. Some of the specimens which represent groups of flowers, are indeed so exquisitely gradated, that they might readily be mistaken for drawings. M. Kronheim's invention is one likely we think to be very widely appreciated. We have not heard whether or not he has patented his process; but the skill demanded for its successful employment would seem to be of a kind which will not, for a time at least, be easily imitated.

PHOTOGRAPHY ON GLASS.—A new process has been discovered in Paris, by which photographic negatives are taken on glass, to be afterwards transferred to paper by means of a lens, on an increased scale. The chief advantages of this process would appear to be the power to enlarge at will, by the application of a magnifier, the dimensions of the subject produced on the negative plate. Mr. Thomas Elmore, has by means of this discovery, produced some very extraordinary photographs, in which the most elaborate and complicated details are exquisitely preserved.

SHAKESPEARE'S HOUSE.—The retirement of Mr. Macready into private life, has been signalled by a graceful testimony of his devotion to the great master of the drama: he has, by a series of readings, realised a sum sufficient to liquidate the claim against the committee who purchased the poet's birth-place at Stratford-on-Avon; and we are sure that all honour will be awarded to the tragedian for his generosity in the matter. But we cannot consider "the committee" for the purchase of the house, free from blame. The public have never been made conversant with the details of expenditure; it has been known that the general committee meetings were suddenly dissolved; that dissatisfaction has been expressed by many of its members and subscribers, in London and Stratford; and that three thousand pounds being the purchase money, considerably more than four thousand pounds has been received. We cannot conceive, therefore, that the public have acted unworthily; or that "a national disgrace" is involved in the matter; but there must have been a want of proper economy in the committee, who have not yet "rendered up their stewardship." Whether the government or the committee is to be the "conservator" in future is still undecided.

FIGURE-HEAD CARVING.—A weekly journal, ("The Expositor"), one of the candidates for public favour to which the Great Exhibition has given birth, contains a paper on the figure-heads of ships, which leads us to hope that improvement in this art may be hoped for. Many of the finest ships in the British navy, even those of comparatively recent construction, are deformed by the grossest absurdities in the way of carving. It is surely worth while to provide a decent ornament for the prow of a vessel, which has cost from 20,000*l.* to 100,000*l.*; one at least that will not render the appearance of the mighty fabric ridiculous. If the Admiralty will have naval heroes as figure-heads, it is surely incumbent upon them to see that they are good fac-similes of the men they are intended to represent as can be obtained; and if ship-owners

will make their own wives and daughters the presiding geniuses of their vessels, they ought to take care that they are not rendered the laughing-stock of the ports to which they may happen to be bound. The subjects chosen for the figure-heads of ships have often been most absurd and inappropriate, not to speak of their execution, than which nothing could be coarser or less artistic. Several of our private ship-builders, Mr. Miller among others, are beginning to set a good example, by giving commissions to first-rate artists for this sort of sculpture. That such have not been wanting, may be inferred from the fact that the elder Deane of Liverpool, of whose merits Dr. Edward Clarke has spoken so warmly, gained the gold medal of the Royal Academy of Arts, at an early period of his career. We trust that before the next ship of war is launched, the Admiralty will have her figure-head carved by some sculptor of our time, capable of producing a work worthy a permanent place, at the prow of a first class ship; at all events that they will leave off caricaturing Her Majesty, Prince Albert, and all the Royal Family, as they have usually been caricatured on such occasions.

FUNERAL HERALDRY.—Mr. W. Partridge, the well known heraldic painter, has prepared a specimen of funeral heraldry for the great Exhibition, which strikes us as presenting a considerable improvement on all attempts of the kind we have hitherto met with in this branch of art. It is an enamel on slate of the coat-of-arms of the late Sir Robert Peel, which from the nature of its execution will stand all weathers, and preserve its original freshness for centuries. Funeral hatchments have, hitherto, been coarsely painted on canvas, and have perished or become decayed within a very few years. Such emblazonments moreover, adapted for an elevation of forty or fifty feet out of doors, are little calculated for the inside of a church. Mr. Partridge's specimen is artistically executed, and when a hatchment of this kind has served its purpose, it will form a durable and superior ornament for the interior of an edifice. The size selected is also an improvement, it being much smaller than that usually adopted, and consequently better fitted for church decoration. Among the specimens of his art prepared by Mr. Partridge for the Palace of Industry, is a splendid emblazonment of the royal arms of England, surrounded by all the quarterings, and rendered with the most scrupulous accuracy. Mr. Partridge has read some interesting lectures on heraldic painting, from time to time, in different parts of the country.

DECORATIONS OF CEILINGS.—Visitors from this country to the Continent cannot fail to have been struck with the beauty and variety of decoration adopted abroad for the ceilings of dwelling-houses. It is a singular fact that in England the scope for ornament of a beautiful kind, which the flat surface of a ceiling presents, is seldom rendered available. In richly-decorated and furnished rooms, a bald, flat ceiling of glaring whitewash is too frequently seen nullifying the entire *coup d'œil*, and totally destroying the harmony of the room when considered as an artistic composition. The overcrowded and frequently heterogeneous mass of furniture of all ages, styles, and forms, but too constantly meeting the eye, is not so offensive as this. We are not advocates for antique ceiling decoration, abounding in scenes from Mythology, nor do we wish to render ourselves amenable to Pope's satire:—

"On painted ceilings to devoutly stare,
Where sprawl the Saints of Verrio and Laguerre:"

but a style of decoration might pervade the ceiling more in accordance with that which prevails on the walls and furniture of a mansion. We have recently inspected some ceilings painted by Mr. A. Hervieu, which are exceedingly beautiful in design, and well adapted for rendering our residences cheerful and elegant. Open domes, showing the sky, with groups of Cupids bearing flower-wreaths, &c., give air and even light to a London house. We were also much pleased with an emblematical ceiling painted for the Great Exhibition in May. We believe this branch of Art may again be resuscitated advantageously.

ARCHAEOLOGICAL ASSOCIATION.—Another new president heads this body,—Sir Oswald Mosley, a Staffordshire baronet. The next congress is proposed to be held in Derby.

THE PANOPTICON.—This receptacle for novelties in Science, Art, and Manufactures, has fully succeeded in the patronage its projectors desired, and the building is about to be commenced in Leicester Square.

ANDREA MANTEGNA'S TRIUMPH OF JULIUS CÆSAR.—Mr. J. O'Connell, in a letter to the *Athenæum*, takes credit for the discovery of a series of portraits of painters in that part of his frieze in which Mantegna has evidently introduced his own portrait and those of the different members of his family. The only painters' portraits included in this group are, however, those of his own relatives; and the fact that Mantegna had introduced portraits of himself and family into his "Triumph," so far from being a discovery, has been pointed out not merely by Vasari, but by many other writers on art.

MUSEUM OF ANCIENT ART.—A project was formed in the course of last year to collect and exhibit in London, at the time of the Great Exhibition, a series of articles illustrative of the arts of antiquity, comprising a collection of paintings which should display our onward progress from the earliest time. The Archaeological Institute was to have superintended the collection and arrangement of the series, but owing to the difficulty of obtaining the loan of rare and precious articles from their owners, sufficient to form a museum worthily representing this somewhat extensive idea, the project has been entirely abandoned.

ARCHITECTS' BENEVOLENT SOCIETY.—At the late anniversary meeting of this institution (Mr. Sydney Smirke in the chair), it was announced that upwards of 200 gentlemen had become annual subscribers. The amount received up to the 31st of December was 390*l.* Considering how much has been achieved by this society in a few months, there seems every reason to believe that it will take permanent root among our most useful public charities.

STAINED WINDOWS IN BANWELL CHURCH.—The Rev. W. H. Turner, a gentleman of taste and energy, the vicar of Banwell, has been mainly instrumental in procuring the addition of eleven painted windows to the church of Banwell, in Somersetshire, several of which have been executed gratuitously by Mr. Trickey, of Banwell.

SOIREE OF THE RUSSELL INSTITUTION.—At the third *soirée* for the season of the members of this institution, Mr. T. L. Donaldson lectured on Egyptian architecture.

PAINTING IN SILICA COLOURS.—A painting in silica colours, by Mr. Armytage, is almost the only picture that will be exhibited in the Industrial Palace.

THE PHOTOGRAPHOTOPE.—Mr. T. R. Brunell, of Newman Street, has registered a cheap portable photographic apparatus, so constructed as to enable the manipulator to operate with greater facility and expedition than attends the process upon the old plan. Should this invention realise Mr. Brunell's expectations, it will place this class of art within the reach of a vast number of persons who cannot afford to avail themselves of it at present.

PORTABLE GAS APPARATUS.—An apparatus, described as safe, portable, and economical, for the purpose of lighting with gas detached dwellings, artists' studios, churches and manufactories, has been invented by an ingenious American mechanic. It will occupy a space of about eight feet square, and will consume and is warranted to supply a brilliant light from grease or fat of any description, in fact, from the mere refuse of the kitchen. The gas is said to be white, and as pure as that derived from coal. The apparatus, which consists of only three pieces, will supply sufficient light for twenty-four hours at the cost of threepence-halfpenny.

PAINE'S WATER GAS.—We have already alluded to this discovery, which, if its pretensions were well founded, would confer important benefits on the world at large. An American newspaper announces that Mr. Paine has sold his interest in the invention for a million dollars! The whole affair assumes, we must own,

an air which is not easily to be reconciled with the ordinary experience of scientific men. When once a manufacturer arrives at the art of generating gas from water, he has nothing left to discover which, comparatively speaking, can be of importance to him, unless it be the Philosopher's stone!

NOVEL APPLICATION OF COAL TO THE PURPOSES OF ART.—The Rev. William Mitchell, of the Presbyterian Church, Woolwich, and the author of several useful inventions, has made numerous experiments on a peculiar description of coal, with the view of applying it to domestic and ornamental uses. This material will bear, as may be supposed, a high degree of polish, and is found to withstand the application of almost any degree of force. It is said to possess all the texture, and to be susceptible of more than the polish of the finest ebony, and vies in that respect with alabaster or marble. Various objects manufactured from this material have been sent, under the direction of the Royal Scottish Society of Arts, to the Exhibition of the Industry of all Nations. Among the many purposes to which this mineral has been applied, may be mentioned picture-frames, flower-urns, snuff-boxes, models, monuments, inkstand-dishes, &c.

DISCOVERY OF A TEMPLE AT MEMPHIS.—Mr. Reginald Stuart Poole, in a paper in "The Athenæum," announces on the authority of a letter from Cairo, the discovery of the remains of a temple of considerable dimensions, at Memphis, by a French traveller, whose name has not transpired (probably M. Botta), who has been engaged in excavating in that part of the great Memphic burial ground, which adjoins the modern village of Aboo Seer. A dromos of sphynxes, from thirty to forty in number, was first discovered, forming the approach to the Temple, within which twelve statues of Greek style presented themselves. Some Greek coins have also turned up on the same spot. Should Mr. Poole's information turn out to be correct, this discovery cannot fail to prove one of great interest and importance; as the mixture of Greek and Egyptian statuary, will go far to account for the remarkable beauty of several marbles which have lately been disinterred in Egypt.

COPYRIGHTS ABROAD.—The right to purchase literary, and, we presume, pictorial copyrights from foreigners, and to have them protected from invasion, has been conferred by the parliament of Frankfort, upon all German publishers, and the principal of an eminent house in that country, is at present in London, with the view of making purchases under its provisions. It is to be lamented that a similar resolution has not been adopted in France, America, and Belgium, where British copyrights are so frequently invaded. We trust that at the approaching Congress of Nations in this country, some plan of international copyright will be agreed on, which will give to the litterateurs and artists of each nation the full benefit of their respective inventions. We are quite satisfied that such an arrangement would be beneficial to all parties.

MONUMENT TO LORD JEFFREY.—The committee for procuring the erection of this memorial have commissioned Mr. John Steele, R.S.A. to execute a full-length marble statue of Lord Jeffrey, to be placed in the great hall of the Parliament House.

THE EMPEROR OF RUSSIA has transmitted a silver medal, with the riband of St. Anne, to Mr. Thompson, of Newcastle-upon-Tyne, who was employed to superintend the bridge over the Neva at St. Petersburg, entitled the "Blagovshensky Bridge." The Emperor has on several former occasions given similar proofs of his appreciation of British artistic skill.

EARLY EDITIONS OF SHAKESPEARE.—At a recent sale of the library of the late Sir Charles Wynn, by Messrs. Sotheby & Wilkinson, a fine copy of the first folio edition of Shakespeare, bound by Roger Payne, was sold for 141*l.* 10*s.*; a second folio brought only 30*l.* the week before at Mr. Anyot's sale. Dr. Farmer's copy of the first folio edition brought only 24*l.*

THE VILLA OF LUCULLUS.—A correspondent of our intelligent contemporary, the *BUILDER*, in

reference to a recent print issued by the Art-Union, reminds us that it was to this villa that Annibal Caracci retired, for change of air, when driven from Rome by his last illness.

PROPOSED ROMAN CATHOLIC CATHEDRAL.—The boast of an intention to build a new and splendid Roman Catholic Cathedral in Westminster is, fortunately for its authors, at end. The commissioners have declined to grant land for the purpose. Had they done so, the impossibility of raising the necessary funds would as effectually have prevented its erection.

CHRISTCHURCH, SOUTHWARK.—The sum of 20,000*l.* is about to be borrowed under a recent bill in Parliament, authorising the altering, improving, or rebuilding this church, provided that the renovation be completed within four years.

TRIGONOMETRICAL SURVEYS.—The survey in Scotland has been in progress thirty-one years, yet the mere skeleton of the work is not yet completed. The Irish survey, which was commenced in 1825, was only completed in 1843, at an average cost per annum of 40,000*l.*; whilst the expense for Scotland has not exceeded 1200*l.* a year. If proceeded with on the principle on which it has been carried on up to this time, it would require one hundred and forty years for its completion!

ROYAL EXCHANGE.—Mr. Paxton has been requested by the Gresham Committee to submit to them a plan and estimate for a glass covering to the Royal Exchange; and is said to have sent in one very similar to the roof of the transept of the great Exhibition.

MR. WYLD'S GREAT GLOBE.—This remarkable work is rapidly progressing, and will doubtless be in a condition to be opened in the course of a few weeks. Its diameter is sixty-five feet. The scale is ten miles to one inch horizontal, and one mile to an inch vertical. In looking on an ordinary globe only a small portion of the earth's surface can be seen at one time, but Mr. Wyld's plan of figuring the earth's surface on the inside of his sphere, enables us to see its physical features at a glance. Every part of this stupendous model may, by means of a winding staircase, be seen at a distance of only four feet from the eye. It is composed of some thousands of castings in plaster from the original models in clay, so that should the scheme prove popular, which can hardly be doubted, similar exhibitions may be erected in some of our leading provincial towns, at a comparatively easy cost. Mr. Wyld's globe will be a grand medium of geographical instruction, and as such will have a permanent interest for the public. The leading features of one important science, may, through its instrumentality, be taken in at a glance, and the necessity for a long and laborious study of books in a great measure averted. An exhibition at once so instructive and beautiful cannot fail to realise the reasonable expectations of its projector.

STATUE OF FLAXMAN.—The statue of Flaxman, commenced by the late M. A. Watson, has been completed to the entire satisfaction of the committee, (including Sir Charles Eastlake, Mr. Rogers, and Mr. Hallam,) but the whole amount of the subscriptions collected for the occasion (379*l.* 1*s.*) falls miserably short of the sum the artist who completed it, Mr. Franks, ought to receive for his labours. It is proposed therefore to make a further appeal to the public. The statue is destined eventually for the Flaxman Gallery at University College. The likeness presents, certainly, no improvement on Bailly's bust, but the statue is as a whole worthy a better destination than the comparative obscurity to which it is about to be consigned.

METROPOLITAN PEEL TESTIMONIAL.—At a recent meeting of the Committee for the London Peel Testimonial, it was resolved—1. That the subscription list should be closed on the 31st. 2. That the statue be of bronze, and that it be erected in Westminster. 3. That a sub-committee be forthwith appointed to select an artist. Looking at the complexion of the sub-committee since chosen, composed, among others, of Lords Aberdeen, Hardinge, Canning, Ashburton, Sir James Graham, and Messrs. Sydney Herbert, and J. W. Patten, we may indulge in the confident expectation that there will be no jobbing in the matter.

SLOANE STREET GALLERY.—Major Parlby, a gentleman of scientific acquirements, has opened, in one of the largest houses in Sloane Street, fitted up for the occasion, a series of rooms for the exhibition and sale of modern and ancient pictures and drawings, as well as a small theatre for lectures on astronomy, and topics connected with the Fine Arts.

THE CHINESE COLLECTION.—This popular and interesting assemblage of curiosities is again to appear in London; a building for its reception having been expressly constructed at the Albert Gate, Knightsbridge.

THE ARCHITECTURAL EXHIBITION for the ensuing season promises to exhibit considerable improvement over its predecessors, and for this reason, perhaps, the admission of the public is to be no longer gratuitous. Some difficulty has arisen in obtaining a room, in a desirable locality, for its purposes; but this will, in all probability, be overcome.

THE THAMES TUNNEL A PICTURE GALLERY.—In anticipation, no doubt, of the visit to this country, in May, of all "the world and his wife," the managers of this vast, but comparatively useless undertaking, have recently converted its shafts into picture-galleries, by daubing them with numerous views of English and Continental scenery. We can say but little in favour of the designs, but they will, doubtless, prove of some attraction to "the million."

COLOSSEUM.—The original dioramas of London by day and Paris by night, are about to be replaced during the ensuing season.

INDIAN ANTIQUITIES.—The Bombay authorities have engaged M. Fallon for a year, at 40*l.* a month, to make drawings of the cave temples of Western India. They have allowed 840*l.* for drawings of the ruined city of Beejampore, but no artist has as yet offered to undertake them. It is to be lamented that their proposals were not circulated in this country, where they would have found many clever and adventurous young men willing to embark in the undertaking.

ARCHAEOLOGICAL REMAINS IN THE NORTH.—The recent discovery, in the north of England, of the foundations of a Roman town, has given a considerable stimulus to antiquarian research. The Duke of Northumberland has written to Lord Mahon, the President of the Society of Antiquaries, requesting that a deputation from the society may be selected, for the purpose of taking the management of the excavations into their hands, and has handsomely offered to entertain its members as his guests during the progress of the inquiry.

EXHIBITION MONSTROSITIES.—The newspapers announce that many absurdities are in preparation for the great Exhibition, which will, we trust, meet with the fate they deserve at the hands of the committee. Some artists and manufacturers appear to consider that an object acquires a value proportioned to its size, large or small. Hence a huge block of coal which has, we rejoice to learn, been broken to pieces *in transitu*; enormous files, knives with a thousand blades; silver teapots made out of fourpenny pieces, and such rubbish.

NEW SPINNING-WHEEL FOR LADIES.—M. Duveleroy, whose manufactory for fans was noticed in our last journal, has devised a new drawing-room spinning-wheel for ladies; its weight will not exceed two pounds, and it spins quickly a very fine thread; its movement is so smooth that a lady may work at it for hours without fatigue; and its machinery is so simple that one lesson of a few minutes will enable any one to spin "to perfection." It folds into a very portable compass. Spinning is expected to supersede Berlin-wool work; but the inconvenience of having to keep the foot in continual motion, is likely to prove a bar to the general adoption of this elegant toy.

PAINTING ON GLASS.—Mr. John Wood's picture of "Shakspeare Reading one of his Plays before Queen Elizabeth," has been enamelled on glass with considerable success, by Mr. E. Baillie. The copy is six feet by five, and is composed of nearly eighty pieces of glass, which are fitted into a copper frame. The heads and the principal parts of the composition have, we are assured, been burned in five times: the colours are remarkably brilliant.

REVIEWS.

REMARKS ON THE AMENDMENT OF THE LAW OF PATENTS FOR INVENTIONS. By T. TURNER, Esq., Middle Temple, Barrister-at-law. Published by ELSWORTH, London.

The author of this pamphlet has, on former occasions, distinguished himself by his talent and perseverance in the cause of Patents Reform. He truly observes, that "the murmurs at the imperfections of the laws regulating patents, have swelled at last into a popular agitation." The result has been an announcement by the minister of the crown, in Parliament, that a measure shall be brought forward during the present session. The author discusses the subject philosophically, and points out, with much good-humour, the want of discrimination, for which various popular theories are remarkable. Many are ready to prescribe, whilst few have studied the disease. And of those who have gone through this necessary preliminary, many entertain serious differences of opinion. We are quite sure that, enormous as are the difficulties in the present law and practice by which patent inventions are regulated, not less formidable are the perils of rash or indiscriminating reform. Mr. Turner points out, with much ability, the method to be pursued by those who would legislate on this important subject. This part of his pamphlet contains some very valuable remarks. He recommends a diligent and careful comparison of our own patent laws with those of other countries; a patient and respectful examination of the proposals of reformers, whether lay or professional, and without reference to party; together with a proper attention to "analogies from English law, and between parts of the system itself;" the latter including codifications of judicial decisions. The principle upon which the Judicial Committee of the Privy Council decides upon the extension of patents receives praise from the author; who observes, with much truth, that the author of the act establishing this useful jurisdiction was "a frequent member of the court, whose originality and learning, both in political and physical science, well qualified him for the administration of an equitable function—the appreciation, namely, of talent and energy, commercial or inventive; of the genius, the patience, the hardihood against ridicule and opposition at first, and then against plunder and evasion; of the honour due to the patron's enterprise, and the care for the interest of the inventor." The jurisprudence of America, in relation to patents, is considered by Mr. Turner to be more worthy of attention by the English legislator than that of the continent, notwithstanding able treatises on the subject by French jurists. The various stages through which a patentee has to travel his "weary and expensive way," before obtaining positive protection, are traced with much acuteness by the pamphleteer. The report lately issued by the Society of Arts does not receive much respect from him; and he hints that some of the members of the committee of that society could scarcely have contributed more than their names. "Boards," said Bentham, "make screens;" and the "screen in this case, is broad enough to hide a good deal of fallacy." We must differ, however, from these views. The report from the Society of Arts we consider a valuable contribution towards the history of the present Patent Laws; and it contains an interesting collection of facts necessary to be studied by reformers. The learned author, however, vindicates the judges of the land against the vulgar sneer at "judge-made law." The judicial decisions on patent and copyright cases, it is well observed, must still remain "the store-house of principles for the student and the practitioner." The consideration of the Law of Patents is divided into four branches:—1st, the principles; 2nd, the cost and extent of the protection; 3rd, the formalities of the grant; and 4th, the use and vindication of letters patent. Amongst numerous suggestions, Mr. Turner makes one in favour of the revivalist; who, by "research into obsolete contrivances," produces something valuable to the public; and he observes, that the test should, in such cases, be "the degree and duration of disuse." He approves of "a succession of renewals, with an increasing scale of payments," as "the best approach to correct principle that has yet been suggested." The world of inventors is under no small obligations to the learned gentleman who has written this pamphlet, and whose fitness for his task must be obvious to every reader. The dryness of legal disquisition is agreeably relieved by anecdotes and facts; whilst suggestions of solid importance are urged with a modesty and good taste, well worthy of imitation by many who, stung by a sense of the

injustice of the present system, forget that without caution and discrimination, they will merely be hurried on from one set of evils to another, equally opposed to equity and policy.

BAYING THE STAG. Engraved by S. REYNOLDS, from the Picture by F. TAYLER. Published by S. & J. FULLER, London.

This print belongs to the class of works which the genius of Landseer called into existence and made popular; it has been followed by other artists with various degrees of success, and by none more efficiently than Mr. Tayler, whose drawings have long been among the most attractive in the exhibitions of the elder Society of Painters in Water-Colours. The subject which Mr. Reynolds has engraved in so striking and vigorous a manner was, if we recollect aright, exhibited in the above gallery in 1847; the scene is a rocky glen in Braemar, Aberdeenshire, a beautiful spot, to which the lover of the picturesque, as well as the sportsman, might resort for amusement. Between large masses of rock, many of them overgrown with trees and brushwood, issues a stream from the lake seen in the distance; in the foreground, men, horses, and dogs are crossing the waters, on whose bank stands a noble stag at bay, which the latter have just reached; he is bravely defending himself against his adversaries, and has already tumbled one of them into the torrent below. The huntsmen look on as if to watch the termination of the contest, while on the near and opposite bank a stalwart young urchin, without shoon or bonnet, strives hard to hold back a couple of hounds desirous of partaking in the foray.

We regard this subject as one of the most agreeable of its class; it is not calculated to elicit those painful feelings which others of a similar description are apt to engender. Like the old Roman Dentatus, the stag has his hind quarters against a rock, and if he dies at all now, he will not be avenged; but the chances of escape are in his favour, unless the huntsman levels his long rifle at him, which he seems indisposed to do; so the animal may perhaps "live to fight another day." The whole group is most effectively composed, and the interest of the work centres as much in the magnificent landscape as in the struggle taking place in its midst. The soft, pearly tone of the engraving is highly to be commended; it gives to the plate a very rich effect; the brightness is produced by a strong light thrown on a white horse, and on one of the dogs of a similar colour, if we may be allowed to call white a colour.

THE BURIAL OF HAROLD. Engraved by F. BACON, from the picture by F. R. PICKERSGILL, A. R. A. Published by the ART-UNION OF LONDON.

Mr. Pickersgill's picture,—one of the noblest works of modern times, which now decorates the new palace of Westminster,—was wisely selected by the council of the Art-Union for engraving, to be issued to their subscribers for the present year. The choice, as we have just inferred, was well made, and though the print will doubtless prove most acceptable, it is by no means worthy of the subject; there are some parts on which much care has evidently been expended, but the two most striking figures in the composition, those of Harold and Edith, are crude and unfinished; indeed, the entire work looks as if a couple of months more labour would be necessary to make it what it should be. Mr. Bacon has the ability to turn out a print of a good order, but we cannot accept this as a specimen of what he is able to effect; still, with all its shortcomings, it sustains the character of the society in their attempts to fulfil their important duties of circulating copies of the best works of the English school. They cannot always be expected to succeed so well as their friends would wish.

THE PARADISE LOST, OF MILTON, with Illustrations by JOHN MARTIN. Published by H. WASHBOURNE, London.

If we remember rightly it is now about a quarter of century since the genius of Martin was exerted to produce a series of illustrations to Milton's noble poem; and perhaps no artist of any time could be found better qualified for such an undertaking. The peculiarity of the painter's mind, his grand and original conceptions, his power of describing with the pencil both the beautiful and the terrible, the range of mighty subject which his ideas invest with a superhuman grandeur, seem to point him out as in every way worthy of appearing side by side with the immortal poet. Milton was no ordinary writer, and Martin, with all his eccentricities, is no ordinary painter; nay these very

eccentricities, if such they may be called, constitute his power, and will, there cannot be a doubt, cause his name to be ranked hereafter among the great masters of Art, whatever position the taste of the present day may accord to him. The popularity of the former editions of "Paradise Lost," with the illustrations referred to, was almost unlimited; yet not more so than was justified by their extraordinary beauty and originality; and so extensive was the demand for them, that the plates, though engraved on steel, were worn down to mere patches of black and white. Mr. Washbourne having purchased these plates has caused them to be retouched in a very creditable manner; so that if not equal to the early impressions, those now produced convey a very accurate idea of the artist's embellishments, and are quite worthy of circulation. The text is printed in a bold type, and the volume, which we understand is published at a greatly reduced charge, is one we gladly commend to public notice.

THE PRINCIPLES OF COLOUR APPLIED TO DECORATIVE ART, by G. B. MOORE. Published by TAYLOR, WALTON, & Co., London.

We cannot congratulate ourselves that the attempts at polychrome decoration have been successful; especially that kind of ornamentation we see most publicly exemplified at the Royal Exchange. If ornamentists studied more than they do the pictorial system of harmonious colour, they would succeed infinitely better in producing agreeable effect than by importuning the eye with an ill-digested agglomeration of crude colours and an eccentric system of cutting lines. With harmony of colour there must be consistent composition to give value to it; for even if the object be simply a display of colour without sensible representation, it is comparatively ineffective without this. After all, the utmost cultivation of taste ever tends to the simplicity of nature; and wherever nature is forgotten, every effect only promotes that barbarous splendour which is the antipodes of sublime simplicity. The little book which has given rise to these observations is written without affectation, and contains much that is valuable, though it is not carried far enough to be practically useful.

VIGNETTES D'ALBERT DÜRER. GEORGE FRANZ, Munich: DULAU & Co., London.

Albert Dürer was one of the few men who may be said to represent a period in Art; his genius was inexhaustible, and there was no branch of Art in which he was not skilled with a finer apprehension of nature than it is even in the power of Art to demonstrate. It was the false ambition of the painters of the fifteenth and sixteenth centuries to be universal professors, and many went beyond the province of their Art, but few have signalled themselves. Dürer was a painter, a sculptor, an architect, an engineer, and an ornamentist, and in every one of these departments he has left works, any one of which had immortalised a name; indeed, Dürer's theoretical works on human proportion, surveying, and fortification, were sufficient to establish a lasting reputation. He was born in 1471, at Nuremberg, to which city his attachment resembled that of Albert Cuyp to his beloved Dort. Dürer's father was a goldsmith, and, according to the rule of the guilds, still in force, he travelled for three or four years as a merry apprentice; for the apprentices of his day were a jovial fraternity, nothing like the shivering *auswanderer* one now meets with, who are grateful for the smallest picture of King Frederick or King Louis; indeed, to these children of the dogskin wallet, like their brethren in the "Fortunes of Nigel," the club and the rapier were often tools more handy than the legitimate implements of their respective crafts.

Numerous as are the works of Raffaele, we may be allowed to regret that every day of his brief life was not exclusively devoted to painting; and, in like manner, it cannot be doubted that had Dürer concentrated his power entirely upon painting, he had done things yet more worthy of his genius than he has left. Michael Angelo was a giant who would ascend from the depth of his own Pandemonium, by more ways than one, to the seventh heaven of Art; but others, whose genius has not been sufficient to sustain them in their divergence from legitimate Art, have departed and left no memorable sign. Dürer was an originator of the highest order, and everything that he has left—in painting, in carving, in engraving, and in ornamentation,—has supplied a foundation for a distinct school in each of these departments, and the impulse which he gave to the Art of his time is still felt. We see everywhere in modern German Art the element of his pathos, and the spirit of his grotesque. Even

Kaulbach, in his charming arabesque in the Museum at Berlin, need not be ashamed to acknowledge his obligations to the mastery of Dürer.

The book before us is the "Horarium Maximilianum," or the Latin prayer-book of the Emperor Maximilian, of which there exist only two copies; one perfect, which is in the imperial library at Vienna, and the other, which is incomplete, in the royal library at Munich, and the latter is that which Albert Dürer and Lucas Cranach have ornamented with designs. It is bound in violet morocco, in size it is small folio, and printed upon very white vellum, having a German inscription, evidently posterior to the original writing and embellishment; it is in these words,—"Drawings by the very celebrated painter, Albert Dürer, 1515." The book is printed in black letter, with a margin sufficiently large to receive the ornamentations, which are characterised by that singular mixture of grave and gay in which Dürer was afterwards so much copied. The first page, for instance, illustrating "Sui ipsius in Deum commendatio," presents a rustic figure seated in arabesque, playing on a pipe; below him are two birds, and beneath them a monkey seizing some fruit. The next, "De Santa Barbara," is of a more appropriate kind; here we see the saint herself, and she reminds us of those charming madonnas that we see at the corners of some of the streets in Nuremberg, and nowhere else. In another a knight is drawing his sword against Death, who shows him the hour-glass with his sands run out. The number of these ornamented pages is forty-five, with a frontispiece portrait of Dürer, lithographed from that in the Pinacothec, at Munich. The work is altogether curious and highly interesting, as showing the manner of Dürer in this genre, his inexhaustible resources, and the nature of that impetus which is yet so strongly acknowledged in the German Art of the present day.

THE COMMERCIAL ASPECT OF THE GREAT EXHIBITION IN 1851. By W. FELKIN, F.L.S. Published by HALL, VIRTUE, & Co., London.

The Exhibition of the Industry of all Nations, which the ensuing month will herald in, is beginning to summon the literary labourer into the field of action, as it has already called forth, for many months past, those who are occupied in the walks of Art-manufactures and mechanical science. Mr. Felkin, a gentleman who, at the present time, fills the honourable post of Mayor of Nottingham, has issued this seasonable and well-written pamphlet, wherein he proposes to show what the Exhibition is NOT intended to be, and cannot accomplish; and also what is its design, and what may be its probable influence. There is no doubt a perusal of this little work will answer two good ends; it will teach the sanguine not to over-estimate the advantages they expect to see realised from the great gathering of all things, as it points out to the sceptic what may reasonably be looked for in the way of decided benefit. An invitation so vast and comprehensive as that we have given to the world, cannot be answered without some practical result, either of good or evil, to ourselves as a nation; it may possibly be of both, but there is no fear of the former largely preponderating.

THE BROAD LINE DRAWING BOOK. Published by CUNDALE & ABBEY, London.

This little book is intended to assist young children in their earliest essays. All the objects are defined by broad lines, because children can draw with greater facility when resting their point firmly on the paper. A certain number of the earliest copies consist of simple and easily imitable lines, and the progress is so gradual that the work will doubtless be found well calculated for the proposed purpose.

SKETCHES OF THE PACIFIC. By CONWAY SHIPLEY, Esq., R.N. Published by THOMAS M'LEAN, London.

This is a large work, got up with much care, and containing not less than twenty-five views, drawn and lithographed by the author himself, and accompanied by letter-press descriptions. The views are those of localities in Pitcairn's Island, the Society Islands, the Navigation Islands, and the Feejee Islands; and, from the absence of artistic treatment in their execution, and their peculiar characteristics, we may consider them faithful representations. Not the least interesting feature of the work is a page of fac-simile autographs of many of the natives of these islands who were converted to Christianity. There is some account of the present inhabitants of Pitcairn's Island, the descendants of the mutineers of the *Bounty*; together with much useful information relative to the Society and Feejee Islands.

A CALENDAR OF THE ANGLICAN CHURCH ILLUSTRATED. Published by J. H. PARKER, Oxford.

The saints of the English calendar have their legends briefly related in this little volume; it also contains as much information as is necessary to explain why particular emblems were used with certain saints; as well as a list of churches which have been dedicated to each of them. The work is well got out, as are all Mr. Parker's publications; but it requires some revision, particularly in the evident leaning towards Catholicism; and the assertion (p. 76), that Augustine was "sent into England to convert the natives to Christianity," is a broad assertion, as broadly contradicted, as it ought to be, in another page. The wretched illustrations from Smith's prayer-book, should also be omitted; they contrast unworthily with the antique figures given, any one of which is worth the whole of them.

A POPULAR NARRATIVE OF THE GREAT EXHIBITION. By PETER BERLYN. Published by J. GILBERT, London.

A very useful and sound little history of the rise and progress of the Great Inter-National Exhibition of 1851, in which the first movements toward it are carefully detailed; and a very good analysis is given of all preceding Industrial Exhibitions at home and abroad, as well as a large amount of information connected with the construction of the building itself; and abstracts of official documents connected with the entire movement.

The author has done justice to the efforts which have been made to instruct the English manufacturer, and stimulate him in his artistic endeavours, and we feel bound to acknowledge his courteous notice of the exertions made by the *Art-Journal* in helping forward its consummation in 1851.

THE MUSEUM OF CLASSICAL ANTIQUITIES. Part I. Published by J. W. PARKER, London.

A quarterly journal of Architecture and the sister branches of Classic Art, detailing the characteristics of the great ages of antiquity, is a work certainly wanted; and one which if properly conducted cannot fail to be popular and useful. The editor says—"The object which we propose to ourselves, is to draw attention to the invaluable vestiges of classic antiquity, whether recently or long since discovered; to elicit researches and disquisitions on the descriptions by ancient authors of those monuments which are now lost to us; and to bring together the scattered notices of Classic Art," sufficient to render the works and customs of antiquity more familiar to the student. The first part contains some interesting papers by Professor Donaldson, M. Hittorf, Professor Schönborn, Mr. W. Lloyd, &c. The papers on the Lesche at Delphi merit particular attention; and the work is altogether one which cannot fail to be welcomed.

AN ESSAY ON THE ORIGIN AND DEVELOPMENT OF WINDOW TRACERY IN ENGLAND. By EDWARD A. FREEMAN, M.A. Published by PARKER, Oxford and London.

This volume consists of several papers on the subject of tracery, which were read before the Oxford Architectural Society during the years 1846 and 1848, but in an extended and improved form. The work is purely architectural, and the author repudiates the mystic symbolism which many writers attribute to the architects of the middle ages. In every style of architecture except the Gothic, windows are supervacuities, always extremely difficult of treatment; but in Gothic, the window and its tracery are strictly in harmony with the rest of the structure. It has been reserved for the Gothic architect essentially to embody this physical necessity; and hence from the simplest forms of the window to the most majestic, the gradual approaches to perfection of this prominent feature of the style may be recognised; and it is shown by extant examples that the principle of the successive forms of Gothic architecture was developed in the window earlier than in any other part of the building. To discover the origin of tracery in windows, it is necessary to consider in its rudest forms that style of window to which this embellishment is peculiar. It is curious and interesting to turn back many pages in the history of architecture to the rude lancet window, and regard it as the pure element into which we must resolve the grand Gothic window with its multiform tracery. The great step towards the formation of the Gothic window was the agroupment of these lancets in pairs, and when this had been effected, the triple and multiple agroupment was at once suggested, and here began the exercise of taste in form. It is however the couplet which has most contributed to the development of tracery. To the triplet is given a pyramidal form, which serves

sufficiently to fill the arch, but each member of the couplet must be uniform, and the space above the two lights is heavy unless pierced. The simplest and perhaps earliest figure which was placed under the arch and above the windows was the circle, without reference to composition. Following geometrical tracery from its earliest and simplest to its most elegant combinations, the author proceeds to consider in his second chapter "Flowing Tracery," and in his third "Complete Continuous Tracery, Flamboyant and Perpendicular." The concluding chapter treats of "Miscellaneous Windows, under which are classed Triangular, Square, Flat Headed Windows," &c. &c. This is a purely architectural book, that is to say historically; but the author is not a professional architect, so much the better for the reader; the style is simple and straightforward, not charged with professional technicality and detail, which is often so wearisome to a non-professional reader who seeks information. The work is profusely illustrated, and the result of immense labour and research.

FLOWERS AND THEIR POETRY. Published by W. S. ORR, London.

An elegant little volume, by an author already favourably known by his "Illustrated Book of Songs for Children." It contains several charming little poems by Delta, and is ornamented with some simple woodcut letters of great taste; each page being decorated with a coloured border. The title-page is a fancy subject of great merit. This tiny volume will be a welcome gift to many a fair young girl who may love flowers as well as the author does, and excuse herself in his words—

"It is a weakness that may win a smile,
Not tempt a frown from sage Philosophy."

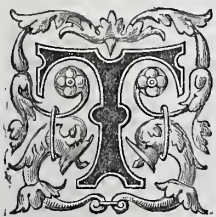
THE INTRODUCTION OF PRINTING. Engraved by WALKER, from the Picture by J. E. DOYLE. Published by the Engraver.

A few years ago it was proposed to erect some public memorial to commemorate this important event. Meetings were held, committees appointed, speeches delivered, resolutions framed and passed; in fact the scheme went through the usual routine customary on such occasions—excepting the dinner to celebrate its satisfactory fulfilment. It appears strange the metropolis possesses no public monument of this kind; and that the respect which would assuredly have been paid to Caxton had he been a citizen of some small German principality, should be withheld from so great a public benefactor, in the wealthiest city of the world. The discussions connected with the proposal turned apparently the attention of artists, at least, to the subject, and we have already an engraving by Mr. Walker, after a picture by J. E. Doyle, painted for Edward Magrath, Esq., of Hampstead. The same subject has been selected as the themes for pictures by Mr. Wehnert and another eminent artist. Our attention is now confined to the engraving by Mr. Walker. We are induced to do this not only from the great merit of the picture, but on account of some literary questions it involves. The subject forms an interesting episode in English literature. It is that of Caxton's presenting the proof sheet of a work, viz., "The Dictes and Sayings of Philosophers, emprinted by me, William Caxton, at Westmestre, the yere of our Lord 1477, folio," which had been translated for him by Anthony Wydeville, Earl Rivers, to John Esteney, their mutual friend. Esteney, however, was not Abbot of Westminster until 1492, when he succeeded Thomas Milling, Abbot from 1466 until that year, when he died. Earl Rivers, known more favourably by the ballad he composed during his imprisonment, inserted in Ritson's *Ancient Songs*, p. 86, 8vo, 1790, was beheaded by order of Richard III. in 1483, nine years prior to John Esteney's elevation. The interest of the picture is greatly enhanced by the fact that it is supposed this work was presented to Edward IV., the Queen and Prince, by the Earl and Caxton, as a specimen of typographic art. The interest naturally felt by Caxton and Lord Rivers in the proof-sheet of a work, in which one appears as the translator, the other as the printer, both anxious to produce the best specimen of the art, and the sympathy of John Esteney in their success, has probably led to that severe, but truthful, simple treatment the picture represents. Unity of thought causes a concentrated expression of feeling, but which, in the larger theme of the introduction, i. e. the invention of printing in England, as it could not be true in nature, from its varied action on different minds, might appear a deficiency in Art. We are glad however to see the theme has fallen into such able hands, and that the genius of our artists will preserve with undiminished reverence the names of two such men, as Caxton and Lord Rivers.

THE ART-JOURNAL.



LONDON, MAY 1, 1851.

THE INDUSTRIAL EXHIBITION;
ITS OBJECTS, AND RESULTS.

THE great object of every political institution should be the promotion of the happiness of the people. A government has to deal with intellectual power, limited through ignorance, disturbed, or liable to dangerous employment through the exciting influence of strong conflicting interests, and of passionate desires which the mere association of men in commonwealths engenders. Every government, therefore, seeks to conduct, and to control these active energies, to resist their rushing force, or to divert them into channels which awaken or advance civilisation, however barren or however genial the land through which, as with the full sweep of a mighty river, their waters flow.

What is true as regards individual, is true as concerns national culture; the great end is to combine intellectual strength with moral feeling. The great purpose is to cultivate and govern the powers conceded towards the completion of a manly nature. No sudden resolutions, no violent exertion of great resolves, can effect this. The prosperity of nations is advanced, as the mind of the individual is elevated by the hourly exercise of right principles. Civilisation may be the result of judicious laws, but its benefits must be the consequence of the gradual influence of Time. The gentle, gradual, expanding effect of years upon the mind of a free nation, may be described as kindred to that of Denham's description of the beneficent course of our own Thames, which—

Visits the world, and in his flying tow'rs
Brings home to us, and makes "its knowledge" ours;
Finds wealth where 'tis, bestows it where it wants,
Cities in deserts, woods in cities plants,—

Though deep yet clear, though gentle yet not dull,
Strong without rage,—without overflowing full.

Apart from religion as the primary cause, and considering religion as the spiritual term of education—Commerce and the Industrial Arts, are the next great secondary causes which promote national happiness and civilisation by the right use of those products of the earth which the Almighty, in equal wisdom and mercy, has created or scattered, as the records of creation, throughout space. Nor this alone. The elements have been made agents towards subduing these products to man's uses; and powers immeasurably greater in comparison than the giant's to the child's strength, are wielded by man, by the aid of science, with a force almost coequal. So wisely are these riches of the earth distributed, that the wants of one nation are supplied by the wealth of another, and the desire for their common possession is made the stimulant of the commercial pursuits of all. But, as if the Creator had feared the deadening results of the strife after wealth upon the mind: the subjugation of the intellect to the purposes of selfish gain, the hardness of heart which it encourages, the debasement of the nobler faculties of which it is the cause: man was endowed with a spirit ever restless to know the

properties of Matter, and a love of the Beautiful and True, which have made the conquests of Commerce the means towards the end of his highest moral advancement. The taunt of Mephistopheles had been otherwise a truth. So far, therefore, national progress would seem the result rather of the faculties inherent to man, which it is a law of his nature to exercise, and over which governments can exercise but slight beneficial influence. History proves the contrary. In an ignorant age, power in the hands of a few becomes the destruction of many; for power applied ignorantly wastes the mass of matter subject to its pressure, or extracts from it properties which make it an active agent of evil. When nations have comparatively advanced in culture, and governments are formed in relation to the intelligence of the age, their moral influence is great, if, as we have said, they seek to combine, to conduct, and to control the active energies of the people over which they rule. To bring these, not into collision, but into competition; by contrasting the genius of every people, to evoke it; to show to man by the right use of the faculties conceded to him, and the wealth with which for his happiness the world is endowed, how highly those faculties may be exercised, how beneficially that wealth expended, towards national and individual prosperity; is the end for which Plato wrote, and More would have legislated. For this constitutes the principles of that true political economy which creates the "Wealth of Nations;" this is that great agent of "National Education,"—which shows the wealthy how deserving of respect is the labour of the industrious poor; and to him whose wealth is the labour of his hands, that he, too, by its intelligent exercise, has the means to obtain wealth, if wealth alone be his aim, and honour,—if he determine to deserve it. Exhibitions such as the present we conceive to be founded on principles analogous to these; we are sure, rightly considered, on such they must rest, and that in relation to these both their moral and political utility will be tested. For we refuse to believe that the Industrial Exhibition is to be held as a "Vanity Fair" for the wealthy and the idle,—a great Bazaar; and to be considered in no other light than a competition of rival tradesmen. Plans such as Colbert projected, and Napoleon advanced, must rest on nobler views; ends such as purer spirits have long sought, through such agencies, to obtain, must be connected with higher principles.

Let those, however, who doubt the correctness of our opinions, or who may treat them as chimerical, read the following extract from a speech made by His Royal Highness Prince Albert, under whose auspices the Exhibition will be this day opened. We ask this; because it is only as the visitors act in relation to the exhibitors,—only as every individual feels the moral influence of the Exhibition, that we shall obtain the results after which we strive,—the promotion of the "Arts of Peace." Results which are the bonds of social unity, the strong swathes which bind up the victor's axe, that covert the instrument of repressive justice into a mere symbol, and transform pursuits in their nature selfish to shapes of divine essences, which pervade earth, or ministrature throughout its space in deeds of "Good will towards Man." It was at the Mansion House that Prince Albert thus addressed the meeting, and upon this we are content to rest all argument as to the OBJECTS of the INDUSTRIAL EXHIBITION.

"Gentlemen,—I conceive it to be the duty of every educated person closely to watch and study the time in which he lives, and as far as in him lies to add his humble mite of individual exertion to further the accomplishment of what he believes Providence to have ordained. Nobody who has paid any attention to the particular features of our present era, will doubt for a moment that we are living at a period of most wonderful transition, which tends rapidly to the accomplishment of that great end to which, indeed, all history points,—the realisation of the unity of mankind. Not a unity which breaks down the limits, and levels the peculiar characteristics of the different nations of the earth, but rather a unity the result and product of those very national varieties and antagonistic qualities. The distances which separated the different nations and parts of the globe are vanishing before the achievements of modern invention, and we can traverse

them with incredible speed; the languages of all nations are known, and their acquirement placed within the reach of everybody; thought is communicated with the rapidity and even the power of lightning. On the other hand, the great principle of division of labour, which may be called the moving power of civilisation, is being extended to all branches of science, industry, and art. Whilst formerly the greatest mental energies strove at universal knowledge, and that knowledge was confined to the few, now they are directed to specialities, and in these again even to the minutest points; but the knowledge acquired becomes the property of the community. Whilst, formerly, discovery was wrapt in secrecy, the publicity of the present day causes that no sooner is a discovery or invention made than it already is improved upon, and surpassed by competing efforts; the products of all quarters of the globe, are placed at our disposal, and we have only to choose which is the best and cheapest for our purpose, and the powers of production are intrusted to the stimulus of competition and capital. So man is approaching a more complete fulfilment of that great and sacred mission which he has to perform in the world. His reason being created after the image of God, he has to use it to discover the laws by which the Almighty governs his creation, and by making his laws his standard of action to conquer nature to his use,—himself a divine instrument. Science discovers these laws of power, motion, and transformation; Industry applies them to the raw matter which the earth yields us in abundance, but which becomes valuable only by knowledge; Art teaches us the immutable laws of beauty and symmetry, and gives to our productions forms in accordance with them.

"THE EXHIBITION of 1851 is to give us a true test and a living picture of the point of development, at which the whole of mankind has arrived in this great task, and a new starting-point from which all nations will be able to direct their future exertions. I confidently hope that the first impression which the view of this vast collection will produce upon the spectator will be that of deep thankfulness to the Almighty for the blessings which he has bestowed upon us already here below; and the second, the conviction that they can be realised only in proportion to the help which we are prepared to render each other therefore only by PEACE, LOVE, and READY ASSISTANCE, not only between individuals, but between the nations of the earth."

Are not these the right words in right places, which the Greek critic declared to constitute the praise of the highest oratory? They are certainly the exponents of great truths. For let us consider what we ought to acquire from this Exhibition, and if knowledge be power, what knowledge we shall obtain. In the first place, a knowledge of the various products of the earth; of the applications of science to their development; and the forms of beauty in which Art can clothe them. From their distribution we shall know how boundless is the wealth at our disposal, how necessary UNION is among nations for their mutual possession. We shall improve upon skill by comparison; be taught to supply wants by observed deficiencies. Instead of looking upon the application of Science to the Arts, in matters only of unimportant details, or applied to partial ends, we shall see it in all its varied branches, an agent endowed with angelic intellect, controlling elemental power. To Matter the most inanimate we shall observe the life of Beauty imparted; and the richest and the poorest will be taught that materials, the most costly or the most common, may yet alike be made the medium of common enjoyment and refinement. In true social happiness nothing separates the rich and the poor but the knowledge how to enjoy. In proportion as we educate that capacity, we extend the power. Even to the most listless, the wondrous results of the division of labour; even to the most unobservant, the combination of intellectual strength, must be a fruitful lesson. If we quit this building, struck by the ability which planned the Britannia Bridge, shall we not also feel respect for the artisan whose intelligence far more than his sinewy strength has raised it. When we examine the industrial products of France, shall we hesitate to concede to France the high and enduring respect due to the genius of so great a nation. In examining what the rivalry of America may contribute, shall we feel less than proud of that great people, the descendants of those "Pilgrim Fathers," who went forth from our shores outcasts, a colony outlawed by persecution,

who now send their agents as the messengers and ambassadors of Peace, to give security for its continuance by the interchange of those arts and products which were ever of the greatest nations their truest bonds. What is true of the greater is true of the lesser; we shall find that we are not as an insular people, "penitus toto divisos orbe Britannos," permitted by any imaginary supremacy to dissociate ourselves from surrounding nations, but rather united even by those very advantages the more closely, if we intellectually use them, with the people of all climes, who constitute the great brotherhood of man. There is no instance of any nation self-raised from rudeness to refinement; no record of one deserving of that name which could exist civilised and exclusive. Even as the greatest and the poorest are brought into communion by the spell of a common humanity, so are nations, the weakest and the most powerful, brought into contact by the strong impulse of wisely implanted agencies. England is alike indebted to the produce of the ice-bound shores of the Esquimaux, as to the vales which teem with the produce of sunny Italy, or the vine-clad hills of France.

It has been said, however, the competition we have challenged is detrimental. No good is unmingled with evil, and we should be unwilling to forego the Exhibition even if this were conceded. But competition, we can prove, has not been so, either as a principle of action, or in its industrial results. What is competition in this respect but the collision of intellect? Has not this collision elicited truth, become the history of creation, displayed the secrets of nature, taught man the law of her forces, and controlled them in their courses to his use. Are the manufacturers of this great city, those of Manchester, Liverpool, and Birmingham, who have coasted the world in commerce, unable to rival, or afraid to meet lesser competitors? It is impossible. Our industrial records of later years attest what they have effected, and we leave, without hesitation to the least instructed of our population, the decision as to what in this respect they can effect. The great enemy of our manufacturers has not been competition, but the want of Schools of Design, Excessive Taxation, and a system of Patent Laws, the legalised agents of fraud and injustice in the name of Protection. A Patent system which sucks like a vampire the life-blood of Genius, then casts her productions on the way-side, where, if filched by the passers by, Genius is revived, is strengthened, is protected, at once, without delay, without expense, by the Equity, and with the spirit,—of the Court of Chancery!

These patent laws we hope soon to see effaced. The recent exhibition of the progress made in the Government Schools of Design was most encouraging. Time in this respect, as in all others dependent upon intellectual progress, is the great teacher. For the English manufacturer there is now adequate motive for exertion. We have reason to believe all the great staple branches of our trade will be fully represented, and we shall be able to observe our comparative position in the scale of Arts and Manufactures. Emulation is the life of nations, as it is the agent towards the perfection of the individual. The love of excellence awakens the desire of excelling, and where the rivalry is cast on the scale of the present, we doubt not it will be energetic—we are sure it must be permanent. Almost all the great continental manufactures and products will be exhibited. Their acknowledged excellencies in design will be apparent, and it is impossible but that whilst their manufacturers will be struck with our vast mechanical resources, that we too shall not be able to profit by information derived by the contrast of works designed under the influence of minds differently trained, and acted upon by various causes external to our own. It is as these influence or are modified, that social condition and general civilisation advance. The products of the various regions of nature are more or less limited—not so their application. Nature has made her regions more or less habitable, her wealth more or less accessible, but her voice is that of blessing, its sounds circle the globe and are ever recurrent,

they teach men to enlarge their sphere of observation, they dispose them to appreciate, to employ that wealth these regions offer, and to make them subservient to the design of the Creator,—their happiness and moral good. We do not fear, considering our general educated condition especially as regards the future, the results of the Exhibition to our manufacturers, we fear only the consequents of apathy on the part of the spectators. Let us earnestly hope for attention on this point. Our readers are aware how strenuously we have sought for many years, through the medium of this Journal, to advance the project. When no other existed, amid every discouragement, the fears of the timid, the apathy of the indifferent, the direct antagonism of public opinion, we still sought to second those who recognised its importance, checking over-zeal, animating well-directed exertion. Our Journal has, in fact, of late years been the working idea, the illustration of the results of an Industrial Exhibition, by the engraving of new designs, Examples of Art-Workmanship introduced into our pages. In the same spirit we shall proceed: the Illustrated Catalogue of the Great Exhibition shall be worthy the occasion, which we trust the portion now submitted to our readers will guarantee.

Great as its importance, we may not consider this Commercial Congress solely as a commercial speculation. It is a law of nature, good elicits good. The results of this Exhibition will become a MORAL CAUSE. The ominous sounds of war which of late fell painfully as the note of the heavy death-bell on the ear, have ceased: the fierce strife of revolution has ceased. Peace and liberty walk abroad in their majesty; by their teaching, the intellect is elevated, the views of men expand, the passionate heart is stilled, the hand releases its hold upon the sword. At such a time we offer to all nations a spot on which to hold, not a congress for the division of the spoils of war, but one on which they may meet to participate in the conquests of the ARTS OF PEACE. We feel assured we have not done this in vain. Whatsoever the Almighty has created for the advancement of social intercourse is before us; whatsoever the intellect has fashioned during its progress is here. Shall we not learn from these how infinite are our resources, and amid the competition of the strong, elicit the laws for the further development of innate powers. Wealth will learn that without taste, patronage is barren. Genius will be taught, that nothing separates it from wealth, reverence, and troops of friends,—but that education of the mind, the discipline of the intelligent hand, without which talent is useless, and genius becomes contemptible. But it is not such points as these alone, which should be argued. Consider the results of this gathering of nations, in its social aspects. Observe its probable influence towards the promotion of the union of classes, the unity of mankind. Feudalism is no more. The laws, the habits, stronger than laws, of aristocracies, powerful by position, by prescriptive right and noble qualities, no longer claim obedience. These have perished with the dynasties with which they arose and were allied. A power, terrible for good or evil, waves with unsteady motion in the uncertain direction of opinion among the larger, and less educated classes. Yet are these men to whom Nature has accorded many gifts, and whose works as operatives, we shall doubtless see with pride. We trust their skill will not elicit a barren applause, but an active interest, and that by the daily intercourse of the rich and the poor, that fellowship which intellect awakens, the heart will consecrate. Well were it also, if it caused the pens of others qualified for the task, to narrate their social condition. Why should not some recent writers, so able from observation, their fine intuition of feeling, and the rarer gifts of genius, to depict the "Home Circle" of the artisan, add one further greater claim upon the respect which is their due, by enlarging the action of sympathy for these intelligent classes. We owe to Prince Albert the example; the action of a noble mind is best rewarded by its results. We would further enjoin the artisan, to remember that his fellow-artisans of the world are now his guests. Honour and manly bearing, and right feeling, are not the property

of any special class; are not inherited, and cannot by word or will be transferred. These are the signs with which Nature marks the nobility of her own creation; the decorations of those better spirits she has selected to do her work. The exercise of these qualities are due to those we have invited.

Equally the great MORAL TEACHER,—Nature is also the great ARTIST. Whether we survey the wondrous mechanism of the heavens, or that research discloses the various distribution of the great elemental powers, heaven and earth alike bear witness to the union of SCIENCE AND BEAUTY throughout creation. For this a wayside flower is as impressive as the planets' course. Our conception of the Sublime and Beautiful in nature, attests their being in the mind. Their study is the property of all; their union is the aim of the Fine and Industrial Arts.

Finally, we trust our exhibitors will evince the earnestness of the spirit they have brought to the competition they have invited. We should show the design was seriously and loftily conceived, and that the intellect has been exerted in the production of works worthy of that race to whom the great poet of their land proposed the task of "teaching nations how to live." What Mr. Ruskin has so eloquently uttered as regards "Turner," we trust may be hereafter cited as true of them. "They uttered nothing lightly, they did nothing regardlessly. They stood upon an eminence from which they looked back over the universe of God, and forward over the generations of men. Every work of their hands was a history of the one, and a lesson to the other. Every exertion of their minds was read as a hymn or a prophecy—adoration to the deity—revelation for mind." We have but altered the form of the expression, the beauty and truth of these thoughts remain, we trust, intact. Our readers must decide upon their possible realisation. H.

THE PRESENT STATE OF THE MONUMENTS OF GREECE.

It would be an interesting study to the metaphysician, to determine to what peculiarity of the human mind, is to be traced the reverence which has obtained in all ages, for the monuments, the records, the vestiges, of the past. Very few are there of the stronger, and more general feelings which govern mankind, in which, directly or indirectly, vanity has no part; which may not be made in some way to minister to their pride: in the present case it would be extremely difficult to prove this to have any influence upon the sentiment in question, for, whether looked upon as evidences of a higher and sublimer genius, as the gigantic offspring of a vaster intellect, a purer taste, a more daring energy, or a more untiring perseverance, or regarded on the other hand as proofs of the nothingness of man as compared with that enemy, with whom, from the hour of their creation, all his efforts are destined to contend,—these mighty and beautiful remains cannot but be humiliating in the highest degree. Leaving, however, this to more subtle exponents—and fitter pages for such discussion, I will confine myself within the limits indicated by the words at the head of this paper, and proceed, simply premising that my remarks are founded upon personal observations made during the spring of 1850, to examine in what degree the present state of the glorious remains which speak so eloquently for their founders, is a matter for congratulation; how far, indeed, it is indicative of the feeling I have assumed so generally to exist. Making a very slight allowance for the variety of taste, the degree of intellectual cultivation, and for the circumstances under which they are beheld, it is probable that two feelings divide with almost an equal power, the hearts of those who are brought to gaze for the first time, upon such monuments as those of Rome, Pæstum, Sicily and Greece; the first, an overwhelming impression of beauty and grandeur, the other (succeeding immediately), a sense of utter and irresistible sadness. There is something in the ruins of

such marvels of art, such embodiments of all that is most admirable in the mind of man, against which the most stoically apathetic can scarcely proserve their indifference, and which, to those whose hearts are warm, and imaginations vivid, speaks with a power of which it would be impossible to convey an idea to those who have not visited them: in all cases, however, the bitterness of the one feeling is proportionate to the force of the other, and he who bows lowest to the genius of the great dead, will mourn most sadly over the destruction of their works. It is painful to reflect within how comparatively short a period the chief injuries have been inflicted upon such buildings as the Parthenon, and the temple of Jupiter Olympus; and to remember how recent is the greater part of the rubbish by which these edifices have been choked up, mutilated, and concealed, would exhaust the patience of the most unlimited latitudinarian. Probably until within a very few centuries, time had been, simply and alone, the "beautifier of the dead," "adorner of the ruin," and, but for the Vandalism of a few reckless barbarians, we might have gazed upon the remains of former greatness with a pleasure wholly unalloyed by that sadder feeling of which I have spoken. The salient feature (probably the only one) in the present rule at Athens is one which affords the highest satisfaction to those interested in the question before us. Slowly, indeed, and with an absence of all energy to which the marvellous production in Hyde Park affords an almost ridiculous contrast, the good work is going on; the restoration of some, the disinterment of others, and the conservation of all the monuments is carefully and economically attended to; albeit somewhat lazily:—and time, the great wonder-worker, will I suppose ere long give us back, so far as is possible, all that the barbarism of past centuries has so long obscured. Upon the Acropolis, the results of this are chiefly visible, day by day; the "débris" of ruined fortifications, of Turkish batteries, mosques, and magazines are disappearing; everything which is not Pentelic marble finds its way over the steep sides of the fortress, and in due time nothing will be left but the scattered fragments which really belonged to the ancient temples. The sketch appended is from my own work,* and represents faithfully the present condition of this most sublime creation. The details of the partial destruction of this building, under the fire of the Venetians, commanded by Morosini, are so well known, that I have thought it unnecessary to repeat them; but it is impossible to recal them without a shudder, as the reflection is forced upon one, of what must have been the fate of the pigmies whose wickedness caused an explosion which could scatter, as a horse's hoof may do the sands of the sea-shore, the giant masses which now and for ever bear witness to the power of that mighty agent we have evoked from the earth for our mutual destruction. To stand at the eastern wall of the Acropolis and gaze upon the Parthenon, robed in the rich colours by which time has added an almost voluptuous beauty to its perfect proportions; to behold between its columns the blue mountains of the Morea, and the bluer seas of Egina and Salamis, with acanthus-covered or ivy-wedded fragments of majestic friezes, and mighty capitals at your feet; the sky of Greece, flooded by the gorgeous hues of sunset, above your head; is indeed a privilege—for which our gratitude should be everlasting, for it is one the memory of which will endure through all changes, and which nothing can efface from the mind which it has once imbued to elevate and refine. The Erechtheum, standing side by side with the Parthenon, next engages our attention; since the publication of the large work by Stuart and Revett, much has been done in way of excavation; the buried base of this tripartite temple has been cleared; the walls, which had been built to make it habitable, have been removed; the abducted Caryatid replaced by a modern copy, the gift of Lord Guildford, and the whole prepared for a projected restoration. How far this is desirable I am quite

unable to decide; but assuredly, if it depended upon my veto, it would never be carried into effect; extraneous matter should be removed, support given where absolutely necessary, but only so much done as may conduce to the preservation of

that which is as it is. I think the feeling which at present reigns for the restoration of ruins, the classification of fragments, and the whole cockneyism which is connected with such proceedings, should be cried down by the united protest of all



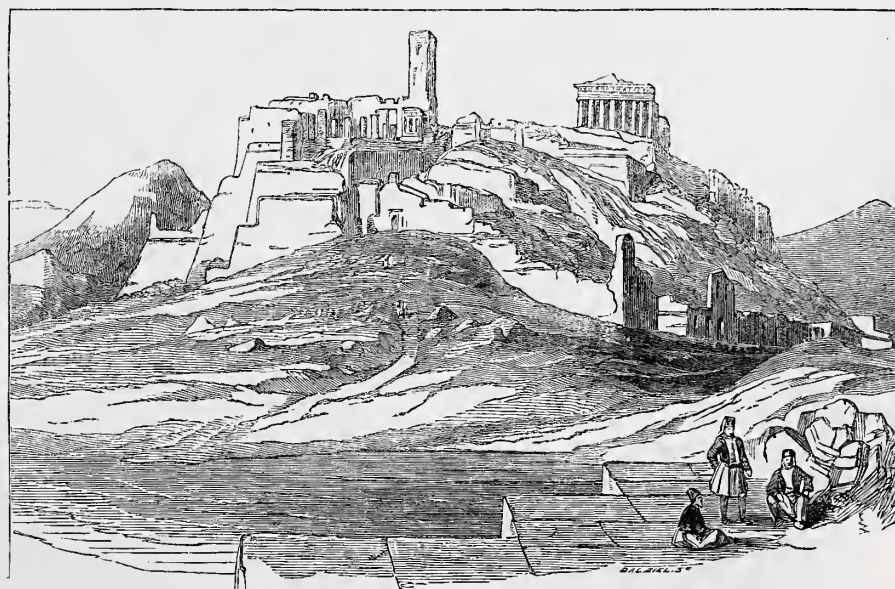
real lovers of the picturesque. Why, I know not, but certain I am that the Parthenon as it now stands, a ruin in every sense of the term, its wall destroyed, its columns shivered, its friezes

scattered, its capitals half-buried by their own weight—but clear of all else, is, if not a grander, assuredly a more impressive object than when, in the palmiest days of Athenian glory, its



marble, pure as the unfallen snow, first met the rays of the morning sun, and excited the reverential admiration of the assembled multitudes.

On passing the Propylea, fit ingress to such a scene, the eye is immediately offended by some still existing remains of Turkish habitations, and even more so by long low lines of pyramidal



walls composed of bassi-rilievi, inscriptions, statues, and pieces of marble, put together for no apparent reason, and following no more rational line than the chance pathway by which the

stranger more conveniently threads his way through the larger masses of ruin; once past these, which are fortunately confined to the western portion of the Acropolis, all is as it should

* Illustrations of a Tour in the Ionian Isles, Greece, and Constantinople.

be. In the Erechtheum, the result of the wise system of which I have spoken, is less remarkable than in the Parthenon, and I append the drawing rather for the sake of completeness than because absolutely necessary to the illustration of my argument.

Of the Propylea itself I have no individual drawing; the only sketch which I had the opportunity of making, being in its relation to the Acropolis generally; it will, however, serve in some degree to show what has been done. Here perhaps the chief work has been accomplished; all the now detached columns were built up with solid brickwork, batteries were erected upon the spot now occupied by the Temple of "Victory without wings," and upon the square which answered to it upon the opposite side of the flight of marble steps; the whole of which were deeply buried (not, alas! until they had severely suffered), beneath the ruins of the fortification which crumbled away under the Venetian guns. These walls have been removed, the batteries destroyed, and the ignoble material of which they were composed taken away; the steps exhumed, and the five grand entrances, by which the fortress was originally entered, opened, although not yet rendered passable. It would be, I imagine, impossible to conceive an approach more magnificent than this must have been. The whole is upon such a superb scale—the design in its union of simplicity and grandeur is so perfect, the material so exquisite, and the view which one commands from it of the Parthenon and the Erechtheum so beautiful, that no interest less intense than that which belongs to these temples would be sufficient to entice the stranger from its contemplation.*

HENRY COOK.

THE BRITISH LAKE DISTRICT.

SUCH is the title under which will shortly be published, by Mr. Agnew, of Manchester, a series of thirty subjects, illustrative of the Lake scenery of Cumberland and Westmoreland. The sketches have been made and the pictures painted by Mr. Pyne, who has now, during three years, been engaged in the work. This series has its origin in a fact upon which we have often insisted—that we too often covet the scenery of the continent, ignorant of the incomparable pictorial subject-matter we possess at home. The commission for these thirty admirable pictures was confided to Mr. Pyne by Mr. Agnew, after a visit to the Lake district—the latter not having before known that such magnificent landscape combinations existed in England. The scenery of Cumberland and Westmoreland has never received justice at the hands of our painters—the chafing Znyder Zee, or the muddy Dort, or, we had almost said, the monotonous Rhine, is more highly esteemed than the sublimities of our home Lake scenery. We believe that Turner would have done even more for himself if he had done more for Cumberland and Westmoreland; he was not inspired by this unsurpassed scenery with any emotion that has led him beyond a few sketches. We admit the awful grandeur of the scenery of the Alps; the beauties of Jungfrau when she lifts her veil of clouds, or the terrors of the Schreckhorn when he shakes the moisture from his soaking mantle;—these Alps, with all their sublimities, with all the sorceries of their strawberry evening lights, yet fall short of the pictorial combinations found at home: because we have no water without mountain, and no mountain without water: and as for interstitial small salad, these everlasting and uniform pines which neither individually nor collectively can present a line of beauty, are by no means comparable with the sylvan varieties which characterise the Lakes. There are, it is true, the Lakes of Geneva, that of Como, and others that afford charming points of view, some of which equal but do not surpass those whereof we speak, neither in calm beauty, nor—

—“When stormy winds
Are working the broad bosom of the lake
Into a thousand thousand sparkling waves,
Rocking the trees, or driving cloud on cloud
Along the sharp edge of you lofty crags.”

All the sketches for these pictures we have seen, and many of the pictures themselves. The drawings are made out with a finish that we may say

* To be continued.

transcends all the preceding works of the artist; and hence a corresponding degree of elaboration in the pictures. The character of many of the views is perfectly new, because Mr. Pyne has very assiduously explored the district, which will at once be understood from the subjects—amongst which are:—Rydal Water, Grasmere, Windermere from several points and under different aspects, Skiddaw under autumn snow, Derwentwater, Honister Craig, Lakes of Buttermere and Crummoek, Skelwith Bridge, Brothers Water, Vale of St. John, Loweswater—with rainbow effect, Druidical Temple near Keswick, Buttermere Lake, West Water, Blea Tarn, Langdale Pikes, the Vales of Ennerdale and Buttermere from Flectworth—embracing Ennerdale Water, Crummoek Water, Loweswater, and the Solway, &c. The series is nearly completed in oil, and will be exhibited early in the season. The views are being lithographed by Gault, for publication; and they will appear plain and coloured. As a series we have never seen anything more interesting or more beautiful. The Lake scenery of England receives, for the first time, justice—at the hands of Mr. Pyne.

To no living artist could the task have been intrusted with so much certainty of beneficial results; and there can be no doubt that the work, when completed, will be accepted as among the most interesting and the most useful publications of the age and country.

There is scarcely an exhibition that does not abound with passages of the scenery of Wales and Scotland, but yet, even from these countries, the spoils that have been brought away are, we believe, nothing to what yet remains. To go beyond the settled and beaten track of the many, is a labour which few artists will undergo; it is, moreover, a considerable addition to the expense of travelling, to ascend to the highest practicable points of these mountains, with attendants and tent equipment, and with a determination to pass the night upon the mountain, if there be need.

The circumstance of the scale upon which the scenery of the English Lake district is laid out being inferior to that of similar picturesque parts of other countries—this circumstance, we say, constitutes one of its greatest beauties, as bringing within the range of a morning's ride or a day's walk, ten times the amount of pictorial interest that could develop itself in a country of which the striking features were ten times as large. Mr. Pyne during his residence in the Lake country met with Italian travellers, who were charmed with the country on this account; and an American amateur artist, though somewhat disappointed at the size of the lakes themselves, declared that he had never made up so good a portfolio, and concluded by backing the Derwent, pursuing its course through the romantic gorge of Borrowdale, against the Mississippi. No conception can be formed of the boundless pictorial resources of this, one of the wildest parts of our island, without devoting to it more time than usually falls within the leisure of a tourist. Mr. Pyne has devoted three years to this series, continuing his labours into the snow season, and working at altitudes and in temperatures which drove his pupils from his side, and even his guides and tent carriers, long before he retreated from the country.

The queenly and tranquil Windermere, with its villages, towns, mansions, regattas; the secluded and solemn Brothers Water, under its deep-toned and ominous stillness; the simple and familiar Rydal; the noble Derwent; the grand Mountain and Fell, and the more haggard Cragg-forms, together with a hundred other incidents, including gorge, pass, and torrent, stand out as so many natural types of landscape expressive of passion. Mr. Pyne himself says that the climate of this country presents alternately every conceivable characteristic; the dreary rain-time, the dense fog, the stirring and fearful storm is frequent, as well as the water-spout, two of which fell the last season of his stay; and is as frequently succeeded by days and, occasionally, weeks of glorious brilliant skies, which would seem only to belong to Italy in her sunniest state.

One of the objects of the present publication is, therefore, to place before the picture-lover the results of his extended experience amongst those of our native scenes which, from some cause or other, have not as yet received the attention due to their intrinsic merits. The diversity of character and expression produced no less by local feature, than by the sudden and ever varying climate of this lake and mountain region, cannot be surpassed.

If it appear soon, it will unquestionably induce many of our foreign visitors to become tourists to the English Lakes; and, of a surety, they will in that case leave England less at a loss to account for the supremacy of our landscape-painters, for whom Nature prepares so many models of beauty.

THE VERNON GALLERY.

THE GOLDEN BOUGH.

M. W. Turner, R.A., Painter. J. T. Prior, Engraver.
Size of the Picture, 5 ft. 4½ in. by 3 ft. 5¼ in.

In the catalogue of the pictures exhibited at the Royal Academy in 1834, this glorious work, for it well deserves the title, is called, "The Fates and the Golden Bough," and is inferred to have been suggested by a passage in a manuscript poem of the painter's, "The Fallacies of Hope." It is scarcely necessary to remind our classical readers of the origin of this fiction; but we would inform those to whom the Latin authors are a sealed book, that in Dryden's translation of Virgil's *Æneid*, the former portion of the sixth book, the story of the lake Avernus, the sybil, and the golden bough is given at considerable length. The painter, however, has merely adopted the title for the purpose of giving a name to one of his exquisite imaginative delineations of Italian scenery, for there is nothing in the figures he has introduced which, so far as our recollection of the *Æneid* extends, bears the slightest analogy to any part of the poem. But in certain portions of the landscape may be discovered some resemblance to the country as it now stands round about lake Avernus, in the vicinity of Naples.

We must therefore regard the picture simply as a landscape, yet one which even Turner himself has rarely or never surpassed: it is not the mere graceful combination of classic architecture, sparkling lake, and verdant hills, that renders it beautiful; the glory of the work is its luminous quality, the light spread over the whole breadth of the canvas, and the transparent air through which the middle distance becomes as clearly defined, allowing for the natural medium that would intervene, as if it were placed immediately before the eye; while the far-off mountains fade away into a soft, misty, and indeterminate distance. And then how exquisitely balanced are all the several parts of the composition, so that no single object receives an undue position, but the most perfect harmony of form and colour is apparent throughout the entire work. Critics may talk as they please about the extravagances of Turner, and we have often felt ourselves compelled to be of the number, but he who would quarrel with such a work as this must be ignorant of the value of real Art, and unable to appreciate its beauties. The "Golden Bough," wherever it grew, could not hang in a more lovely spot than the artist has pictured.

CORRESPONDENCE.

PHOTOGRAPHY—WHITENED CAMERA.

HAVING permission from Sir David Brewster to make any use I think proper of a letter I lately received from him, I forward you an extract therefrom, relative to the plan propounded by M. Blanquart Evrard, viz., the whitening the interior of the photographic camera; a fact which has excited no ordinary interest with the practitioners of the art. The high scientific repute of Sir David Brewster, and his discoveries in optics especially, will, I feel sure, give a value to any remarks he may make on this subject.

I remain, Sir, yours faithfully,
SAMUEL BUCKLE.

PETERBOROUGH.

"It is not easy to explain the results obtained by M. Evrard. The effect of internal light on the negative must be to darken the whole of the negative paper, and consequently to accelerate the production of all the lines which constitute the picture; but if the light acts *equally* upon the dark lines when they are darkening, as it does upon the light parts, the depth of colour of the black lines cannot be increased, because the depth of the ground on which they are drawn is equally increased. The internal light must therefore darken the dark parts of the negative more than the light parts. It is obvious that the internal light scattered over the negative cannot be uniform. It would therefore be better to keep the camera black, as hitherto, and to admit light through one or more apertures, so as to illuminate equally the surface of the negative. This might be done either by transmission through ground-glass or paper, or by reflection from any white surface. It would be curious to try lights of different colours, and to see if the process could not be accelerated by exposing the negative paper to a certain quantity of light, either after it has received a faint picture, or before it is placed in the camera. If M. Evrard's results are correct, there must be some new principle called into play by the supplementary light assisting the natural light from the object.



T. A. PRIOR, ENGRAVER.

J. M. W. TURNER, R. A., PAINTER.

THE GOLDEN BOUGH.

FROM THE PICTURE IN THE VERNON GALLERY

...SON, PUBLISHED FOR THE PROPRIETORS

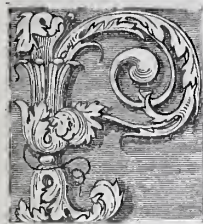
SIZE OF THE PICTURE,
5 FT. 4 IN. BY 3 FT. 6 1/4 IN.

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PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

THE GRAVE OF GRACE AGUILAR.



PILGRIMAGES, pilgrimages!" exclaimed a German friend whose family had been shorn of its "olive branches" by so many hurricanes, that, although still in the prime of life, his head was bowed and his hair grey:—"Pilgrimages! what is life but a pilgrimage over graves!"

The older we grow, the better we comprehend the force of this sad truth; life is indeed a "pilgrimage over graves;" but how different are the ideas and emotions they suggest or excite!

In pent-up cities, the graves cluster round ancient churches; congregations after congregations are pressed into festering earth until the enclosure becomes a charnel house; yet they prove how devoutly later occupants have longed to rest in death with the loved in life. The nameless mounds are hardly shrouded by broken turf; records, on the creaking, crumbling head-stones, are almost obliterated; some are closely bordered and capped by heavy stones, as if rich inheritors dreaded a resurrection; others there are, where the dock and the nettle are matted around rusty railings, as though no hand remained that ever pressed, in friendship or affection, the hand which moulders beneath; others again, are marked by broad head-stones, new and well lettered, the black on the pure white setting forth a proud array of virtues, of which the co-mates of the departed never heard; a few dingy and heavy monuments stand apart, and look down with civic haughtiness on humbler graves. Repulsive specimens of bad taste are these elaborate monuments often; in their ornaments so unmeaning, their clumsy dignity so intrusive, so coarsely ostentatious—the epitaphs so earnest in saying *by whom* the carved stones were erected!

Our village churchyards, lying away amid glorious trees, or tranquil valleys, or sleeping on the sloping hills, where "birds sing, lambs bleat, and ploughboys whistle,"—however picturesque they may appear in the distance, have frequently the same uncared-for aspect as those within the city. We love the living, but we seem to care little for the dead. However much we may muse on crossing "the churchyard," or indulge in poesy, where

"The rude forefathers of the hamlet sleep;"

our places of burial, with the exception of cemeteries, which are as yet too new to show what they may become, bear but slight testimony to the "love that lives for ever." The contrast is humiliating when we visit other lands and mark the attention paid to graves of relatives and friends. A certain sum is annually set apart by the peasants in many districts of France, for visiting and decking the resting-places of those whom Death has taken; the fresh garland is hung on the simple cross, and the prayer earnestly repeated for the soul's peace; and these tributes continue for years and years, long after the bitterness of sorrow has passed away.

We have seen an aged woman with white hair strewing flowers on her mother's grave, though forty years had passed since the separation of the living from the dead; and once, attracted by the beauty of a girl who had been decking, and then praying, beside a nameless grave, we asked for whom she mourned—although the word "mourned" had little association with her bright face and sunny smile.

She answered, none of her people slept there; she had nothing of herself to do with graves; it was Marie's mother's grave, and Marie had gone far away—to England. Marie was her friend, and she had promised her that she would deck that grave, and pray beside it; and all for the love she bore her friend. We asked if she was certain Marie would return:

"No, there was no certainty, but she would

watch the grave and deck it, and say the prayers Marie would have said, all the same; she loved Marie, and had promised her." There was something very tender in this friendly fidelity, this tending the dead for the sake of the living—the living, dead to her.

For ourselves, the place of tombs has rarely been one of sorrow; we have loved to visit the last dwellings of those who have gone home before us. We have thought of the enjoyment of re-union; and dwelt upon the delight of an eternity of harmony and love—that "perfect love which casteth out fear." We have speculated on seeing Milton in the company of angels—on recognising Bunyan with the faithful—on beholding Fenelon at the "right hand," and Mendelssohn among the chosen! Knowing that God is a more merciful judge than man, we believe that there we shall see many faiths prostrate in adoration of the one great Lord, who is for all, and "above all and in us all." We have looked to the higher nature, the divine essence, of those we have honoured; and when noble deeds have been done, or lofty genius has triumphed, we have listened with more than doubt to the insinuations of those who, in former, as in present, times, aim to detract from the excellence it is not given them to understand. We do not cater for the prejudices of sects or parties, but simply desire to lay our tribute of homage on the graves of those who seem to us most worthy, and have been most useful. We have enjoyed the high privilege of knowing many remarkable people who have passed from among us during the last twenty years,—having won for themselves a glorious immortality by the exercise of talents which, in any other country, would have led to national distinctions. Yet they are well remembered! and to them be *all* the glory of success. The memory of these—great lights, great authors, great statesmen, great philosophers, great warriors,—is still

"Green in our souls."

But there were some stars of lesser magnitude who, if longer spared among us, would have become luminaries of power; some who were summoned, when, according to our finite views, they had arrived at the period for their faculties to expand, and they were about to reap the harvest of long years of labour and of care; such was Mrs. Fletcher, better known as Miss Jewsbury, one of the chosen friends of Mrs. Hemans, who passed away in a foreign land, far from all who loved her.

And such was GRACE AGUILAR—a Jewess, of mind so elevated, heart so pure, and principles so just and true, as to deserve a lofty seat among those "Women of Israel," whose lives were so beautifully rendered by her delicate and powerful pen. It seems Quixotic in this day of sunshine of civil and religious liberty, to attempt to combat the prejudices which, we are gravely told, do not now exist against the Jewish community; yet it is impossible to observe society and not perceive that whatever political disabilities may be removed from them, individual prejudice against those from whom our blessed Saviour sprang, and who gave birth to the apostles of the Christian faith, is as deeply seated, as in the days when faggot and fire were the ministers employed for their conversion.

How can it be that we, in our age, look down with cold, or scornful eyes upon this once "chosen people"—chosen when the material world was in its youth—those children of Israel, whose history is the foundation of our faith? We read *our* Bible, which is *their* Bible; our code of conduct is based upon *their* commandments, which are *our* commandments; *our* salvation is gained by the Jewish sacrifice of the lamb without spot or blemish; *our* apostles, the promulgators of the fulfilment of the Old Testament prophecies and the founders of the New, were Jews. We are especially blessed in triumphing in a hope fulfilled—while to them the promise is yet to come; they linger and wait century after century for what they lost, and we won; this is their sorrow, and hard to bear is their punishment—but it should not detract from the honour and glory which was, and is, theirs from ages past. The condemnation we give them is unworthy of us, and undeserved by them—

*They brought no wrath upon us by their blindness; and we should remember the time will come when we shall be gathered—Jews and Gentiles—together from the four quarters of the globe, from the east and from the west, from the north and from the south, "And there shall be one fold and one shepherd." But of what do we, in these days, chiefly accuse the Jews?—of being a Mammon-making, and a Mammon-loving people?—Ought we not to look to ourselves in that matter, and remember the old saying about houses of glass, and throwing of stones. There are but too many evidences of late before the world, of the Mammon-worship of *our own* people, to render any bowing down to the molten image remarkable in the children of Israel; yet it is marvellous how those who think and reason on all new things, give in to old prejudices without question or examination—clinging with child-like tenacity to foul traditions, as if they were established truths.*

We no longer politically outrage a people who have been, at all times, LOYAL, peaceable, and industrious; we do not confine them to any particular quarter of our great city; nor drive them out of it like rabid dogs; we suffer them to make money and keep it, and we borrow it for our own wants; we allow them to worship as they please—but by denying them a cordial fellowship with us, we restrict their improvement in all Arts but the one of money-making;—and they, unable to attain distinction except through their gold, naturally cling to that which gives them what all men covet—Power.

At our first introduction to Grace Aguilar we were struck, as much by the earnestness and eloquence of her conversation, as by her delicate and lovely countenance. Her person and address were exceedingly prepossessing; her eyes of the deep blue that look almost black in particular lights; and her hair dark and abundant. There was no attempt at display; no affectation of learning; no desire to obtrude "me and my books" upon any one, or in any way; in all things she was graceful and well-bred. You felt at once that she was a carefully educated gentlewoman, and if there was more warmth and cordiality of manner than a stranger generally evinces on a first introduction, we remembered her descent,* and that the tone of her studies, as well as her passionate love of music and high musical attainments had increased her sensibility. When we came to know her better, we were charmed and astonished at her extensive reading; at her knowledge of foreign literature, and actual learning—relieved by a refreshing pleasure in juvenile amusements. Each interview increased our friendship, and the quantity and quality of her acquisitions commanded our admiration. She had made acquaintance with the beauties of English nature during a long residence in Devonshire; loved the country with her whole heart, and enriched her mind by the leisure it afforded; she had collected and arranged conchological and mineralogical specimens to a considerable extent; loved flowers as only sensitive women can love them; and with all this was deeply read in theology and history. Whatever she knew she knew thoroughly; rising at six in the morning, and giving to each hour its employment; cultivating and exercising her home affections, and keeping open heart for many friends. All these qualities were warmed by a fervid enthusiasm for whatever was high and holy. She spurned all envy and uncharitableness, and rendered loving homage to whatever was great and good. It was difficult to induce her to speak of herself or of her own doings. After her death it was deeply interesting to hear from the one of all others who loved and knew her best (her mother), of the progress of her mind from infancy to womanhood; it proved so convincingly how richly she deserved the affection she inspired.

Grace Aguilar, the only daughter of Emanuel and Sarah Aguilar, was born at the Paragon, in Hackney, in June 1816;† for eight years she was

* Grace Aguilar's family fled to England to escape Spanish and Portuguese persecutions, and some of them found homes and fortunes in the West Indies. Her mother's name was Diaz Fernandes.

† Her family were of the tribe of Judah. Of the ori-

an only child, and after that period had elapsed, two boys were added to the family. Grace was of so fragile and delicate a constitution, that her parents took her to Hastings when she was four years old, and at that early age she commenced collecting and arranging shells, learning to read almost by intuition, and when asked to choose a gift, always preferring "a book." These gift-books were not read and thrown aside, but preserved with the greatest care, and frequently perused.

From the age of seven years this extraordinary child kept a daily journal, jotting down what she saw, heard, and thought, with the most rigid regard to truth; indeed, after visiting a new scene, her chief delight was to read and ponder over whatever she could find relating to what she had observed. Her parents were both passionately fond of the beauties of nature, and she enjoyed scenery with them, at an age when children are supposed to be incapable of much observation. Her mother, a highly educated and accomplished woman, loved to direct her child's mind to the study of whatever was beautiful and true; before she completed her twelfth year she wrote a little drama called "Gustavus Vasa;" it was an indication of what, in after life, became her ruling passion.

The first history placed in her hand was that of Josephus; increasing, as it was certain to do, her interest in her own people. In 1828, after various English wanderings, the family, in consequence of Mr. Aguilar's impaired health, went to reside in Devonshire. The beauty of the scenery which surrounds Tavistock inspired her first poetic effusions, and she became passionately fond of her new power; yet her well-regulated mind prevented her indulging in the exercise of this fascinating talent, until her daily duties and studies were performed.

A life spent, as was that of Grace Aguilar, affords little incident or variety; it is simply a record of talents highly cultivated, of duties affectionately fulfilled, and, as years advanced, of the formation of a great purpose persevered in with stoic resolution, until, supported by pillows, and shaken by intense suffering, the trembling fingers could no longer hold the pen. It cannot fail to interest those at all acquainted with her writings, to learn how she mingled the most intense faith and devotion to her own people, with respect for the teachers of Christianity. Well as we knew her, we were quite unacquainted with her religious habits; though the odour of sanctity exhaled from all she did and said, she never assumed to be holier than others; never sought discussion; never, in her intercourse with Christians, though sometimes sorely pressed, gave utterance to a hard word or an uncharitable feeling; even when roused to plead with eloquent lips and tearful eyes the cause of her beloved Israel.

It is a beautiful picture to look upon—this young and highly endowed Jewish maiden, nurtured in the bosom of her own family, the beloved of her parents,—themselves high-class Hebrews,—gifted with tastes for the beautiful in Art and Nature, and a sublime love for the true; leaving the traffic of the busy city, content with a moderate competence, soothed by the accomplishments, the graces, and the devotion of that one cherished daughter, whose high pursuits and purposes never prevented the daily and hourly exercise of those domestic duties and services, which the increasing indisposition of her father demanded more and more.

Stimulated by the council of a judicious friend, who, while she admired the varied talents of the young girl, saw, that for any great purpose, they must be concentrated, Grace

Aguilar prayed fervently to God that she might be enabled to do something to elevate the character of her people in the eyes of the Christian world, and—what was, and is, even more important—in their own esteem. They had, she thought, been too long satisfied to go on as they had gone during the days of their tribulation and persecution; content to amass wealth, without any purpose beyond its possession; she panted to set before them "The Records of Israel," to hold up to their admiration "The Women of Israel," those heroic women of whom any nation might be justly proud. Here was a grand purpose,—a purpose which made her heart beat high within her bosom. She knew she had to write *against* popular feeling;—she had the still more bitter knowledge that the greater number of those for whom she contended, cared little, and thought less, of the cause to which she was devoted, heart and soul. But what large mind was ever deterred from a great purpose by difficulties? The young Jewish girl, with few, if any, literary connections; with limited knowledge as to how she could set those things before the world; treasured up her intention for a while, and then imparted it to that mother who she felt assured would support her in whatever design was high and holy. Her mother exulted in her daughter's plan, and had faith in that daughter's power to work it out: she believed in her noble child, and thanked the God of Israel, who had put the thought into her mind. Mrs. Aguilar knew that Grace had not made Religion her study only for her own personal observance and profit. She knew that she embraced its principles in a widely-extended and truly liberal sense; the good of her people was her first, but not her sole, object. The Hebrew mother had frequently wept tears of joy and gratitude when she observed how her beloved child carried her practice of the holy and benevolent precepts of her faith into every act of her daily life—doing all the good her limited means permitted—finding time, in the midst of her cherished studies, and still more cherished domestic duties, and most varied occupations, to work for and instruct her poor neighbours; and, while steadily venerating and adhering to her own faith, neither inquiring nor heeding the religious opinions of the needy, whom she succoured or consoled. Her young life had flowed on in bestowing and receiving blessings, and now, when her aspiring soul sought still higher objects, how could her mother, knowing her so well, doubt that she would falter or fail in her undertaking! Proofs have been for some time before the world that she did neither.

She first translated a little work from the French, called "Israel Defended;" she tried her pen in "The Magic Wreath," and, feeling her mental strength, soared upwards in the cause of her people; she wrote "Home Influence," and "The Spirit of Judaism." But the triumphant spirit was, ere long, clogged by the body's weakness. In the spring of 1838, she was attacked by measles, and from that illness she never perfectly recovered. Soon she commenced the work that of itself is sufficient to create and crown a reputation—"The Women of Israel." But while her mental powers increased in strength and activity, she became subject to repeated attacks of bodily prostration; and her once round and graceful form was but a shadow. The physician recommended change of air and scene; and sometimes she rallied, but there was no permanent improvement. Music was still, as it had ever been, her solace and delight; but she was obliged to relinquish her practice of the harp, and to exercise her voice but seldom; still her spirit cried "On, on," and every hour she could command was devoted to her pen.

"The Records of Israel," "The Women of Israel," and "The Jewish Faith," separately and together, show how, heart and soul, she laboured in the cause she had so emphatically made her own. The first publication relating so particularly to her own people, met with but a cool reception from the English Jews; but in America (where the Hebrews enjoy perfect equality with their Christian brethren) they hailed this rising star with joy, and looked anxiously for its meridian. Letters and congratulations came to her across the Atlantic; and those who had

read only her fugitive pieces, were astonished at the concentrated zeal and pious energy which animated her when writing of the Hebrews.

A little "History of the English Jews," published by the Messrs. Chambers, is perhaps superior to her other writings in style and finish—the sentences are more condensed—the information more full of interest. It was, we believe, her last labour of love, and she greatly rejoiced in its publication. When it was finished, she had resolved to visit the German baths, and enjoy, as much as her increased debility permitted, the society of her eldest brother, who at that time was studying music (the art in which he now so much excels) at Frankfurt. Her youngest brother was at sea. There were times, even before her departure for Germany, that she felt as if her days were numbered; but this feeling she studiously concealed from her mother, and bore her sufferings with the sweet and placid patience which rendered it a privilege to see her and to hear her speak. At times she really thought she might be spared a little longer to comfort her mother; to witness the distinction certain to reward her brother, and enjoy the reputation which now rushed upon her, especially from her own people, both here and in America.

Devotedly attached to her friends, she bitterly regretted that she could not take leave of them all; but her weakness increased daily; propped up by pillows she still continued to write, until her medical advisers expressly commanded that she should abstain from this—her "greatest and last luxury." She obeyed, though expressing her conviction that writing did her good, not harm; she frequently said that when oppressed by care, anxiety, and pain, her favourite pursuit drew her from herself, and she firmly believed that writing relieved her headaches,—and this at a period when she had grown too ill even to listen to music. But, all—all her sufferings were borne with angelic patience, as the will of her Heavenly Father, and she would console her mother with words of cheerfulness and hope.

We have said her life had in it nothing to render it remarkable; surely, we are in error; her patient, industrious, self-sacrificing life, was remarkable not only for its sanctity, its talent, and its high purpose, but for its earnest and beautiful simplicity, and perfect womanliness.

When the period of her departure for Germany had arrived, her friends found it difficult to bid her farewell; for they thought it would be the last time they should ever press that thin attenuated hand; but the brightness of her eyes, the hopefulness of her smile, made them hope against hope. She left England on the 16th of June, 1847, lingered in the brilliant city of Frankfurt for a few weeks, and then went to the baths at Langen Schwalback. She persevered in her use of the baths and mineral waters, but they afforded no relief; she was seized one night with violent spasms, and the next day was removed to Frankfurt. Convinced that recovery was now impossible, she calmly and collectedly awaited the coming of death: and though all power of speech was gone, she was able to make her wants and wishes known by conversing on her fingers. Her great anxiety was to soothe her mother; though her tongue refused to perform its office, those wasted fingers would entreat her to be patient, and trust in God. She would name some cherished verse in the bible, or some dearly-loved psalm, that she desired might be read aloud. The last time her fingers moved it was to spell upon them feebly, "*Though he slay me, yet will I trust in Him*;" when they could no longer perform her will, her loving eyes would seek her mother and then look upwards, intimating that they should meet hereafter. Amen!

Her death occasioned deep regret among the Hebrews both in Europe and America: foreign tabernacles poured forth their lamentations, private friends gave voice to their grief in prose and poetry, and the various journals of both hemispheres spoke of her with the respect and admiration she deserved. But to those who really knew Grace Aguilar, all eulogium falls short of her deserts; and she has left a blank in her particular walk of literature, which we never expect to see filled up! Her loss to her own people is immense; she was a golden link

ginal twelve tribes two only are at present known: the tribe of Judah, the fourth son of Jacob and Leah, and the tribe of Benjamin, the youngest son of Jacob and Rachel. The other ten tribes revolted from Rehoboam, A.M. 2964, when there were two separate kingdoms, A.M. 3205, when the ten tribes were made captives by Shalmaneser, king of Assyria. The ten tribes have never since been heard of; but the Israelites believe they are in existence, and will be gathered "from all the nations whither the Lord our God hath scattered them." The Spanish and Portuguese Jews are of the tribe of Judah. The German Jews are of the tribe of Benjamin.

between the Christian and the Jew; respected and admired alike by both, she drew each in charity closer to the other; she was a proof, living and illustrious, of Jewish excellence and Jewish liberality, and loyalty, and intelligence. The sling of the son of Jesse was not wielded with more power and effect against the scorner of his people, than was her pen against the giant Prejudice.

We have dwelt more than may be thought necessary on Grace Aguilar's championship of her own people, because that distinguishes her from all other female authors of our time; and when writing of the "fold of Judah," there is a tone of feeling in all she has published which elevates and sustains her in a remarkable manner. In conversation, the mention of her people produced the same effect. Sometimes she seemed as one inspired; and the intense brightness of her eyes, the deep tones of her voice, the natural and unaffected eloquence of her words, when referring to the past history of the Jews, —and the positive radiance of her countenance when she spoke of the gathering of the tribes at Jerusalem, could never be forgotten by those who knew this young Jewish lady. In time, as we have said, her own people estimated her as she deserved. She received a very beautiful address from some of the "women of Israel" before she left this country for Germany. Among her works of a more general nature, "Home Influence" is perhaps the most popular; and its sequel, "The Mother's Recompense," though only lately published, was written as far back as the year 1836. "The Vale of Cedars" is a tale of Jewish faith and Jewish suffering, founded on singular facts that came to her knowledge through some of her own people: the arrangement of the story was difficult, as it is always difficult to embellish what is simple and dignified, without destroying its effect and beauty —but, as we have said, whenever Grace touched upon her own people, she wrote and spoke as one inspired; she condensed and spiritualised, and all her thoughts and feelings were steeped in the essence of celestial love and truth. We are persuaded that had this young woman lived in the perilous times of persecution, she would have gone to the stake for her faith's sake, and died praying for her murderers. And this heroism was not only for the great trials of life; she was also a heroine in her endurance of small sufferings, and petty annoyances, deeming it sinful to manifest impatience, and thinking it right to be afflicted.

Grace Aguilar had earnestly desired that we should have met her at Frankfurt; and the only letter we received from her after her arrival there, was full of the pleasant hope that we should meet again—in that cheerful city; this was however impossible; but when we knew that we should see her no more in this world, we promised ourselves a pilgrimage to her grave: and over all the plans which mingled with our dreams of the splendid churches and vast cathedrals we were to see in Germany, would come a vision of Grace Aguilar's quiet grave in the Jewish burying-ground of Frankfurt-on-the-Main; and all the reality of the animated handsome city, its merchant palaces in the *Zeil*, and *Neue Mainzer Strasse*, its old *Dom*, so full of interest, with its fine monument of Rudolph of Sachsenhausen, beside which you cannot but recal the time when St. Bernard preached the crusade within its walls,—not even when we stood alone beneath the roof of St. Leonhard's Church, and knew that there once stood the Palace of CHARLEMAGNE,—not there—nor anywhere—could we forget that we had vowed a pilgrimage to the grave of "the lost star of the house of Judah."

How wild and inharmonious is the mingling of sights, as you whirl through continental cities! Heroic monuments—dark and deep dungeons—magnificent palaces—pictures—flowers—instruments of torture—delicious operas—all crowded together into a few short days!

We had not failed to remember that the brilliant city of Frankfurt was the cradle of the Rothschilds; and it had been suggested that before we visited the Jews' burying-ground, we should see "the Jews' Quarter," to look upon the house where the "very rich man was born," and where his mother chose to live to the end of her many days, preferring, wise woman that

she was, to dwell to the last amongst her own people; yet living, we believe, long enough to know that her grandson represented in Parliament the first city of the modern world: and so became a practical illustration of the altered position of the Jews in the middle of the nineteenth century—sheltered under the vine and fig-tree that flourishes in England.

In few of the German cities did the Jews endure more persecution than in the *free* city of Frankfurt. During the past century the gates of the quarter to which they were confined, were closed upon them at an early hour, and egress and ingress were alike denied. In 1796 Marshal Jourdan, in bombarding the town, knocked down the gate of the Jews' quarter, and laid several houses in ruin; they have not since been replaced. Another tyrannical law, not repealed until 1834, restricted the number of Hebrew marriages in the city to thirteen yearly. It would seem, however, that, like the mother of the Rothschilds, the people continue to dwell in their own quarter from choice, not necessity; and well it is for the lover of the picturesque and for the antiquary that they do so. A ramble in the Jews' quarter at Frankfurt might well repay a journey from London; it is like going back to the fourteenth century, and meeting the people you read of in history far gone. Imagine the narrowest possible streets through which a carriage can drive, flanked at either side by houses so high that the blue sky above becomes an idea rather than a reality; story after story, with windows of ancient construction, small and narrow, enclosed by iron gratings, from which frequently depended portions of many-coloured draperies; garments for sale, which might have been of the spoil of the Egyptian; strong swords and all kinds of weapons, rust-worn; bunches of keys, whose handles would drive an antiquary distracted by their elaborate workmanship; dresses of all countries and all fashions, fez caps, and old but costly turbans. The rich balconies of the most exquisite design, however time-worn; the *jalousies*, sometimes within, sometimes without the windows; the Atlantes, supporting entablatures; lost none of their effect from being half draped by a scarlet mantle or variegated scarf of Barbary. Numbers of the houses were profusely ornamented at intervals by ball-flowers in the hollow mouldings, and balustrades, supporting carved copings. Then above the doors, some of which evidently led to an inner court or a mysterious-looking passage, was inserted the most exquisitely wrought iron-work, sufficiently beautiful to form a model for a Berlin bracelet; while from a stealthy passage peered forth the half shrouded face and illuminated eyes of dazzling brightness, of some ancient Jewess, whose long, lean, yellow fingers grasped the strong, but exquisitely moulded handle of the entrance. The doors (except the very modern ones) were all of great strength, frequently studded with nails, and the bolts, now worn and rusty, had withstood many a rude assault. We passed beneath small oriel windows, supported by richly carved stone brackets, grey and mouldering; and beside bay windows, of pure gothic times; and when we gazed up—up—up—story after story, we saw what appeared to us more than one Belvedere, doubtless erected by some wealthy Jew as a place from whence he could overlook the city it was forbidden him to tread, or to enjoy pure air, which certainly he could not do in the densely close street beneath. Many of the brackets supporting a solitary balcony were of beautiful design, though the greater number were defaced and crumbling. We also passed several of the fan-shaped windows, so characteristic of the early German style, and here and there a quaint and fantastic *gurgoyle*; from the mouth of one depended a bunch of soiled but many-coloured ribands. What a vision it seems to us now—that wonderful Jews' quarter of the bright and busy city of Frankfurt!—a vision of some far-off Oriental Pompeii, re-peopled in a dream! Never did we look upon faces so keen and withered, beards so black, or eyes so bright; once we saw a curly-headed child, half naked in its swarthy beauty, throned, like a baby-king, upon a pile of yellow

cushions; and once again, as we drove slowly on, a tall young girl turned up a face of scornful beauty, as if she thought we pale-faced Christians had no business there,—and those two young creatures were all we clearly observed of youthful beauty within the "Quarter."

The avenues in the outskirts of German towns contribute greatly to their interest,—they protect from both sun and wind. We drove leisurely along that which leads to the Cemetery of Frankfurt, and turned up a narrower road, that we might enter the walled-off portion of ground appropriated as the Jews' Burying-ground. Nothing can exceed the beauty of the view from the gate of entrance. The city is spread out in the valley like a panorama; the brightest sunshine illumined the scene; a girl was seated beneath the branches of a spreading tree in the distance; she was a garland-weaver, and there she spent her days weaving garlands, which the living bought from her to place on the graves of their departed friends. The gates were open. Mrs. Aguilar had told us that her grave was near the wall of the Protestant burying-ground—and there we found it.

The head-stone which marks the spot, bears upon it a butterfly and five stars, and beneath is the inscription—

"Give her of the fruit of her hands, and let her own works praise her in the gates."—Prov. Chap. xxxi. 31

Our pilgrimage was accomplished. It was, though in a foreign city, a pilgrimage to an English Shrine—for it was to the grave of an English woman—pure and good. On the 16th of September, 1847, at the early age of thirty-one, Grace Aguilar was laid in that cemetery, far from the England she loved so well—the bowl was broken, the silver cord was loosed!

We cannot conclude this tribute to the memory of one we loved, respected, and admired, without extracting a portion of an address presented to her by several young Jewish ladies, before her departure for Germany. Had the gift which accompanied it been of the richest and rarest jewels, and offered by the princes of this earthly world, it could not have been as acceptable as it was, coming from the hearts and hands of the maidens of her own faith.

We would simply add that the address is a proof, if proof were needed, that Jewish ladies not only feel and appreciate what is refined, and high, and holy, but know how to express their feelings beautifully and well. Its orientalism does not detract from its pure and sweet simplicity:—

"DEAR SISTER,—Our admiration of your talents, our veneration for your character, our gratitude for the eminent services your writings render our sex, our people, our faith,—in which the sacred cause of true religion is embodied,—all these motives combine to induce us to intrude on your presence, in order to give utterance to sentiments which we are happy to feel, and delighted to express. Until you arose, it has, in modern times, never been the case, that a woman in Israel should stand forth, the public advocate of the faith of Israel, that with the depth and purity which is the treasure of woman, and the strength of mind and extensive knowledge that form the pride of man, she should call on her own to cherish, on others to respect, the truth as it is in Israel. You, Sister, have done this, and more. You have taught us to know and appreciate our own dignity; to feel and to prove that no female character can be more pure than that of the Jewish maiden,—none more pious than that of the woman in Israel. You have vindicated our social and spiritual equality in the faith; you have, by your excellent example, triumphantly refuted the aspersion that the Jewish religion leaves unmoved the heart of the Jewish woman,—while your writings place within our reach those higher motives, those holier consolations, which flow from the spirituality of our religion, which urge the soul to commune with its Maker, and direct it to His grace and His mercy, as the best guide and protector here and hereafter."

We can say nothing of Grace Aguilar more eloquently or beautifully true; it is the just acknowledgment of a large debt from the Women of Israel to a holy and good sister, who, having done much to destroy prejudice, and to inculcate charity, merits the thanks of the true Christian as much as of the conscientious Jew.

THE SOCIETY OF BRITISH ARTISTS.
TWENTY-EIGHTH EXHIBITION—1851.

THE exhibition of this Society was opened to private view on Saturday, the 22nd of March, and if we may pronounce from the "writing on their wall" each individual of the Society has made a successful effort. We trust the fathers of the Institution are not ashamed of the improvement we must recognise in their works. People become wearied of seeing ever and aye, nothing but loose and slippery sketching. Both prosperity and adversity have often the same result,—that of rendering men careless; and from which soever of the two causes it may arise, it is not less fatal in Art than in other things. This Society is not numerous, but the number of excellent works which they exhibit this year is an earnest of their resolution to sustain themselves. They have done well to remove the impost upon the admission of the works of nonmembers; and, having done so, they should accord justice to works of merit by placing them as advantageously as possible. The Society has offered to the rising members of the profession a boon in a well-organised school; but this, it appears, has not been appreciated; there ought not, however, to be any complaint of the want of instruction; the means being supplied, it is for the students to take advantage of them.

It is with more than common pleasure that we are enabled to record the marks of improvement we perceive in the present Exhibition; for it cannot be denied that, year after year, the society has somewhat tried the patience of those who waited for manifestations of that advance which they had a right to expect since the society obtained its charter of incorporation.

No. 5. 'Portrait of Master W. Ingram,' J. J. HILL. A small study, full of pictorial quality, and distinguished by much of the *verve* of infantine expression, which it is so difficult to catch.

No. 7. 'Children Feeding Chickens,' E. J. COBBETT. The two faces are full of animated expression; the whole is harmonious in colour and firm in touch.

No. 9. 'Study of a Head,' W. GALE. The treatment of the study indicates a disposition to imitate the manner of the early painters; but it is in agreeable relation with early sentimentalism from its entire want of affectation.

No. 14. 'Portrait of Charles Essex, Esq.,' W. B. ESSEX. The head is painted with the utmost nicety: the artist has succeeded in communicating to the features a great degree of vitality.

No. 19. 'The Social Glass,' A. FRASER. There are two figures, one a shepherd and the other the landlord, the former pronouncing upon the quality of the whiskey. The picture is low in tone and colour; it displays passages of skilful execution.

No. 22. 'The Water Course,' T. MOGFORD. Presenting a girl at a spring; the relief of the figure is very forcible.

No. 24. 'The Old Churchyard,' II. M. ANTHONY. This is a large picture, the principal objects in which are a spreading tree and an ivy-mantled and venerable church-tower. With all the decision of the artist's manner, the picture is extremely forcible. The weeds, grass, and foreground material are successfully painted.

No. 27. 'River Scene—The Angler's Luncheon,' F. ROLFE. The group of salmon which is cast down in the foreground is admirably painted. Perhaps there is no living artist who pictures the fish of the river with greater fidelity or with more picturesque effect; he would have been the beloved of old Isaac.

No. 28. 'The Faithful Guide,' J. ZEITNER. The guide is a Hungarian woman leading, perhaps, her husband forth from the dire turmoil of a battle; but the story is not very perspicuous. The figures, as is usual with those of the painter, are strongly qualified with the picturesque, and the composition and execution are more careful than heretofore.

No. 29. 'Versailles—Time of Watteau,' A. J. WOOLMER. We see in the distance a part of one of the wings of the *greatest work* of the *Grand Monarque*, and in the foreground that facetious master of the ceremonies at pic-nics and masquerades—Anthony Watteau—who is sketching at the bottom of a near flight of steps, but we know not what he can see to sketch there. This is one, however, of the most successful of this class of pictures the artist has ever painted.

No. 34. 'Clearing up after a Storm,' J. WILSON, Jun. Like most of the marine subjects painted by the artist, this is extremely simple in composition. The principals are a few boats picking up items of wreck; they are riding upon a piece of charmingly painted water, with a sky in shore most successfully charged with a dripping haze. These marine pictures are of high character.

No. 41. 'Sketch from Nature—Painted on the Spot,' H. J. BODDINGTON. A small picture, of very ordinary material; but the charms that we find in a work thus carefully rendered from nature, are the reality of the foreground and the well-ordered local maintenance of the whole.

No. 43. 'The Rose, Shamrock, and Thistle,' C. BAXTER. Three girls so called, simple and natural without classical or allegorical illusion. The heads are painted with infinite sweetness, and brilliant withal; but, perhaps from over-elaboration, containing less of the transparency which we are accustomed to see in the artist's works.

No. 44. 'Temptation,' T. CLATER. The scene is a cottage door, and the *personæ* are a pedlar and the homely inmates of the cottage, the former exhibiting to the latter a gold chain. This is one of the characteristic works of the painter; the point of the title is immediately manifest.

No. 47. 'The Son and Daughter of Wilbraham Tollemache, Esq.,' F. Y. HURLSTONE. These are full lengths; the boy is mounted on a donkey, which the girl is leading. The heads of the two children are most successful; the features sparkle with the hilarious *abandon* of happy childhood,—few things in Art are more difficult to catch than this.

No. 53. 'Fruit,' &c., W. DUFFIELD. A group of grapes, raisins, an orange, &c. Nothing can be in better faith than this simple fruit offering; it is brought forward into daylight, and challenges the minutest scrutiny. The whole is a most accurate imitation.

No. 54. 'The Gleaners,' J. J. HILL. Two figures, a woman and child, returning from the harvest field; the light of the setting sun is broken with the happiest effect upon the child.

No. 57. 'The Rabbit Warren,' T. EARL. The composition shows two terriers on the watch at a rabbit hole; the eager intensity thrown into the expression of the animals merits the highest eulogy.

No. 60. 'Landing Herrings on the Yorkshire Coast,' J. B. PYNE. This is an admirable pictorial expression; the light and air—the fluidity of the picture, is a quality we rarely see so happily demonstrated.—the substances, such as figures and boats, are sufficiently solid, and yet assist the space by their proximity or remoteness. We see only a few boats and figures, but then there is a rolling sea which makes us tremble for herrings as well as fishermen. The movement of the picture is extremely exciting.

No. 68. 'Llyn Lydan—The Lake on Snowdon,' S. R. PERCY. The sentiment of this picture is that of the most perfect tranquillity; every elemental voice is silent here. The lake sleeps upon its stony bed, repeating only the light of the sky; not even the "felon winds" have a breath wherewith to blow upon the "glossy reputation" of this enchanted lake. This is, perhaps, the best picture the artist has yet painted.

No. 69. 'A Brig running into Whitby Harbour in a Gale of Wind,' G. CHAMBERS. The pith of this picture is admirable; the independence of the execution is extremely spirited, but it is to be hoped that it will not fall into looseness. The description of the waves may be truthful, but at that height they would sweep everything off the pier.

No. 92. 'From the Banks of the Thames,' J. TENNANT. A large picture, presenting on the right a screen of trees, the left being open to the river. The sunshine lies in breadth upon the distance, and the warm light is sifted through the foliage and sparingly sprinkled in the foreground with felicitous effect. As a question of light and sunny warmth, there is everything in the picture to praise.

No. 99. 'A Bright Summer's Morning on the Thames,' H. J. BODDINGTON. The force and beauty of this picture reside, in a great measure, in the left foreground, which is composed of every material common to the river's brink. The water lilies, rushes, sedges, docks, and the luxuriance of weeds, are rendered in a manner that declares long and careful study of the material; in other respects the proposed effect is felicitously wrought out.

No. 108. 'Near Llanbedr—North Wales,' Mrs. OLIVER. This is a small picture, but in colour, manipulation, and truth, it evidences a close and successful attention to the aspect of common daylight nature.

No. 114. 'The Thames at Medenham.' A small picture with a powerfully-painted sky, and the water and the nearer passages wrought into a corresponding effect.

No. 115. 'A Nymph,' G. WELLS. A semi-nude study; she is seated, having her hands raised to her head. The flesh colour is natural in colour and texture.

No. 116. 'Near Ballington, Cheshire,' Miss

NASMYTH. A simple composition of three oak trees, with a glimpse of distance. The little picture is light, almost to flatness, but the trees are skilfully painted.

No. 120. 'The Rat Cage,' G. ARMFIELD. Two terriers are watching a cage containing a rat; the excitement of the animals is most perfectly rendered.

No. 126. 'Roses,' Mrs. HARRISON. A group, of which the freshness and delicate textures are imitated with a power of nice description, that could only result from mature practice and a long course of observation.

No. 129. 'A Winter Morning near Red Hill, Surrey,' J. WILSON, Jun. A small picture, dimly cold. Red Hill is said to be the summer paradise of landscape-painters, but if this be the Red Hill of winter it is more intense than anything the old Dutch paragons have ever painted.

No. 130. 'Squire Thornhill introduces himself to the Family of the Vicar of Wakefield,' J. NOBLE. It was upon one of those occasions when the vicar "had drawn out his family to their usual place of amusement, and their young musicians had begun their usual concert." The squire, wearing his red hunting-coat, is seated near the little table at which the female members of the family have been sitting; the vicar is seated apart, in disapproval of compliance of the squire's request to hear the sisters sing and play. The girls are characterised with much sweetness and grace, but the picture falls short of antecedent works in finish and force.

No. 140. 'A Street Scene in Seville,' F. Y. HURLSTONE. This is a large picture, in which are seen four ragged urchins who have been gambling; two have quarrelled and are fighting, a third shows his winning hand to the spectators, and the fourth is in the full enjoyment of the scene as the backer of both combatants. Long ago we remember the Italian boys painted by this artist, and this class of subject is that in which he excels. The picture is remarkable for spirit and character, but we consider that the value of the whole would have been enhanced by more finish.

No. 146. 'Views from a Country Churchyard,' H. M. ANTHONY. The breadth of the light sky and distance contrast forcibly with a group of tall elms, which occupy the foreground, producing an effect powerfully striking.

No. 149. 'Ruins of a Martello Tower, St. Owen's Bay, Jersey,' A. CLINT. A small picture, which, in colour and careful study, is among the best productions which the artist has ever exhibited. The flatness and retiring appearance of the sand is a singularly successful passage.

No. 150. 'A Study from Nature,' R. ROTHWELL. A small, life-sized portrait of a child; the face is lighted up with great power of colour and effect; the expression is admirable, but we think that the colour wants warmth.

No. 155. 'Near Fordingbridge, Hants,' W. SHAYER. An ordinary piece of composition, consisting of cattle, figures, with a screen of trees on the left of the picture; the whole is judiciously put together, but deficient in the force of colour by which antecedent works have been distinguished.

No. 157. 'Chertsey Meads,' J. TENNANT. A summer day, somewhat clouded, shedding a breadth of light over the entire landscape, which derives life from the movement of a barge and some figures in the foreground. It seems to be an uncompromising version of the subject, and is extremely happy as a daylight scene without any of the trick of forcing. It is among the best of the artist's recent works.

No. 161. 'Entrance of the Meuse—Coast of Holland,' J. WILSON. A varied disposition of craft of different classes; all described with knowledge and experience.

No. 164. 'The First Glimpse of the Alps, near Berne, Switzerland,' J. A. HAMMERSLEY. In this view the Alps are described as tinted with that pink hue which they assume towards sunset: there is much truth in the effect here realised.

No. 170. 'The Marriage Festival of Bacchus and Ariadne,' W. SALTER. This is a large picture, the only one in the exhibition professing poetic composition. Bacchus and Ariadne are seated beneath the shade of a group of trees, contemplating the dance of a choir of nymphs, who constitute the principal groupment. The disposition of these figures is most skilfully adjusted; they are partially draped, and in them the artist has caught much of the grace and elegance of classic form. It is far the best production of this class that he has painted; and it must be said, that the flesh colour is of the highest order, and the hues generally are rich, pure, and harmonious.

No. 179. 'The Thames at Lambeth,' E. HASSELL. This large picture exhibits a great advance upon preceding works; the subject is managed with masterly skill. The right of the composition shows the ragged old picturesque houses that overhang

the river's brink at Lambeth, with all their accompaniments of fisher craft; and from these the eye is carried to the Westminster side, where we see the Houses of Parliament and a part of Westminster Bridge. These are the two parts of the picture, and both are made out with infinite nicety.

No. 183. 'Selsea Beach—Low Water,' W. SHAYER. A piece of coast scenery, more agreeable in colour and effect than anything the painter has for some time produced.

No. 187. 'Portrait of Thomas Brassey, Esq.,' T. H. ILLIDGE. A full length figure, generally low in tone, but posed with great firmness, in a standing position. It is the work of an excellent painter of portraits, who merits the high position he enjoys; this and another work in the collection will extend, or at all events uphold, his fame. He has here pictured a gentleman well known in the world of railways, and known as emphatically an honest man. He is, however, the contractor, and makes the railways upon which others speculate.

No. 188. 'Overflow of a Mountain Lake, Norway—The Søgne Field in the Distance,' W. WEST. A large picture, presenting a subject of much grandeur. The near part of the composition, apparently a bed of rocks, is flooded by an impetuous torrent, which seems to be sweeping before it a forest of pines; the whole is bounded by mountains wrapped in a mantle of snow. The picture has, in every part, been elaborated with much care.

No. 189. 'Study of a Head,' MISS E. TURCK. It is of the size of life, accurate in drawing, and life-like in colour.

No. 191. 'Gravel Pit at Burnham Beeches,' G. A. WILLIAMS. This is a small picture of an ordinary class of subject, but it is charming in colour and most agreeable in effect. The trees, which limit the composition, are painted with great firmness, and the sky is strong in colour, but withal deep and airy.

SOUTH-EAST ROOM.

No. 201. 'Cattle on the Moors,' G. COLE. This picture is skilfully balanced in tone and colour, and the effect is most agreeable; it is, indeed, more successful in the higher pictorial qualities than the larger picture by the same hand.

No. 205. 'Repose—Evening,' A. R. CORBOULD. A small picture, the subject being two cows resting under a tree. The drawing of the animals is unexceptionable and without any trick of colour; it is wrought into excellence by means of earnest and substantive painting.

No. 206. 'Edinburgh from the Firth of Forth,' J. WILSON. The view seems to have been taken from the Firth somewhere off Leith. Edinburgh with Arthur's seat and the Castle lies in the misty distance, the principals of the composition being the craft, which, with the water, and indeed the entire work, are more careful than we have been accustomed to see in the works of the artist. The water is painted with his usual truth.

No. 208. 'Scene in Abruzzo Citra—Driving Bulls into a Stocata,' R. DENNEW. A characteristic scene, represented with much fidelity; the animals are drawn with spirit and truth.

No. 211. 'The Happy Hour,' J. NOBLE. The happy hour is enjoyed by groups of lovers disposed upon the grass. There is more solidity and brilliancy in this picture than in the others exhibited by the artist.

No. 214. '* * *,' J. J. HILL. This is a subject from the "Seasons"—

"While through the neighbouring field the sower stalks
With measured step, and liberal throws the grain."

The sower, a single figure of a boy, is perhaps the very best of these individual impersonations that have been exhibited under this name. The horizon by the way is pitched very low and a heavy cloud descends closely upon it; but nevertheless the relief of the figure and its firmness and substance are admirable. The ground however looks as if it had been only ploughed, and not yet ready for seed.

No. 218. 'A Passing Shower,' P. F. WAINWRIGHT. Rather a large picture, in which the principals are some sheep, and the trimmed bole of an ample forest tree, lying on the hill side; the animals are well painted. The picture is generally low in tone, but is endowed with considerable force.

No. 221. 'Fishermen Netting on the Thames,' G. HILDITCH. The view has the appearance of having been imitated very closely from nature, without any effort at treatment.

No. 222. 'A Spanish Girl—Sevillana,' F. Y. HURLSTONE. The head and bust only of the figure are seen, she holds before her a richly ornamented fan. The features are extremely agreeable in character and expression. The whole is generally sober in tone, but the picture is perhaps

in all the qualities in which the painter excels, one of the best he has ever painted.

No. 223. 'At the doubtful Breeze alarmed,' C. BAXTER. Two girls having been bathing are fearful of being seen; they are small half-length figures, of which the features are characterised by much sweetness. The back of one, a charming passage of colour, contrasts forcibly with the richer hues of the faces.

No. 224. 'Fruit,' &c., W. WARD. Coloured with much truth, but touched with severity amounting to excessive hardness.

No. 227. 'On the Thames—near Surley Hall,' T. FROWD. There is here as little as can well be made to contribute to pictorial effect; but that little is yet agreeably produced.

No. 230. 'The Village Fair,' T. F. DICKSEE. The "Fair" is a girl, a small three quarter length figure, in the costume of the last century. The features are most agreeable in expression, the whole faultless in drawing, and the painting is careful and masterly, but there is a deficiency of effect; it looks to a certain degree flat.

No. 235. 'Entrance to the River Lynn—North Devon,' R. H. NIBBS. A small picture showing in the nearest parts of the composition a flight of steps and a tower or lighthouse; the effect is well managed, and the material textures are strikingly descriptive.

No. 238. '* * *,' J. ZEITZER. The subject is derived from the old rhymes—

"Hark, hark, the dogs do bark,
Beggars are coming to town," &c.

This artist assuredly "comprehends vagrom men," and puts them in motley better than any other of the time; this is a tag-rag composition of rare qualities. Of the manner of the work we have to say that it is sketched in a style which we see rarely equalled.

No. 239. 'A Sketch in Burnham Beeches, painted on the Spot,' H. J. BODDINGTON. A class of subject in which the painter excels; it is, altogether, so like nature that there is nothing left to desire.

No. 240. 'On the Coast, Isle of Arran,' J. G. FENNELL. The subject is well chosen, being rocky and romantic; the manipulation is clean, and highly descriptive in texture.

No. 251. 'Old Houses in Lamb Row, Chester,' E. HASSELL. These venerable houses receive justice at the hands of the painter; the subject is as good as any to be found in Rouen, Chester, with its invaluable *morceaux*, is a *terra incognita* to painters.

No. 256. 'Cyrene,' W. GALE. A miniature in oil; a study of a partially draped figure, painted and circumstanced with much taste.

No. 257. 'Labour,' G. SMITH. We know nobody bearing this uncommon name who paints like this—we know nobody who owns the patronymic who has graduated within many degrees of this colour and execution; it may be the *nom-de-guerre*, that is, the painting name of a wandering cynosure of some pet academy. The little picture is homely in subject; it shows a country boy labouring at his spelling-book. It is a charming little picture, and equally good is the pendant, No. 265, 'Enjoyment.'

No. 258. 'Hampstead Heath,' A. CLINT. The foreground is a kind of gravel pit, which, with the immediate objects, presents a variety of the most beautiful colour. The subject is extremely simple, but it is wrought into a picture of rare excellence.

No. 259. 'The Wreath,' W. SALTER. A small figure, partially draped; she is adjusting a wreath on her head, with a graceful movement, as if dancing. We have never seen so small a figure by this artist; the flesh is exquisite in colour, and in texture it would seem to yield to the touch.

No. 260. 'A Winter Scene at Selborne, Hants—Afternoon,' E. HASSELL. One of those small frost pictures which this artist paints with so much taste.

No. 261. 'A Glimpse in a Spanish Patio,' F. Y. HURLSTONE. A small, life-sized, half-length, of a Spanish girl, who has drawn aside a curtain that she may see and be seen. Nothing can be more simple than the treatment of the figure, which relies principally on the expression and character of the head, and herein is centred a high degree of excellence.

No. 262. 'The Beggar's Petition,' T. EARL. A rough terrier sitting up and begging; the pose and intelligent look of the dog support most perfectly the point of the title.

No. 272. 'A Rocky Burn—Kilfinnan,' G. F. BUCHANAN. A small production, describing a highly romantic passage of scenery.

No. 281. 'Lake Leman and the Castle of Chillon—Storm clearing off,' J. P. PETTIT. The storm is not yet sufficiently cleared off; in those parts which are definite there are passages of good execution, clean and sharp painting—but the colour is too cold.

No. 289. 'Duck Hawkers,' J. F. HERRING. The hawkers, a man and a woman, are seated at the brink of a duck pond in apparently a paddock near a farm-house; but the ducks constitute the strength of the picture. The distribution of the numerous flock is effective, and the manner in which they are drawn and painted cannot be surpassed.

No. 300. 'An Indian lying to, making Signals for a Pilot off Dover,' C. BENTLEY. The Indian is here secondary, the principal being a dogger, which is about to cross the wake of the ship. The latter is a portrait given with much fidelity; in the distance toward the shore the lugger is coming off. The picture bears in all its parts the impress of knowledge and skill.

SOUTH-WEST ROOM.

No. 313. 'Portrait of a Gentleman,' F. UNDERHILL. A small half-length, presenting the figure seated; it is touched with spirit, but is deficient in colour, and the hands are too large.

No. 316. 'Langdale—Westmoreland,' J. P. PETTIT. The distances in the picture are described with much sweetness; there is however some affectation in the effect, and the composition is injured by the straight line which traverses the foreground.

No. 322. 'Scene in Scotland—Argyllshire,' G. SHALDERS. This is a mountainous composition of much grandeur, in which colour is in a great degree overlooked. The general hue is very grey, but the effect of light, the rain cloud and the atmosphere, are unexceptionable. With a little colour and well disposed solidity, this would be an admirable picture.

No. 326. 'At Lamballe in Brittany,' W. OLIVER. These dear dirty looking old houses that we see throughout Normandy and Brittany tell agreeably in pictures. There is less light in this than we usually see in the works of the painter.

No. 327. 'Portrait of F. W. Topham, Esq.,' C. BAXTER. The resemblance is perfect, and in colour and expression the work is of a high degree of merit.

No. 330. 'The Corn Field,' A. O. DEACON. A small picture, in which the simple subject is treated with truth and fine feeling.

No. 333. 'Mountain Torrent—Romsdal, Norway,' W. WEST. The volume of water is precipitated over a rocky bed, which seems to have been studied with much care.

No. 343. 'The Mothers,' W. SALTER. This *agroupment* consists of two mothers and two children, classically treated; and the point seems to be the contrast between the masculine and the feminine character as displayed even in youth. The composition of the work is a most successful study, and the figures are characterised and painted with surpassing sweetness. The background of the picture, with the group, presents a most forcible adjustment of chiaroscuro.

No. 344. 'Le Pont des Treilles—Anglis,' H. J. JOHNSON. This place must be Angers, the old bridge and the distant cathedral bespeak the whereabouts. The bridge runs into the picture, and the cathedral is on the opposite side of the river. The whole is painted with breadth, and in a manner extremely clean and sharp.

No. 350. 'Hints for Pictures,' J. W. GLASGOW. These are four sketches in one frame. The subjects are principally *cavalieresque*, they are sketched with spirit, and all possess point.

No. 353. 'Sunflowers,' W. CRABB. A little boy holding a sunflower in his hand. In colour, execution, and infantine expression, the head is a masterpiece.

No. 361. 'A Cottage Door,' C. STEEDMAN. This unassuming subject is treated with great modesty in point of colour. It contains passages of almost microscopic execution.

No. 364. "'All that's bright must fade,'" H. J. PIDDING. There is a higher sentiment in this production than we usually find in the works of the artist. The subject is a girl contemplating roses; it is a bright and an agreeable picture.

No. 371. 'A Picture surrounded by Flowers,' S. BENDIXEN. The flowers constitute the picture; they are painted with great delicacy and brilliancy.

No. 382. 'Le Buffet,' T. J. BARKER. A still-life composition, consisting of a pheasant, a woodcock, a steel breastplate, a drinking-cup, &c., &c., the whole constituting an *agroupment* of much originality and taste.

No. 384. 'Puss in a Fix,' G. ARMFIELD. The subject is not an agreeable one, as showing a cat in a larder, about to be attacked by a considerably superior force of three terriers. The work in every pictorial quality is of much excellence.

No. 385. 'The Bird Trap,' W. HEMSLEY. Two boys are here watching with great eagerness the

approach of birds to their trap, and are about to pull the string; the excitement of the bird-catcher is strongly depicted.

No. 393. 'The Last Ray on the Mountain—A View of the Lower Glacier of Grindenwald, Switzerland,' J. A. HAMMERSLEY. A large picture, very carefully painted. The view from the valley shows the shades growing up the mountain side, the upper part of which is yet gorgeous with the light of the setting sun. It is a work of a high degree of merit, the best production of its author.

No. 396. 'The Head of Coniston Water,' T. K. FAIRLESS. Much like a view of a veritable locality. The sky is a representation of strong natural reality, and the unaffected daylight of the scene is a version of earnest truth.

No. 409. 'Sketch from Nature—Meridon, Warwickshire,' C. MARSHALL. The subject is by no means attractive, though a view over a country abundantly wooded. The atmospheric effect is perfectly successful, and the distances are constituted of retiring passages, of a character which could not be improvised.

No. 410. 'Portrait of an Artist,' J. H. DELL. This is a portrait of Etty, apparently from the daguerreotype.

No. 411. 'Night on the banks of the Thames,' G. A. WILLIAMS. A moonlight scene, in which the sail of a boat and other objects rise in relief against the sky. The reflections in the water and the general treatment of the composition are rendered with infinite truth.

No. 416. 'Not long Caught,' H. S. ROLFE. We have never seen fish so imitatively painted; they are a jack, a large trout, some roach, and other fish, and their freshness and the metallic lustre of their scales is described with transcendent truth.

NORTH-EAST ROOM.

No. 427. 'The Gate of Honour—Caius College,' H. M. ANTHONY. This, little more than an architectural subject, is an example of singular solidity in painting. That grave and awfully learned mass of freestone is treated with every due consideration. There is no detractive sign of life about it; it calls to mind one of the propositions of the brief and sententious Arnold—*Caius mortuus est Athenis*.

No. 431. 'Barney, leave the Girls alone,' J. F. HERRING. The scene is open, with three figures brought forward, a man and two women, the former puffing tobacco smoke into the face of one of the latter. On the right of these are two horses apparently just released from the plough, and these are drawn and painted with all the skill and experience of the artist.

No. 433. 'The Lost Shoe,' E. HOPLEY. A small picture, presenting a figure of a little boy, who has, it appears, lost his shoe. The head of the child is brilliant in colour and animated in expression.

No. 434. 'View in Cumberland—Midday,' E. WILLIAMS. The time of the day is here described and the sun's place declared by the descent of the rays, which light the background mountain with a striking appearance of reality.

No. 437. 'Entrance to the Pass of Llanberris from the Upper Lake,' J. W. OAKES. With every allowance for the offuscation of eminences by nebulous descent, we submit that the clouds should not be painted as hard, and of the same colour, as the proximate rocks. The composition presents a well-intentioned effect.

No. 443. 'Fruit and Flowers,' W. E. D. STUART. The grapes and the flowers are remarkable for freshness, transparent textures, and brilliancy of hue.

No. 449. 'A Life Guardsman—Study from Nature,' J. W. GLASS. He grasps his carbine as if on outpost duty, and is borne along at a gallop by his powerful charger; the action of the horse is a highly successful study.

No. 453. 'Herne Bay, Kent,' J. DE FLEURY. The subject is readily determinable; the picture exhibits much skilful manipulation.

No. 454. 'The Garland,' W. SALTER. This is a single life-sized figure, presented at half-length; a nymph dancing and about to enwreathe her head with a garland of flowers. The side and back of the figure are turned towards the spectator, and these parts—the figure being semi-draped—show a breadth of colour yielding and life-like. The features are a charming study; the expression is animated, pure, and innocent.

No. 456. 'Moonlight,' E. WILLIAMS. A small picture, in which the moon is rising over, perhaps, some broad bay of the Thames. It is a sparkling production; a little picture of much excellence.

No. 459. 'Stoke Pogis,' H. J. BODDINGTON. Of the many views we have seen of this famous but simple locality, this is the most charming. The whole is in deep shade. The last rays of the setting

sun gild the summit of the humble spire, and there is a contemplative figure seated on a tomb—the author of the "Elegy."

No. 485. 'Farm-Yard—Winter,' J. F. HERRING. A large picture, in which we find an endless variety of the small stock of the farm-yard—pigs, geese, ducks, fowls, and several horses. The latter are animated with that singularly truthful character with which the artist characterises his equine studies, and the variety and natural movement of the birds cannot be surpassed.

No. 493. 'A Welsh Water Mill,' G. HALLEWELL. It is brought forward with its full accompaniment of loose stones and ragged material; it is picturesque, but might have been painted with greater solidity, and, consequently, better effect.

No. 494. 'A Gitana of Aleala de Guadira,' F. Y. HURLSTONE. There is a strong nationality in this study, but it is a refinement on the common Moorish type which prevails so strongly in some parts of Spain. The features are interesting and full of animated expression.

To the WATER-COLOUR ROOM we have but little space left to give; a few, however, of the more meritorious works deserve mention. Of these we may note—520. 'The Saloon at Westwood,' A. E. EVERITT. — 'Fishing-boats nearing a Wreck,' A. HERBERT. 531. 'A Study in the Woods of Buckhurst, Sussex,' S. READ; a drawing of infinite care and full of nature. 542. 'Moel Shabod,' C. PEARSON. 'Windsor Castle,' J. W. WHYMPER. 555. 'The Council House,' A. E. EVERITT. 571. 'Portrait of an Artist,' H. HAWKINS; a striking resemblance. 587. 'The Sisters,' and 593. 'Portrait of a Lady,' Miss KETTLE; two charming miniatures. 596. 'Portrait of Miss Glyn,' Mrs. BARTHOLOMEW; a miniature of exquisite softness and finish. 612. 'Portrait of C. W. Merrifield,' Mrs. MERRIFIELD. 'Portrait of Lady Compton,' Miss SCOTT. 617. 'The Wandering Minstrel,' T. CAPE. 644. 'A Study,' H. T. WILLS. 647. 'Cereus grandiflorus,' V. BARTHOLOMEW; a composition of the most brilliant and gorgeous character; and other works by W. A. KINNEBROOK, V. P. SELLS, A. STANLEY, W. B. ESSEX, W. BOWNESS, &c., &c.; and thus, with an expression of valedictory goodwill, we close this notice with a better hope in the self-energising elasticity of this society than we had last year.

THE NATIONAL INSTITUTION.

THE THIRD EXHIBITION.

THE exhibition of the works of this Society was opened to private view on Saturday, the 12th of April. The collection presents examples of every class of subject, and many of the pictures may be instanced as of rare excellence. In the majority of the works it must be said that there is more of healthy and solid maturity than has hitherto characterised the mass of the exhibition, and in the main and striking features there is every evidence of well directed effort. We miss the names of some of the exhibitors of last year; for the absence of some of these we can account, for that of others we cannot, as we pretend not to any insight into the affairs of the society; but, as the course of painters never did run smooth, we may assume that this is not exempt from the casualties of older societies. The places of these are, to a certain extent, supplied by others, whose works we have seen elsewhere. In the general tone of the exhibition there is a spirit of challenge, supported by manifestations of indisputable power. We are struck by the aspiration of some of the works—some of these by young painters—not as to subject, but as to manner. They are too masterly. Since no painter ever did stand still in degree of execution, we are curious to know what phases of change are left for those who begin, as it were, their art, already possessing the power of masters. The number of works hung is 449, and the number of exhibitors upwards of one hundred; the rooms are admirably lighted, and each picture can be satisfactorily examined.

No. 3. 'The Falls of the Ogwen,' W. E. DIGHTON. This picture is in the most severely simple style of translation from nature. It represents a fall of water over a rocky bed at the issue of a Welsh lake. Every part of the subject has been most perfectly understood; the sordid, rocky sterility of the place is represented with the most impressive truth, and the independence and firmness of manner in which this has been worked out is beyond all praise. The picture is one of great power, and strikingly original in feeling.

No. 4. 'Coast Scene,' F. UNDERHILL. An open sea-shore composition, with figures, boats, &c., the

whole expressed with a spirit which amounts to a forcible originality.

No. 15. 'Hazy Morning,' E. C. WILLIAMS. A small picture of an ordinary class of subject, but rendered extremely interesting by the manner in which the filmy haze of the morning is described.

No. 18. 'Lime-kiln in the Highlands,' H. M'CULLOCH. This is a large picture, presenting a passage of the heath and mountain scenery of the north. The foreground, in which are rocks, stones, herbage, water, and broken ground, is kept down in tone, so as to tell substantially in opposition to distances which are lighted by the sun. The work is more powerful than any recent production of its author that we have seen.

No. 21. 'The Swing,' W. UNDERHILL. The subject is rendered by groups of children assembled round a boy who is kept vibrating in the swing by his sisters. The picture is large, and shows extraordinary spirit and power in execution; it is the production of a young man. Were this not known, so independent, and we may say, daring, is the manner, that the work might be attributed to a painter who was in the very pinnacle of success.

No. 25. 'An Old Pack-horse Bridge in Wear-dale,' J. PEEL. A large picture, the subject of which presents on the left a screen of trees which are continued into the picture. There is a pool of water in the foreground, and also some figures, the whole brought together with much taste and judgment. The picture is everywhere marked by knowledge of natural forms and effects; the management and disposition of the trees are especially meritorious.

No. 27. 'Cottage Interior,' A. PROVIS. A small picture, showing a cottage interior of the humblest class; it is painted with an elaborate finish, which sets forth hues and textures of most enviable quality. We have, from time to time, noticed the works of this painter; but all antecedent works are surpassed in the productions he exhibits here, especially in No. 312, a similar interior of immitable truth.

No. 32. 'The Destruction of Pompeii and Herculaneum,' L. W. DESANGES. This is, necessarily, a picture of considerable size; indeed, such a subject must derive advantage from a large treatment. We find the cities already in ruins; the earthquake has done its work, and the ruins are now suffering the process of sepulture, from the continuous and abundant fall of ashes. A lurid glare from the yet burning edifices, and the raging volcano, strikes upon the prominent objects of the composition; it is the day after the earthquake, and the surviving inhabitants are seeking the scattered remnants of their chattels. The difficulties of the subject are immense, but the artist evinces great power in meeting and disposing of them. There are other works of much excellence by this painter.

No. 36. '* * * *', J. G. MIDDLETON. A composition representing Lady Jane Grey when a prisoner in the Tower, visited by Queen Mary's confessor; she is seated, and responds collectedly to the arguments offered by the priests, whose presence is clearly made to appear an obtrusion. These two figures, for there are two ecclesiastics, one of whom points to a definite passage in the volume which he proffers to Lady Jane Grey, are vehement in language and earnest in gesticulation, affording a striking opposition to the dignified self-possession of the lady. This picture is in every passage painted with the most scrupulous care, and with a treatment and character so successful as at once to declare the subject. It will, we think, be pronounced the best of the compositions of its author.

No. 39. 'Llyn Idwal—North Wales,' S. R. PERCY. A large work, in which an admirable effect is realised by masses of opposing tone. The foreground, as is usual with all the works of the painter, is a study of rare excellence, in which stones and herbage are rendered of the utmost value. Towards the centre and left, the distant eminences are brightened by the descent of a flood of light, remarkably pure and distinct from colour, and on the right a storm cloud partially envelopes the heights of the mountains. The picture is not more remarkable for powerful effect than its singularly clean and decided manipulation. Another admirable picture by the same artist is 'Summer,' a close scene, of which the nearest section of the composition may be said to afford material for botanical study.

No. 43. 'Edict of Leo the Iconoclast,' J. E. LAUDER. The principal figure in this composition is the furious woman who stands with her foot on the breast of the man who has just been slain in the act of destroying a wooden figure of the crucified Saviour. She has turned, and proclaims exultingly the act to those without, for the scene lies within the porch of the palace of Constanti-

nople. We see the gesticulation, and we may suppose the excited language by which her action is accompanied. The surrounding figures are all women, one of whom embraces the feet of the image, others express their fears for the consequences of the act. The figures are painted, especially the principal, with great firmness, and the subject at once proclaims itself an interesting episode in the early history of the schism between the Greek and the Roman churches.

No. 46. 'A Dutch Market Boat leaving the Shore,' A. MONTAGUE. Rather a large picture, in which the boat is a principal. The more distant buildings on the left are very like those on the quays at Amsterdam. This picture is characteristic, but perhaps too entirely light.

No. 49. 'An English Brook—Coming Shower,' A. W. WILLIAMS. A large picture presenting the brook as a prominent feature almost embowered in trees. Every part of the composition evidences the most resolute study of natural form, and there is a pronounced purpose in all the dispositions. The relief from each other of masses of foliage is extremely difficult, preserving at the same time a natural aspect, but here the painter seems without an effort to deal successfully with this most difficult part of landscape-painting. The light repeated here and there among the trees assists in giving depth to the composition and substance to the masses; the materials and composition are undoubtedly extremely difficult to render well, but with all the difficulty of dealing with these materials, the production is one of a very high class of merit.

No. 53. 'The Banishment of Hamlet,' W. H. DEVERELL. This picture is painted in what is termed the Pre-Raphaelite manner, of which the most commendable feature is assuredly the industry of its professors. This style never can be upheld as a result to be aimed at and attained in Art, because it can never be adopted by true taste; and ("mark it Cesario") its most successful professors, had they ever, or any of them, been happy enough to make the acquaintance of a certain Giorgione da Castelfranco, they or he would have "forsworn short kirtles," and never touched a brush again, unless it were to imitate that same Giorgione. The Germans were first mad in this way, and the method of their madness was the stiffest of all the Giotteschi. This *cacoethes pingendi* has been corrected in Germany in a great measure by the prevalence of one great and solemn truth; and again the malady has of late been most successfully combated by a Doctor Peter Cornelius (although he himself yielded in early life to the infection) and Wilhelm Kaulbach, a man so great, that the limit of his power is not yet known.

No. 57. 'Landscape with Cattle,' H. B. WILLIS. This is rather a large picture with groups of cows standing in a pool. Of the manner in which the animals are drawn and coloured we cannot speak too highly; we have rarely seen a picture of this class more successful in its rendering of nature. The background with its various incident is painted with much sweetness.

No. 59. 'A Sandpit,' E. WILLIAMS, Sen. A Sandpit with a near screen of trees, a few figures, and other appropriate material, worked into a most agreeable production; rich in colour and beautiful in calm daylight effect. This painter, now a veteran artist, paints with all the vigour and finish of an accomplished maturity; he exhibits other pictures, especially some moonlight subjects of surpassing sweetness.

No. 61. 'Christ walking on the Sea,' R. S. LAUDER. It may be said that any painter touching this subject with any degree of pretension, invites comparisons which may be more than probably conclusive against him. We have seen the subject treated in various ways, and even by men of reputation, who sacrifice all effect to a dead unreal and nondescriptive field of gold for a background. We are reminded of this by the contrast of the masterly relief of this figure, which is brought forward with much of the sublimest poetry of the Pentateuch and the Gospel. The feet of the Saviour are concealed, but he moves on the surface of an agitated sea, with a perceptibly gliding movement: his hands rest before him, and he is borne along without an effort, but we read in the opening sky the source of his support. We have never before seen the subject treated with so direct a reference to pure faith. The picture cannot be too highly praised, it is a production of extraordinary power, and not less so is 'St. John Preaching,' by the same artist—indeed these pictures will not lose by comparison with any either ancient or modern.

No. 63. 'A Highland Loch,' E. J. NIEMANN. A romantic solitude—a virgin waste that seems never to have been impressed by the foot of man—it is a large picture wherein the subject is treated with impressive sentiment. A gloom hangs over the

sullen lake, and a struggling light yet dwells on the eminence on the right, but as if yielding to the prevalent shade: the foreground is strewn with herbage, and hoary stones—in short the entire composition is pervaded by a spirit of poetry, of a very exalted character.

No. 64. 'On the Wey,' F. W. HULME. The little river is overhung with trees, which, together with the water, are painted with great truth; indeed every passage of the picture shows the most careful study. Other pictures by the same artist, all distinguished by equally valuable points, are, No. 92, 'The Road to the Common,' and 287, 'A Road-side Study, Old Brompton.'

No. 68. 'The Highland Sword Dance, or Gillie Callum,' R. R. M'IAN. The scene is the interior of a cottage, wherein the principal figure is one of the stalwart children of the hills performing the dance within the angles formed by two claymores which lie cruciform on the floor—he moves with a dainty but well-defined action to the music of a jew's harp, which is played by a girl; while a clansman, with infinite animation, whistles the tune, and marks the time by the snapping of his fingers: the remaining figures are spectators. The firm yet careful movement of the dancing figure is beyond all praise, he is without his shoes, but you hear him on the floor, and are in some degree carried away by the energetic whistling of the leader of the orchestra.

No. 72. '* * * * *' G. A. WILLIAMS. This is the first of three pictures illustrative of passages in Gray's *Elegy*; the subject of this is taken from the first verse of the poem. The subject has been painted many times, but as we know so well the scenery which has inspired these immortal verses, it were bad taste to treat it otherwise than with characteristic English scenery. This is the feeling here; the landscape, apparently a veritable locality, is wrapt in deepening shade, in the airy transparency of which is yet palpable all the gracefully-touched detail of the poem. No. 73, 'The Ivy-mantled Tower,' is a charming passage; the upper parts are yet gilded by a ray of the departing sun. These three pictures constitute a charming series.

No. 75. 'Coniston Lake, Westmoreland,' MRS. W. OLIVER. The character of the Lake-scenery is here rendered with striking truth. The execution is clean and firm, and the colour natural and agreeable. This lady exhibits many productions which are distinguished by much excellence.

No. 82. 'The Bird's Nest,' BELL SMITH. A small life-sized figure of a little boy with the nest of a hedge sparrow. The head is full of intelligence, and the colouring is fresh and life-like.

No. 84. 'Edwin and Angelina,' J. Z. BELL. They are seated within the abode of the hermit, the point of the subject being

'For grief was heavy at his heart,
And tears began to flow.'

The absence of colour seems to be a principle in this picture, as it is reduced, as nearly as possible, to a chiaroscuro study. The figure of the lady-pilgrim is graceful.

No. 88. 'Furze-burners Resting,' T. K. FAIRLESS. This work is remarkable for a decided and vigorous manner, combined with good natural colour.

No. 91. 'Children of Mr. and the Right Hon. Lady Mildred Hope,' REUBEN SAYERS. A composition exhibiting a considerable advance upon antecedent productions of the artist.

No. 93. 'The Reply,' J. COLLINSON. The reply appears to be a letter to Australia, written by a boy, the son of a cottager or small farmer, in answer to one received. The work exhibits everywhere the most minute manipulation, but as this does not appear without a microscopic examination, we submit that a better end had been answered by a more generous touch.

No. 94. 'The Hay-field,' J. H. MANN. A small picture, presenting *agroupments* of children, playing among the hay. The figures are painted with spirit, and the general colour is extremely agreeable. The background of the composition is a highly successful representation.

No. 103. 'Market Girls on the French Coast,' E. J. COBBETT. A section of coast scenery, similar to what this artist has already exhibited. The figures are distinguished by a marked nationality. They are painted with great firmness, and the coast view affords passages of charming colour and skillful manipulation.

No. 104. 'Evening—Dolwydellan Valley,' A. W. WILLIAMS. A wild and picturesque subject, brought forward under a twilight, with borrowed lights and reflected colour from the yellow horizon below which the sun has just sunk. The effect is broad, and is accompanied by a sentiment of touching tranquillity.

No. 112. 'Le Mont Cenis,' W. OLIVER. A subject of imposing grandeur and varied beauty. The spectator looks down a fertile valley, shut in by mountains on each side, the distances being graduated with forcible truth, and kept in their places by the substantial reality of the nearest material. The view derives much of its interest from the facility with which the subject may be determined from its characteristic description.

No. 113. 'Rudolph, youngest Son of Sir Alexander and Lady Spearman,' L. W. DESANGES. Simply the head and bust of a fair, laughing boy, admirable in execution, and charming in movement and expression.

No. 115. 'Game Piecc,' W. DUFFIELD. A mallard, a hen partridge, a blue vase, and other items, rendered with infinite truth; but, we may add, transcended by the luscious freshness of the fruit of No. 120, another picture by the same hand.

No. 122. 'Bloodhound,' the late W. BARRAUD and H. BARRAUD. The animal is represented as on the track of a malefactor. The points of the dog seem to be well understood; the type is clear and pronounced.

No. 123. 'The Labourer's Welcome,' H. J. TOWNSEND. He is welcomed by his family as returning from work; there is much firmness of execution in the picture.

No. 145. 'Ruins of Berry Pomeroy Castle—Devonshire,' T. J. SOPER. A small round picture of very much sweetness; the ruins are seen on a cliff, to the left, rising above the trees. There is a charming romantic feeling as well in the subject as the manner in which it is brought forward—but this is spoiled by the sheep in the foreground.

No. 150. 'Modesty,' T. J. WYBRUD. A study of a head in profile, endued with much grace and good feeling.

SECOND ROOM.

No. 160. 'Scene on the Wenning in Yorkshire,' J. C. BENTLEY. The materials of this composition are a ragged and picturesque old bridge; trees, cottages, and a variety of effective and well-disposed objective. A striking feature in the work is the depth and fluent lustre of the water, which yields a variety of reflections as winding from the foreground, without losing its limpid and mirror-like character.

No. 166. 'Portraits of the Children of a General Officer,' BELL SMITH. A group of a brother and sister—both figures have been carefully studied, and are coloured with much brilliancy.

No. 169. 'Sandpit,' E. C. WILLIAMS. Treated with a wintry effect, the ground being covered with snow. A small picture of much merit.

No. 172. 'The Rainbow,' H. DAWSON. A large production, simple in subject, but rich in effect. The view presents a river, the scenery of which has little in it attractive, but the sky is spanned by a rainbow, which, together with the dispositions of light and reflections, is rendered with unexampled truth. The picture is very properly of some size, to afford opportunity for those contrasts which assist effect; we have never seen a rainbow effect so truly described.

No. 176. 'Ajax,' J. EARL. The head and shoulders of a Skye terrier, animated with all the cunning and keen observation of the race.

No. 177. 'An Incident in the Life of St. Elizabeth of Hungary,' J. COLLINSON. This large picture affords an extraordinary instance of, we may say, misapplied industry. It is a production of the revolutionary, or young England school. The subject is by no means clear, inasmuch as there is no definite and intelligible act described; there is enough of religious fervour, but the incident is not apparent. There are many figures in the work, the features of which are stippled with the most painful nicety; but we think the cruellest delusion in these works is their utter want of effect; there are background figures here that come before those which are nearest; if there was any natural disposition to chiaroscuro, or any disposition which involved the results of such a disposition, the sharpness of these cutting lines would be in a great measure counteracted. We have much to say on this subject, but must shorten our observations for want of space. The attempt to popularise this kind of Art has failed in Germany, and it never can succeed here.

No. 181. 'Unsettled Weather,' F. W. HULME. A small composition resembling a passage of health scenery; the most successful work that the artist has ever exhibited.

No. 194. 'Christ denied by Peter,' R. S. LAUDER. The moment here represented is that when the cock has crowed, and Jesus 'turned and looked on Peter,' who is wildly rushing from the group, which is composed of a variety of impersonations, among whom the accusing servant is conspicuous. It is essentially a picture of depth,

few points being brought forward save for a definite purpose of expression. Everything is contributive to one passage of forcible and eloquent language in which Peter is described as remembering the words of the Saviour. The picture is one possessing the qualities of the most exalted class of Art.

No. 204. ' * * * ' BELL SMITH. The subject is supplied by Thomson's lines:—

"Thence let me rush into the midwood shade,
Where scarce a sunbeam wanders through the gloom," &c.

The picture presents the figures of two girls standing by a fountain circumscribed in a passage of sylvan composition; the figures are spirited and well coloured, and the entire composition is of a most agreeable character.

No. 218. 'The Somnambulist,'—UNDERHILL. The subject is derived from the opera; she holds the candle before her, and is in the act of passing the plank. The picture is powerful in effect and substantial in execution, the best we have ever seen by this painter.

No. 219. 'Highland Children going to School—Lochaber,' R. R. M'LAN. A string of boys preceded by their *dux* with his horn, are trotting barefoot, on a very cold morning, to their daily studies we may say, for we see under the arm of one a volume labelled Titus Livius; perhaps those *selecte narrationes* beginning "*Jam res Romana adeo erat valida*," &c., a text by the way not inapplicable to the *res Romana* of our own day. The national character is strongly exemplified here, and the volume of Livy under the arm of the barefooted Highland lad, is an incident founded upon incontestible truth. This is, in substantive effect, the best picture the artist has exhibited.

No. 223. 'On the Thames near Streatly, Berks,' P. W. ELEN. A work in which the freshness of nature has been most effectively rendered.

No. 230. 'The Wheeler's Shop,' D. PASMORE. This must have been sketched from a reality; the studious desire of displaying every circumstance of detail has led to the creation of innumerable points which distract the eye.

No. 233. 'The Draught at the Fountain,' E. J. COBBETT. A wayside fountain with two figures; a composition of much grace aided by masterly execution, especially in the trees, stones, and background.

THIRD ROOM.

No. 235. 'The Garden Entrance,' J. D. WINGFIELD. A section of garden scenery with a distant view of a palace. The foreground presents a group of figures in picturesque costume. This is a composition of much sweetness, the most elegant production of its author.

No. 238. 'Portrait of a Lady,' J. G. MIDDLETON. It is that of a young lady who is presented standing, resting against a pillar. In the features there is much sweetness of expression; the head is a careful study.

No. 244. 'Salmon Trap on the Lyn, Devon,' P. W. ELEN. The subject is highly attractive from the picturesque character of the forms and the associations. It has been carefully studied; the colour is fresh and harmonious.

No. 245. 'A Welsh Stream,' T. C. DIBDIN. The dispositions in this picture are picturesque, the subject being well chosen with respect to association and alternation of material—it is harmoniously coloured, and the manner of the execution is decided but generous; this artist exhibits several attractive works.

No. 254. 'Near Llangollen, N. Wales,' W. E. BATES. The subject is extremely well chosen for picturesque combination; it is brought forward with much taste. The following picture, by the same artist, 'Morning near Reigate, Surrey,' is also an agreeable production.

No. 278. 'Repose,' D. W. DEANE. A semi-nude female figure painted and circumscribed in a manner skilful and effective.

No. 286. 'A Fishing Village—Early Morning,' E. C. WILLIAMS. This is a large picture, with every appearance of having been carefully studied from the material represented, that is according to the title, a fishing village, with all the paraphernalia of fisher craft. There are numerous characteristic figures, and the time, that is the early morning, is described with much fine feeling.

Among the water-colour works and chalk-drawings, are many productions of great merit; but want of space compels us to mention only a few of the names of the artists; these are, T. C. DIBDIN, J. S. BRODIE, A. O. DEACON, F. TALFOURD, E. J. NIEMANN, F. W. HULME, J. BOSTOCK, MISS L. GILLIES, &c. &c., and we take leave for another year of the Society, with every good wish for its permanent well-being.

OBITUARY.

MR. JOSEPH BENTLEY LEYLAND.

THE subject of the following memoir was born at Halifax, on the 31st of March, 1811, and died at the same place on the 26th of January, 1851; he was the second son of the late Mr. Robert Leyland, of that place, a naturalist of considerable acquirements, and well known in scientific circles. It was not until he had attained the age of sixteen that the future sculptor began to disclose the true inclination of his genius. About that time, he was seen carelessly to take up a lump of wet clay which had been left by certain workmen, and to model, with his fingers, the care-worn head of a veteran soldier; the sorrowful expression of this head, and the truthfulness of the conception, encouraged him to venture with boldness on the new domain of Art which lay before him.

There was, at that time, a gentleman living in Halifax,—Christopher Rawson, Esq., of Hope Hall,—whose name, coupled with his numerous acts of benevolence, will long be remembered. He possessed a collection of antique marbles, which had been brought from Greece by one of his own family; these the young artist received ready permission to study, and to copy for his improvement. From the servile copying of such sculptures he was led to aim at the production of some work that might possess the merit of originality; this was a greyhound, modelled from nature. Through the advice of his friends, this early work was sent to the exhibition then about to be held in Manchester, where it was favourably noticed by the provincial press. A colossal statue of "Spartacus" followed in the next Manchester Exhibition, and was also commended in warm terms.

That these encouraging notices were not unproductive of increased exertions on the part of their favoured object, was soon manifest, in the creation of other more successful and loftier works. Through the earnest solicitations and generous advice of Mr. Illidge, the well-known portrait-painter, the young sculptor prepared to try his fortune in the metropolis. In the autumn of 1834, Leyland forwarded to London the production on which he hoped to found a metropolitan reputation,—a colossal head of Satan; this was accompanied by other works, and the sculptor prepared to follow them. Arriving there, he took up his residence at the house of an engraver, in the suburbs of the metropolis. Aided by the advantages which London presented in the Elgin marbles of the British Museum and the galleries of the Royal Academy, Leyland rapidly advanced in his studies. About this time he was introduced by his friend Illidge to the late Mr. Stothard, R.A., to whose intimacy and friendship he was indebted for several introductions to the *élite* of the English artists; among these was one to the late Sir Francis Chantrey; his reception by this gentleman was remarkable. Under the valuable instructions of the late Mr. R. B. Haydon, Leyland pursued the study of anatomy, and perfected his natural perception of the grand and beautiful in Art. His great production was a statue of "Kilmeny," an exquisite work, which represents the sinless maiden in Hogg's beautiful poem, the "Queen's Wake," listening to Elfin music in fairy land; it won for the sculptor the commendations of the reviewers. It was purchased by the Literary and Philosophical Society of Halifax, and still adorns the museum of that town.

During his residence in London he modelled an exquisite life-size group of Greyhounds (now in the possession of Mr. Illidge) which if equalled, has certainly not been surpassed by any sculptor of modern times, nor does the writer recollect having seen, either in this country, or in the numerous collections on the continent, any sculpture of the same class so beautifully true to nature.

Returning to his native town for the purpose of fitting up a monument in marble to the memory of Mr. Rawson, he met with two noble blood hounds of the African species, and the finest animal formed the principal study for his "Colossal group of African Bloodhounds." This, on completion, was exhibited at his studio in Queen Street, Oxford Street, with the most gratifying results, and the versatility of his talents was acknowledged by the principal periodicals of the day. While in London he executed one of his finest works, a life-size female figure grasping a cinerary urn, forming the monument of "Mr. John Rawson and Nelly, his Wife;" this is one of the great attractions in Trinity Church, Halifax.

A group of "Two Warriors" was modelled by Leyland and sent to the Manchester Exhibition, where it attracted the notice of the late Lord

Ribblesdale, who became its owner; but, from some mischance, it was broken to pieces on its way from the Exhibition to his lordship's seat in Yorkshire. Well does the writer recollect the grief experienced by that accomplished nobleman for the loss of what he considered a successful effort of unquestioned genius. Space will not admit, or we should be glad to mention, numerous other works by this lamented artist, but we must hasten to a close. Yet we cannot omit noticing his noble colossal figure of an "Anglo-Saxon Chief," now casting in metal at Halifax, and of which we trust his townsmen will show their appreciation by a liberal subscription, for no man has conferred more honour on his town than its highly gifted author. One of his latest works was his fine recumbent statue of the late Dr. Beckwith of York.

We may state that already fine casts in metal have been obtained of the arms, hands, and legs of the "Anglo-Saxon Chief," and the founders are on the point of casting the torso: hope therefore is entertained by the friends of the deceased sculptor that ere long this noble statue will be placed in some public situation, and for ages to come be one of the proudest ornaments of the native town of Joseph Bentley Leyland.

SARPEDON.

FROM THE BAS-RELIEF BY M. S. WATSON.

THE death of this intellectual and accomplished sculptor, about three years since, was a loss which every admirer of the art has just reason to deplore. He was taken away almost before he had reached the prime of manhood, and at a time when his genius had gained for him a reputation that was rapidly spreading far and wide. Few sculptors of our own country possessed a more poetical imagination, or a finer taste; and had his life been spared he would, unquestionably, have left one of the most distinguished names in the annals of Art.

We are assured that our readers will feel as much pleasure in examining one of his most beautiful compositions, by means of the annexed engraving, as we have in making it known to the thousands into whose hands our pages circulate. The subject is "Death and Sleep carrying off the dead body of Sarpedon," taken from the sixteenth book of the Iliad. The hero had gone to the Trojan war to assist Priam against the Greeks, and was slain by Patroclus. Apollo receives directions from Jupiter to have the body suitably attended to and carried to Lycia:—

"O'er all his limbs ambrosial odours shed,
And with celestial rites adorn the dead.
These rites discharged, his sacred corpse bequeath
To the soft arms of silent Sleep and Death.
They to his friends the mournful charge shall bear,
His friends a tomb and pyramid shall rear;
What honours mortals after death receive,
Those unavailing honours we may give."

Such a subject as this would have entered the mind of no ordinarily endowed artist; and to treat it in the severe, graceful, and touching manner in which Mr. Watson has represented it, is what we should have looked for only from the genius of a Flaxman. How affectingly eloquent is the figure of Sleep resting on the shoulder of the dead warrior, whose stout and well-formed contour displays, in a wonderful degree, that rigidity of muscle which follows the absence of the living principle, and whose countenance expresses a repose almost akin to sleep. Death holding the serpent in his hand is delineated with great power; there is nothing hideous or unsightly in the personation, nothing indicative of the "last enemy;" his appearance and his action rather resemble those of one engaged in performing a friendly duty, so gently he "does his bidding." The arrangement of the group well accords with the sentiment of the poet's story; the idea of aerial motion—the floating through the air—is most happily conceived. With the exception of some of Flaxman's noble designs, we know not that we have ever seen from an English sculptor any work more elegantly rendered than this: it is much to be regretted that it is only executed in plaster; it is well worthy of the attention of some of our bronze manufacturers.



SARPEDON

FROM THE BAS RELIEF BY M. S. WATSON

THE GREAT MASTERS OF ART.

No. VI.—ALBERT DURER.



Albert Dürer

THE stability of the German character, its indisposition to travel far out of the old and beaten



tracks, its averseness to innovation in every shape and form, are evident in all things appertaining to

the country; and in no one matter more so than in what belongs to the world of Art. Allowing for the progress of civilisation, a greater refinement in taste, and a more extended knowledge of the end and object of Art, the German artist of our own time differs little from him who lived three centuries ago. We see in each the same peculiarity which distinguishes their works from those of all foreign contemporaries; a severity and hardness, if the latter term may be allowed, of treatment nowhere else to be met with; a whimsical and fantastic feeling, totally different from the classic of the Italian school, the brilliant colouring and masterly composition of the Flemish and Dutch schools, the vivacity of the French—and the purity of the English. It would be idle to deny to them a vigour of conception and power of technical execution equal, in all respects, to the productions of any age or country; but the romantic and ideal too frequently stand in place of realities, and the mysticisms of thought and expression offer an effectual barrier to their perfect independence of the trammels under which they are born and educated. There cannot be a question as to the vast influence which the works of Albert Dürer have had in perpetuating the character of the German school, both of painters and engravers; among whom he is still regarded as their great founder, and followed with all due veneration. Tracing their origin, from about the tenth century, to the Byzantines who imparted to the Germans much of their technical skill, we find towards the close of the fourteenth century the school of Cologne rising into reputation. The two Van Eycks and Hemling advanced it still higher in the next century; and Schoen of Colmar, and Hans Holbein the elder, of Augsburg, sustained the arts of Germany in their respective cities; but it displayed its full powers in the early part of the fifteenth century, chiefly at Nuremberg, where Michael Wohlgemuth,

the master of Dürer, practised painting with a success which was eclipsed by his pupil alone.

Albert Dürer was born at Nuremberg on the 20th of May, 1441; his father was a goldsmith in that city, and is said to have possessed more than ordinary skill in his profession, and also to have been an excellent engraver. During his early years the elder Dürer had worked in the Low Countries, where he acquired the delicate and truthful style of ornamentation for which the goldsmiths of Bruges had become renowned: but, in 1445, he quitted Flanders and made his way into Germany, establishing himself at Nuremberg, where, in his twenty-eighth year, he married a young female of that city, named Barbara Hellerin, who was the mother of Albert. The latter received that sound education which the opulent citizens of the free towns of Germany were accustomed to afford their children; and in all branches of instruction that were open to him he made great progress, especially in the practice of his father's profession, for which he was intended. There is no doubt that he soon commenced to assist his father in the work of metal chasing, but the *burin*, or graving tool, had his decided preference. Several writers, and among them K. Van Mander, assert that he was taught engraving by Schoen of Colmar; but this cannot be correct, as Schoen died in 1486, when Dürer was only in his fifteenth year. Moreover, in the autobiography from his own pen, which Sandrart preserved, he makes no allusion to this circumstance, but writes thus:—"After having learnt to make pretty objects of jewellery, I find my inclination tends more to painting than to the work of a goldsmith. I have mentioned this to my father who is grieved at it, for he laments the loss of time expended in the acquisition of an art which I have no desire to follow. However, he acceded to my request; and, in the year 1486 (the year it will be seen as stated above when Schoen died), on St. Andrew's day, my father sent me, on probation, to Michael Wohlgemuth for three years." Wohlgemuth was a man of quiet and retired habits, working in an humble atelier, caring little for the glory his art conferred on him as an individual, a constant reader of his Bible, studying nature, and working at his profession as if to fulfil a moral obligation: such was the master to whom Albert Dürer served his apprenticeship; and there is no doubt of the pupil having imbibed some portion of the mental character of his preceptor with the Art-lessons he learned.

His apprenticeship being terminated, Dürer quitted his master and travelled through Germany, Holland, and Italy. On his journey, we are told that he painted portraits and other pictures, which were highly admired. Improved by experience and with increased reputation, he returned home in 1494, and soon after executed his master-piece, a drawing of Orpheus. The term "masterpiece" is not used here to denote the most celebrated work of the artist, but to designate a picture executed under the following circumstances:—It was the custom of the period when Dürer lived, for a painter, in order to be received and acknowledged as a master, to execute a piece to be submitted for the approval of his teacher and the other



accredited disciples of art. If the work obtained their approbation, he received a kind of diploma, entitling him to all the honours and privileges of a



master. This report of Dürer's artistic progress during his first travels abroad differs considerably from that afforded by the author of the *Histoire des*



Peintres, M. Charles Blanc, who says—"We know very little concerning this journey made at the age of nineteen years, and which should have had an important influence on his mind. One

matter, however, on his return affected very decidedly his future, and that was his marriage. 'I went out,' writes the artist himself, 'after Easter in 1490, and I returned after the Pentecost in 1494, when I found that Hans Frey had agreed with my father to give me his daughter Agnes for a wife, with a portion of two hundred florins.' To please his father the offer was accepted, but as

we shall hereafter find occasion to remark, it turned out a most unhappy union. If the portrait which Albert Durer made, and which is still in existence, offers a correct resemblance of his wife, she possessed extraordinary personal attractions, but her beauty had an expression of disquietude and severity. Her young husband looked upon her with a sort of fatal presentiment, regarding

her as one of those unlucky personages whom the pythoness of old surrounded with the most brilliant appearance; but he submitted to his fate.

It is at all times difficult to reconcile conflicting authorities with regard to dates, especially after the lapse of some two or three centuries, and where the history of facts is at the best exceedingly obscure. Thus we find M. Blanc stating in



THE MARRIAGE OF JOSEPH AND MARY.

one place that the most ancient picture by Durer is a portrait of himself now in the gallery of Florence, and painted in 1498; and in another place he speaks of a portrait of the elder Durer, painted by the son in 1490, also in the same gallery. The periods of his visiting foreign countries are likewise established with as little certainty, yet there seems to be no doubt of his having again visited Italy at the commencement of

the sixteenth century, where he painted some of his best pictures, such as the "Martyrdom of St. Bartholomew," for the church of St. Mark, and "Adam and Eve," for the German church, both in Venice. In Bologna he met with Raffaele, who had heard a favourable report of his great German contemporary, and received him with all the respect due to his genius. In token of friendship the two artists exchanged portraits with each

other, and Durer returned home in 1507, with the reputation of being the first painter of his country. Vasari remarks, that "if this diligent, industrious, and *universal* man had been a native of Tuscany, and if he could have studied as we have done in Rome, he would certainly have been the best painter in our country, as he was the most celebrated that Germany ever had."

But we must, for the present, forego our slight

biographical sketch, and pass on to notice the engravings here introduced from his works. Several writers upon wood-engraving have expressed strong doubts whether Albert Durer ever exercised this art; considering that he only put the drawings of his designs on the blocks, leaving them to be executed by other hands. With respect to his engraving on copper, no such doubt exists, and we

will assume now he worked on wood also, leaving our arguments for and against the supposition to a future opportunity. The first subject on the commencing page of this article, is from one of the very many small woodcuts which he designed; the subject is not very clearly expressed, and, indeed, not a few of his designs would require an interpreter to explain their meaning. On the same

page there follow his various monograms, and a fac-simile of his seal. The large cut on the opposite page is one of his series of twenty woodcuts, illustrating the "Life of the Virgin," the scene here represented being THE MARRIAGE OF JOSEPH AND MARY. The combination of delicacy and power in this composition is most remarkable, and considering the comparative infancy of the art at that



MELANCHOLY.

period, the effect produced is most extraordinary; the admirable arrangement of light and shade is worthy of that great master of *chiar'oscuro*, Rembrandt. The subject on this page, entitled MELANCHOLY, was engraved on copper, and is regarded by connoisseurs among the finest of his works, but it is quite impossible to analyse it with any certainty of arriving at the truth of its meaning; critics have been greatly puzzled to give it anything like a reasonable translation. That which seems the most appropriate version of the story is to suppose

it indicative of the tendency of abstruse sciences, when too closely followed up, to induce fits of melancholy, or, as Solomon says, "Too much study is a weariness to the flesh." The figure is that of a female wearing a chaplet of leaves, and having wings,—the latter may be typical of the rapidity of thought; her right arm rests on a book, and the hand holds a pair of compasses; scattered around are scientific instruments and mechanical tools, a crucible, hammer, carpenter's plane and saw, nails, pincers, &c., and above her are a pair of

scales, an hour-glass, and a sort of calendar; a dog rests at her feet, probably to signify vigilance, and above this is a large irregularly-formed cubical block, behind which a ladder rests against the house. The time is night, indicated by the bat, which refers to the hours the studious man devotes to his labours, when others are asleep. There is one portion of the composition that seems to have nothing in common, so far as we can see, with this explanation of the design, and that is the winged child sitting on the grindstone; but, indeed, the

whole work is so fantastic, that as we before remarked, all interpretation must be purely speculative. Some writers upon Durer's works have supposed this print to be a satire on his ill-tempered wife, whose irritating conduct was a source of constant annoyance and vexation to him, and, at

length, it has been affirmed, brought him to an untimely end.

But the woodcut, well known among collectors by the title of DEATH'S COAT OF ARMS, is, perhaps, still more singular than that we have just noticed; and certainly on none of Durer's works has critical

ingenuity been more industriously and acutely exercised to comprehend this pictorial allegory. It seems to be one of those fanciful "moralities," not uncommon to artists of the early German School, the result of some peculiar thought which can be explained by no critical conjectures. The



THE COAT OF ARMS WITH THE DEATH'S HEAD.

design represents a savage, or satyr stepping forward and embracing a lady habited in the rich and fashionable costume of Durer's period: both the figures serve as supporters to a shield, whereon a skull is emblazoned. The treatment of the mantling which surrounds this shield is singularly

happy, and the engraving, as a whole, is considered one of the artist's finest productions. The most reasonable interpretation given to the subject is, that it is emblematical of human life, or a moralisation upon mortality, according with the sentiments of the Germans of the middle ages. Durer

himself left no record of his intentions respecting it; it has, consequently, come down to us, with some others equally celebrated, as a legacy to the curious inquirer.*

* To be continued.

ON ENCAUSTIC TILES.

THE Introduction of a series of designs in the *Art-Journal*, showing the present condition of the manufacture of tiles in this country, as exemplified in the very beautiful productions of the firm of Minton & Co., Stoke-upon-Trent, to whom every praise is due for the liberal spirit with which they have sought to restore to us a charming system of decoration, appear to afford an appropriate opportunity for instituting an examination into the history of this very ancient and interesting manufacture. Upon examining the productions of Mr. Minton, it will, we believe, be found that as specimens of pottery they will prove far superior to any of the mediæval or ancient tiles; and certainly, in point of ornamentation, the examples before us mark a most decided improvement in the manufacture of encaustic tiles.

The history of paving is itself so connected with the progressive advance of man in the scale of civilisation, that it merits some brief notice, as introductory to the especial subject of this essay.

When first men congregated in cities, we can well understand that they may have been satisfied with a merely beaten pathway; but, as the wants of the community gave rise to the practices of trade, it appears, of necessity, they must have been compelled to pave the road-ways of their towns. It is stated, and the authority is good, that the inhabitants of Carthage were the first to pave their city. The Carthaginians were essentially a trading people, commerce was their support, and the advantages of paved streets were great to them. Strabo, indeed, says that Semiramis paved the highways, and the appointment of the tetrarchs to keep in repair and cleanse the streets of Thebes, proves that the Assyrians and the Egyptians had, at a very early period, adopted the luxury of paving, which was unknown in Rome during the period of her kings. Whether the streets of the Athenians were laid with stone, or not, is uncertain; we learn, however, that Epaminondas was appointed an inspector of roads. The description of the building of Solomon's temple, has been referred to, as giving a description of paving. The passage in the twelfth verse of the seventh chapter of the First Book of Kings, is as follows:—"And the great court round about was with three rows of hewed stones, and a row of cedar beams, both for the inner court of the house of the Lord, and for the porch of the house." There is considerable obscurity in this description, and it is difficult to determine whether the hewed stones were employed for paving the courts, or, as columns, upon which the cedar beams rested.

In the description of the palace of Ahasuerus, we have a very explicit statement of an expensive pavement, then employed for internal decoration—"in the court of the garden of the king's palace, where were white, green, and blue hangings, fastened with cords of fine linen and purple, to silver rings, and pillars of marble; the beds were of gold and silver, upon a pavement of red, and blue, and white, and black marble." We may infer from this, that although the highways were frequently left unpaved in the ancient cities, the courts of the palaces were laid with marbles and tiles. Pliny informs us that Byzes of Naxos introduced tiles of marble 620 years before the birth of Christ.

Even the streets of London were not paved at the end of the eleventh century—at that period they are stated to have consisted of soft earth, and Holborn was paved by the royal command, in the year 1417. In the order for this paving, it is stated that "the highway named Holbourn, in London, is so deep and miry, that many perils and hazards were thereby occasioned, as well to the king's carriages passing that way, as to those of his subjects." Two vessels, each of twenty tons burthen, were employed at the king's expense, in bringing stones for paving and mending the same. This fact shows how a people, considerably advanced in civilisation, may neglect matters which are of the utmost importance to them, as matters of economy and comfort. Yet, at the same time as we find this utter want of attention to the great requirements of a city, we see the inhabitants expending much wealth

upon the interior decoration of their buildings. Muller gives an account of the decorative hall pavements of the Greeks, and Father Secchi tells us that in the days of Alexander of Macedon, the luxury of pavements, formed of coloured marbles, prevailed through Greece, and that the ornamentation of the ground frequently excelled that of the walls and ceilings. These works appear, however, to have been Mosaic, or tessellated pavements, and to have been formed of numerous small pieces of naturally coloured stones.

The best idea of this work will be obtained from an examination of the very beautiful tessellated pavements which have been found in Cirencester—the site of ancient Corinium, and at Woodchester, Gloucestershire. Professor Buckman has lately published a treatise on these, and given some very accurate drawings of those choice relics of this Art among the Romans. As a work illustrating a very remarkable feature of Roman Art and manufacture, Professor Buckman's book should be found on the shelves of every library which pretends to contain books of reference.

Although the beautiful pavements which have been discovered at Cirencester are of the tessellated variety, we are disposed to include a succinct notice of one of those described by Professor Buckman, as it shows the extent to which the decoration of floors was carried by the Roman settlers in this country. We cannot more satisfactorily introduce the subject, than by quoting from this work the remarks by Mr. Westmacott: "Interesting as these pavements are, as a monument of past time, they have a further claim upon our attention for the qualities of Art exhibited in them, in which respect they are superior, so far as my recollection serves me, to any that have been brought to light in this country. The execution, owing to the nature of the materials, and the mode of workmanship adopted in putting them together, is somewhat coarse, and the details and drawings rather rude; but passing over these mechanical and technical defects, there is a style of design in them which associates them, in my humble opinion, with the happiest examples of the best period of Art. There is grandeur of form, dignity of character, and great breadth of treatment, which strongly reminds me of the finest Greek schools. I do not mean to say that of Phidias, but of subsequent masters, even of Lysippus. This appears in all the three female heads of Flora, Ceres, and Pomona. The smallest figure of Actæon attacked by his dogs, abounds also in these characteristics of fine Greek examples. The proportions are good, the actions full of energy, and the composition of the figure is almost a close copy of statues and reliefs to be found in our own collection of Greek sculpture in the British Museum. Were I a painter, I would venture to enlarge upon another point of comparative excellence in these mosaics, and that is, the quality, and breadth, and distribution of colour, so far as the masses are concerned. The fine feeling of the picturesque confined within the limits of grand simplicity, is shown in the relief and contrast afforded by the head dresses of rich green foliage, corn, flowers, and fruit. As a whole, these interesting specimens satisfy me, as an artist, beyond the shadow of doubt, that such works were produced after examples of the very highest reach of Art."

Pliny informs us that in the construction of these works the Romans selected from all parts of the country the natural rocks, and that where these did not supply to the artist the required colours, that they subjected these stones to the action of fire, or that they prepared terra cotta tesserae and introduced these to the production of the best effects. Professor Buckman has proved the truth of this in the pavements of the ancient Corinium; and the results of his examination of the tesserae, in which he has been assisted by Dr. Voelcker's chemical skill, show that the various colours in them result from the following stones and artificial preparations. Chalk was used for the whites; the great oolite for the cream colours; the same burnt in a smoky fire form the greys; the Wiltshire pebbles were selected for the yellows; the old red sandstone for the chocolate browns, and the limestone bands of the lower liassic formations for the slate colours and blacks. Some of the varieties of red and the

deep blacks are artificial formations, having the ordinary character of the terra cottas, formed from the clays of the vicinity, and a transparent ruby used for the richest colour of some of the flowers was a glass coloured by oxide of copper. These tessellated pavements are also exceedingly interesting, from the cautious arrangements which it is evident were taken in their construction; and from the information which they give us of the manufacture of the bricks and tiles which are used in their support. This arrangement is thus described by Professor Buckman:—

"The pilæ are made of various materials, most of them bricks of eight inches square, surmounted by a larger brick twelve inches square, forming a cap. Some of the pilæ were constructed of rough hewn blocks of stone, others of part stone, and the rest of bricks of the required height. Upon each of the little columns so formed, rested flanged tiles with the flange placed downwards, thus forming a continuous floor of tiles, upon which the concrete, composed of a mixture of pounded bricks and lime, was evenly laid, about six inches thick, and this done, the whole preparations were complete for the designs of the artists in mosaics."

The designs found upon some of the tiles discovered, afford us an insight into the progress of their manufacture.

"The outer row of pilæ were composed of hollow flue tiles, placed on end. In some of them was placed a mass of mortar to keep them steady, by increasing their weight; these measured sixteen and a half inches high, six and a half inches wide, and five inches deep, and had sometimes one, but more frequently two, square holes cut on either of their thinner sides, and were ornamented on their flat sides with various lines, some waved and some straight, scarcely two being alike; these, from their variety, and the sharp commencement of many of them, appear to have been made, in the more complicated examples, with an instrument for that purpose, perhaps of a comb-like form; whilst many of the waved lines were made with the fingers, but all of them as the will and fancy of the workman dictated."

Although at a very early period tiles were made of baked, and of sun-dried earth, yet we learn from Pliny that the ancients sometimes employed the laminated stones. "On the further side of the Alps," he says, "there be found stones exceeding soft; and in the province of Belgica or Picardie, they have a certain white stone, which they split through with a saw, as they do timber, yea, and with much more facility, where-with they make plates that serve to cover their houses in manner of slates or tiles, both on the sides and also in gutter and ridge; yea, and if they list, to make fine works upon roofs that may shine like unto peacock's feathers, which they call Pavonacea."

This stone would appear to be of a similar character to the Bath oolite, and from the latter portion of this passage we may infer that the surface was often ornamented either by painting, engraving, or inlaying; of each of these varieties we have examples in the specimens of Roman tiles preserved.

In this brief outline of the history and progress of paving with tiles, we cannot omit referring to Pliny's description of the Roman bricks and tiles, quoted in an article on "Artificial Stone," (*Art-Journal*, vol. xi, page 54); and from the same authority we learn, that a glazing was employed, into the composition of which metallic oxides entered as the colouring agents. He tells us—"The most famous workman of this kind was one Sosus, of Pergamus, who wrought that rich pavement in the common hall which they call Asaroton æcon, garnished with bricks or small tiles, annealed with sundry colours."

Although we find tessellated pavements, in every part of the world to which the Roman arms extended, employed as the favourite mode of decoration in the public buildings, and in the residences of the great, we have continued indications of the endeavour to substitute the less expensive flooring of tiles for these elaborate works. The extended use of tiles appears to have been associated with the progress of orientalism across Europe. When we examine the line pursued by the Saracenic invaders, we shall find as constantly remains of floorings, and

level of wall decoration, in which tiles alone have been employed. In Spain, particularly, we find the "azulejos" or painted tile marking every spot which was occupied by the Moors, and it is very rare to discover the remains of any Mosaic work. In the Moorish Palace of the Alhambra there is indeed one, and only one instance of a Mosaic pavement. The Alhambraic decoration consists of square tiles, the surface has been stamped with very intricate patterns, and these filled in with the composition of the required colour. Mr. Owen Jones, in his work on the Alhambra, has given numerous examples of the Moorish and Oriental tiles, which have been most admirably imitated by Mr. Minton, specimens of which are now in the Exhibition.

The remarks of Mr. Oldham, on the Irish pavement tiles, apply with full force to all others. "We shall not stop at present," he says, "to enquire into the origin of this mode of pavement; probably an imitation of the much more costly and elaborate mosaics; or possibly, the result of successive improvements, from the first rude piece of baked clay, impressed with some uncouth figure, by the hand of the maker; subsequently improved by the use of a more carefully constructed mould, and then the impressed pattern, at first filled with some substance of a different colour, till at last we find the true encaustic tile, in which the coloured substance forming the pattern has been applied in the soft state, to the clay of the tile, and both then burnt together. For such an enquiry, it would be necessary to trace the history of pavements in general, to point out the successive alterations which the advance of civilisation or circumstances of each district, the abundance of one material in this country, and its absence or comparative scarcity in that; to follow the progress of luxury, and mark the effects mutually produced by and on domestic architecture, and still more than all, the changes consequent on the altered forms and ceremonies of religious worship."

Among pavement tiles we find four varieties: encaustic or indented, inlaid with clay; Moorish indented, and inlaid with enamels; such as have the pattern in relief; and plain tiles of geometrical forms, similar to mosaics, but larger. In the hollow tiles found at Cirencester we have examples of the rude patterns formed on the clay by the fingers of the brick-maker; or, as an improvement by a toothed piece of wood or metal. The impressed tiles appear to have been rarely employed for pavements, since it is obvious, owing to the unevenness of the surface, they would be liable to wear away, be a receptacle for dirt, and also be unpleasant to walk upon. They were in all probability more frequently employed for the decoration of walls; the true encaustic tile being more generally adopted for pavements. Of course the character of the body of these tiles varies much with the geological character of the district in which they have been manufactured. Sometimes the body is of red clay, and sometimes of white or cream colour, but in all examples we shall find upon examination that the surface ornaments are of a different material. In future articles it is our intention to enter fully into the manufacture of encaustic tiles both in this country and on the continent; and, we hope, aided by the very beautiful illustrations of the works of Mr. Minton which we are enabled to place before our readers, to completely elucidate the process of their formation, and to show at the same time the extent to which the designs of the ancient and medieval artists have been followed, and the great improvements which have been made.

The present very imperfect sketch of the history of this kind of pavement is intended merely to show the early period at which tiles were employed, how the work of the brick-maker or the potter was employed where natural stone could not be obtained, and to indicate the progress of that ornamentation, which, in the hands of Mr. Minton, has been brought to such perfection in the encaustic tile.

[One of a series of prints, to illustrate more clearly the manufacture, accompanies this article: it will be followed by others, so that the reader may have some idea of the beauty, interest, and utility of these works—upon which we shall dilate at greater length in a subsequent paper.]

ENAMEL PAINTING.

THE Art of Enamel painting is so imperfectly understood by the general public, that it may be said to be almost unknown. Pictures in Enamel of any importance as works of Art have been very rarely produced until within the last 80 or 90 years; for, although Petitôt in the reign of Louis XIV. drew with exquisite neatness, he seldom produced Enamels which aimed at more than a microscopic finish, and accurate drawing of the human head. His works generally measure from about an inch and a half to two inches in diameter, and are usually either circular or oval. It was reserved for modern times to try a bolder flight, and the result has been that Enamel paintings are now produced with every possible excellence in Art. The rich depth of Rembrandt and Reynolds, can be perfectly rendered, together with all their peculiarities of handling and texture; and the delicacy of the most beautiful miniature on ivory, may be successfully competed with. As regards size, Enamels are now painted measuring as much as 16 inches by 18; and 15 inches by 20. The kind of Enamel used for pictorial purposes, is called "Venetian white hard Enamel;" it is composed of Silica, Borax, and Oxide of Tin. The following is a brief description of procedure in the Art of Enamelling:—

To make a plate for the Artist to paint upon, a piece of gold or copper being chosen of the requisite dimensions, and varying from about an eighteenth to a sixteenth of an inch in thickness, is covered with pulverised Enamel, and passed through the fire, until it becomes of a bright white heat; another coat of Enamel is then added, and the plate again fired; afterwards a thin layer of a substance called flux is laid upon the surface of the Enamel, and the plate undergoes the action of heat for the third time. It is now ready for the painter to commence his picture upon. Flux partakes of the nature of glass and Enamel; it is semitransparent, and liquefies more easily in the furnace than Enamel. When flux is spread over a plate, it imparts to it a brilliant surface, and renders it capable of receiving the colours: every colour during its manufacture is mixed with a small quantity of flux; thus when the picture is fired, the flux of the plate unites with the flux of the colour, and the colouring pigment is perfectly excluded from the air, by being surrounded with a dense vitrified mass. From this will be understood the indelible (and we might almost say eternal) nature of Enamel. Specimens of this art are now in existence which have not changed their hues during the lapse of 3000 years.*

The colours are prepared from metallic oxides. Many metals are perfectly useless to the Enameller, on account of the high degree of heat to which enamel paintings are subjected: and his scale of colour is consequently limited. Modern science has however done much to supply this deficiency. The colours are mixed with spike oil of lavender and spirits of turpentine; and these are chosen in preference to linseed oil or megilp, because the former volatilise rapidly under the effect of heat, while the latter, from their unctuous nature, would cause the enamel to blister. Camels-hair or sable brushes are used by the artist, and the plate undergoes the process of firing after each layer of colour is spread over the whole surface. This process corresponds to the drying of the pigments in oil or water-colour painting before the artist ventures to re-touch his work. Sometimes a highly-finished enamel requires 15 or 20 firings. Great care must be taken to paint without errors of any kind, as the colours cannot be painted out or taken off (as in water or oil) after they have once been vitrified, without incurring excessive trouble and loss of time. If the unfortunate artist miscalculates the effect of the fire on his pigments, his only alternative is to grind out the tainted spot with pounded flint and an agate muller; and so hard is the surface that a square inch will probably take him a whole day to accomplish.

* In the British Museum, among the Egyptian antiquities, are many small idols, necklaces, &c., of this material. The tints of these articles are precisely similar to the colours now produced by the Enameller.

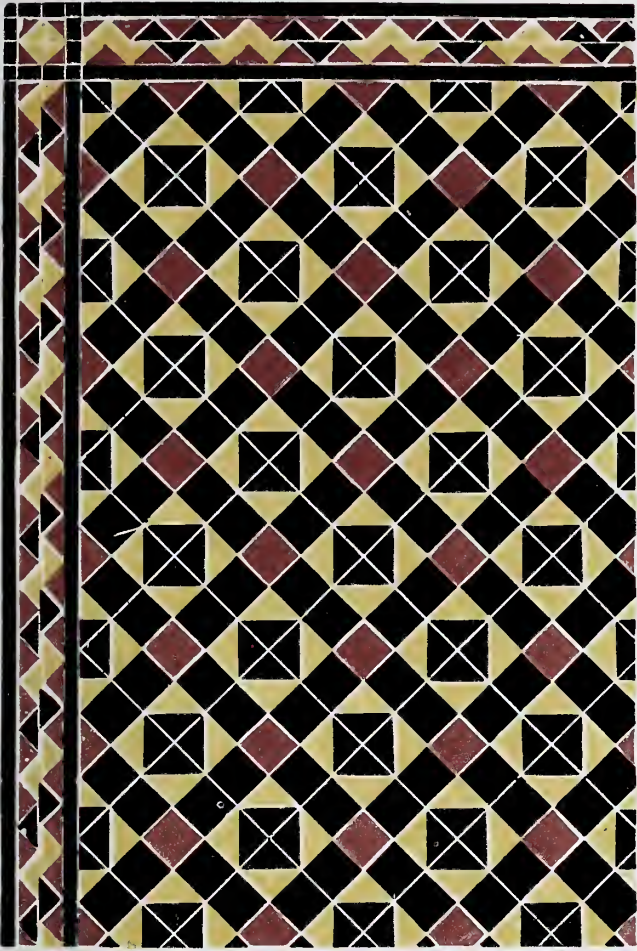
The most valuable service Enamel painting can render to society, is to perpetuate the portraits of celebrated men, and the best works of the great masters of all times and countries. If we possessed a faithful transcript of the famous Venus by Apelles, the question whether the Greeks really were as advanced in painting as they undoubtedly were in sculpture, might be for ever set at rest. Titian, and our own Etty might be compared with the efforts of that painter whose unfinished work no artist could be found bold enough to touch. Let us imagine the value of the portrait of Homer, fresh as when it first issued from the mouth of the furnace, or the original lustre (faithfully present to us on account of the lasting properties of Enamelling) of those works of the old masters, which, after three or four centuries of varnishing and picture-mongery, are still held up to the students of striving Europe as models of excellence. W. B. ESSEX.

ART IN THE PROVINCES.

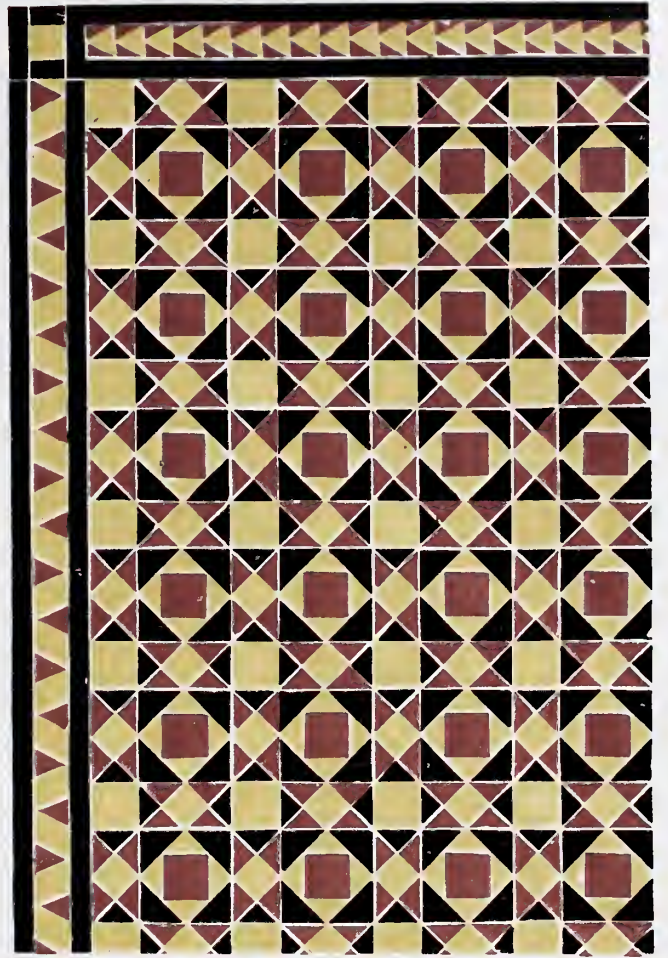
CANTERBURY.—A stained glass window, to the memory of the late Archbishop of Canterbury, has just been placed in the cathedral of that city; a subscription having been raised for the purpose by several of his Grace's friends. It is of Norman character, with circular head, about eighteen feet in height by eight feet in width. The medallions, for subjects forming the central portion of the work, are alternately squares and lozenges on the deep blue ground in use in the thirteenth century; these are encircled by scrolls of the early English style of foliage, on a ruby ground, forming a wreath round each medallion. Round the whole window runs a border, about ten inches in width, composed of arabesque foliage on a ruby ground, encircling a number of stars, on a blue ground.

BELFAST.—The annual meeting of the friends and supporters of the Belfast School of Design, took place on the 18th of March. This establishment owes much of the success which it has attained, to the ability and exertions of Mr. Nursey, the head master, and to the liberality of Lord Dufferin, a munificent contributor to its treasury, and the founder of a lucrative scholarship. Mr. R. B. Houston has also established another scholarship, and the Committee a third; so that, with the prizes awarded, there is every inducement for the pupils to put forward their best efforts. That they did so during the past year of study was sufficiently manifested by the large number of really excellent designs they have executed; several of which have been forwarded to us for the purpose of engraving in our "Illustrated Catalogue of the Great Exhibition." Many of the best drawings were absent on the day when the meeting was held, fifty having been sent to Marlborough House, where the productions of the various schools in the United Kingdom have recently been open to the public, and thirty having been forwarded to the Crystal Palace. A large portion of these designs have reference to the staple manufacture of Belfast, linens, damasks, &c.

DUBLIN.—The president and council of the Royal Dublin Society were, on the 10th of February, called upon to distribute the annual prizes for drawing and modelling, to the students of the Government School of Design. It was the first meeting for such a purpose since the old established schools of this society have become merged into those of the School of Design; an incorporation, which the works exhibited for a fortnight at Christmas last, prove to have been highly beneficial to both establishments. We gather from the address, delivered on that occasion by Mr. M'Manus, the principal of the school, that the number of pupils on its books since its opening, in October 1849, has been 835; of these the average daily attendance is 355, the proportion of males to females being about two to one. The amount of fees contributed by the pupils to the support of the school, is 2007. The works of Art contributed to the recent exhibition, showed 85 original subjects, models, paintings, drawings, and designs, of landscapes, architecture, flowers, and ornaments; 82 drawings from the round, and 91 copies, all of them productions that would do credit to any school. The advantages possessed by the students are such as rarely fall to the lot of any youths similarly circumstanced; they have free access to the museum of the Royal Society, a valuable library, besides a lending library of 300 volumes, and a botanic garden; regular lectures are delivered by the society's professors, on botany, anatomy, chemistry, natural history, and natural philosophy; with all these means at command, aided by the indefatigable

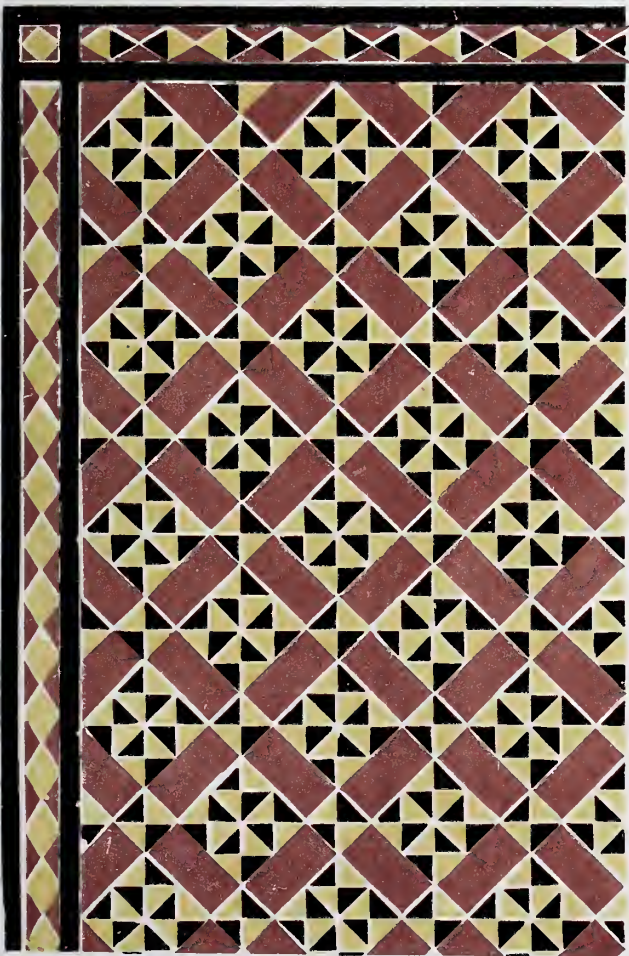


A



B

C



D



exertions of Mr. M'Manus and his coadjutors, we should indeed be surprised if the progress of the pupils did not keep pace with their opportunities of acquiring knowledge. A large number of their drawings have, we understand, been forwarded to the Great Exhibition.

MANCHESTER ROYAL INSTITUTION.—At a recent meeting of the members of this association, it was decided that the ensuing Exhibition should not be held until after the close of the Great Exhibition in London. Mr. J. A. A. Hammerley, principal of the Manchester School of Design, having presented to the Institution a painting of Mountains and Clouds, a scene from the top of Loughrigg, had been elected the first associate. Upwards of 200,000 persons had visited the rooms of the Society for the purpose of inspecting the Peel statues.

"THE FRIEND OF THE CLERGY."

THE charitable institution to which this title has been given, comes before the public with stronger claims than usual, for sympathy and support. The curates of our various parishes—who are born—educated—and placed in society as gentlemen, have frequently stipends for the labour they perform in their Master's vineyard, that would be contemned as remuneration by every hard-handed artisan who has mastered his business; and upon this the curate has to live—to exist—in the midst of all the temptations to luxury which society holds forth, and the far less conquerable desire to spend his pittance in the relief of that misery—which, if he attempt to alleviate, he either involves, or starves himself.

The income derived from his ministry, renders it impossible for the curate to provide for the future; and, with not many exceptions, where the means even of the vicar are inadequate to secure a provision for those he may leave behind, the "Parson's Widow" is obliged to quit the home in which her duties and affections centered for a great portion of her life—to enter a world which had forgotten her, and, often, to fight a battle with necessity and neglect. The clergyman's daughter, whose presence has hitherto been cherished as God's best gift, by an affectionate parent; when he is removed, finds herself obliged to earn her crust as best she can, away from the loving duties which formed her happiness:—disease and age come upon such amid the strife, and they are stricken into misery—unsparring—hopeless misery—unless aided by some such fund as that for which we plead.

No claim is stronger or less incontestible, than that of a faithful minister, upon his flock: moreover, the time has arrived, when he must fight bravely and uncompromisingly in defence of the principles he has learned and taught; he should be able to do this without any harassing fear of the future—to feel that if he falls in the Good Cause—a provision will be made for those he leaves on earth, by those whom he has counselled and comforted: or if stricken himself, what happiness it will be to him to know that the good seed sown by his faithful hand, will spring up and yield him its willing meed of gratitude and sustenance. The cases of want and distress which have come before us—want and distress to the orphaned children of our clergy, are fearfully numerous, and we call upon those who have "freely received," to give freely—in memory of benefits bestowed—to those connected with our faithful ministers who are left to us to provide for.

We quote a passage from the report:

"Few persons are aware of the numbers of persons, who have been left, almost, if not altogether, penniless, by the sudden or premature death of a clergyman. Scenes of struggle and deprivation must indeed be strange to those who have been accustomed to the quiet and useful life which it is the happiness of the clergyman's wife and daughters to lead. To find themselves suddenly cast down from the position they so lately held,—driven into the world to seek a livelihood,—forced to associate with those who are much their inferiors—shut out, too often, from the society to which by their birthright and education they are entitled;—who can tell the harrowing anxieties they must endure, aggravated as they are by a remembrance of their former happiness!"

This charitable institution is not yet in its prime: it has, however, many liberal, and some munificent, supporters, and it is scarcely possible for any one to read the list, now in circulation, of the candidates for participation in its benefits, without desiring to be of those by whom it is assisted. This list contains the names, and explains the positions, of thirty-one ladies, each of whom was, no doubt, born and reared in comfort, and had lived in comparative ease and independence; each of whom must have been largely useful; and to each of whom, it is equally certain, society owes a debt, which it is comparatively easy to repay—at least, in part. We earnestly hope this true charity, one of the latest of the many which honour and bless our country, will be as largely aided as it deserves.

A. M. H.

ART IN CONTINENTAL STATES.

PARIS.—The death of M. Drolling has made a deep impression on his numerous friends here. The family of Drolling was originally Alsatian; he himself was born in Paris in 1786. His most celebrated works were "Orpheus and Eurydice," which has been engraved by Granier; and the "Death of Abel," in the Sommariva Collection. He suffered long from disease of the heart, which, aggravated by his labours in the church of St. Sulpice, caused his death.

Monsieur Chenevard's Cartoons for the Pantheon.—Thirty thousand frames have been appropriated by the government to the decoration of the walls of the Pantheon, by M. Chenevard, who has been occupied three years on the cartoons of which they are to be composed. These paintings, instead of being frescoes, are to be executed on canvas, and attached to the walls on the principle on which the works of Le Brun are fastened to the walls of the great gallery of Versailles. The Commission des Monuments Historiques have objected to some of Monsieur Chenevard's designs, on the ground that they are too Pantheistical. Monsieur Chenevard was, in early life, a mere decorative painter, and is said to have made a great stride in his art in these compositions.

BERLIN.—A resuscitation of the antique Majolica ware is about to occur at the Royal Porcelain Manufactory at Berlin; it is proposed to reproduce these works with pure and sensible ornament and artistic feeling, at a cheap rate for the general improvement of taste. Their re-production will be under the superintendence of Cornelius; we announced this some time ago.

The monument of the Great Frederick will be solemnly inaugurated on the 31st of May, the day on which he (in the year 1740) ascended the throne. We were afforded, by the courtesy of Professor Raueh, an opportunity of seeing this great work in his studio; it was then all but in a fit state to be removed to its permanent site.

In the atelier of W. Wolff, a monument to the memory of the late Director Schadow is in progress.

Photography makes in Berlin but little progress; there are, perhaps, not more than one or two of the professors of this Art whose productions have that uniformity of appearance which precludes the idea of their having been retouched. To a work so delicate and so small as a photographic portrait, that evidence of retouching is destructive, which, upon larger works of another genre, may not only be imperceptible but advantageous.

Professor Begas has been commissioned by the king to paint the portrait of the music-director, Meyerbeer, to be placed in the gallery of portraits of living celebrities. From what we have seen of the works of Professor Begas, in his own studio, we doubt not that this portrait will be well worthy of its distinguished destination.

BRUSSELS.—The *Moniteur Belge* contains the following Royal decree, dated 16th March:—"Reviewing our decrees relating to a National Exhibition of works of Art which has taken place every three years at Brussels; and taking into consideration that the Exhibition of 1851, which would commence on the 15th of August, and close on the first Monday in October, coincides with the Universal Exhibition of Industry which will open at London in the course of the present year; considering also, that on this occasion, it is requisite to impart to the Belgian Artistic Exhibition a more general character, by inviting thereto competitors of all nations; pursuant to the report of our Minister of the Interior, we have decreed and do decree:—Art. 1. A general exhibition of works of living artists will take place at Brussels, on the 15th August next. Art. 2. The organisation and direction of the Fine Art Exhibition of 1851, are

entrusted to a commission, the members of which will be appointed by our Minister of the Interior.—Leopold, Regius." It will thus be seen that an Art-Exhibition in Brussels is intended to be held as comprehensive in its nature as the Great Exhibition of Manufactures in Hyde Park. The members of the above commission already named, are: Messrs. Alvin, keepers of the Royal Library; Count de Beaufort, inspector-general of Fine Arts; Deman, the architect; Geefs, the sculptor; and the artist Madou.

A general exhibition of the works of living artists will take place at Brussels, on the 15th of August next, under a commission composed of Messrs. Alvin, keepers of the Royal Library; Count de Beaufort, Inspector-general of Fine Arts; M. Deman, architect; M. Geefs, sculptor, and M. Madou, painter.

STUTTGART.—The sculptor, Hofer, has recently executed, in Carrara marble, copies of the Apollo Belvedere and the Diana at Versailles, for the Royal Gardens here. Every one who has visited Stuttgart will remember the two very spirited groups, each consisting of a man and a horse, which have been placed in the public gardens.

AUGSBURG.—It is proposed to erect covered arcades in this ancient city, the walls to be decorated with frescoes representing the chief historic events connected with its early history. A bust of Holbein, by Lasson of Munich, is to be placed in the picture gallery beside Holbein's portraits of the old Augsburg patrician and his wife, discovered some years ago in the lofts of the Convent of St. Anna.

HAMBURG.—Kaulbach has executed a cartoon, the subject of which is Cupid and Psyche, and given it to be disposed of by lottery for the benefit of the expelled Holsteiners. When we visited the studio of this artist, at Munich, we believe that there was no preparation for such a work, but it is probable that being intended as a definite production, it will be executed in the manner of the cartoon for the battle of the Huns, which is in the Raczkowski Collection, at Berlin.

HANOVER.—A discovery has been made here of a fine old picture, attributed to Leonardo da Vinci. It is allegorical, and allusive to the *accouchement* of Beatrice d'Este, a subject which Leonardo treated in a work afterwards lost. As Hanover is by no means rich in pictures, we are curious to know in what collection or where this discovery has been made.

GÖTTINGEN.—A report was circulated here a short time since that the long-lost "Leda" of Leonardo da Vinci, was at length discovered. A person connected with the railway purchased, for an inconsiderable sum, a picture in very bad condition, of the dimensions of about five feet by four, which was pronounced by Professors Oesterle and Reichman to be a work of some value; and the latter has come to the conclusion that it must be the lost "Leda" of Leonardo da Vinci.

VIENNA.—The re-organisation of the Academy has been effected; the various departments are comprehensive, embracing, besides every elementary branch, a school of engraving and a school of landscape-painting. We cannot understand that landscape-painting can be taught in an academy, if so, we would ask in what academies Hobbima, Ruysdael, and Cuypp, learned their Art; or, to look at our own landscape-school which is now the best in existence, where our painters have studied?

AMERICA.—A prize-holder of the Cincinnati Art-Union, having won the famed statue of the Greek Slave, by Powers, the American papers say it has been bought from him by a gentleman residing at Wellington, for 34,000 dollars. This famous sculptor in a letter to his brother dated "Florence, August, 18th, 1850," says, "I am now making a statue of "La Dorado" or California—an Indian figure crowned with pearls and precious stones. A kirtle surrounds her waist, and falls with a feather fringe down to just above the knees. The kirtle is ornamented with Indian embroidery, with tracings of gold, and her sandals are tied with golden strings. At her side stands an inverted Cornucopia, from which is issuing at her feet lumps and grains of native gold, to which she points with her left hand, which holds the divining rod. With her right hand she conceals behind her a cluster of thorns. She stands in an undecided posture—making it doubtful whether she intends to advance or retire—while her expression is mystical. The gold about the figure must be represented, of course, by colour as well as form. She is to be the Genius of California."

MUNICH.—The works in the palace are now being earnestly advanced. On the occasion of our visit to Munich in the autumn of last year the artists were still working, but there remained much to be done. Of the subjects from the Nibelungenlied, "Hagen and Chriemhild in the

castle of Ezel," is painted by Jäger; of the subjects from the Odyssey these lately completed are "The Arrival of Ulysses in Ithaca;" his stay with the "divine swineherd;" and "The Recognition between Ulysses and Telemachus." Two of the compositions, after Kaulbach, for the outside of the new Pinakotheca, are already finished.

Kaulbach is actively engaged in a series of frescoes, to decorate the new Pinakotheca in Munich; this building being designed for the reception of Modern works of Art exclusively. One of the series is an emblematical picture of the resuscitation of modern Art in Germany, in which the principal artists are introduced among allegorical figures typical of the events commemorated.

It is said that a monument is to be erected by the ex-King Louis of Bavaria, at Cassel, to the memory of the Swiss historian, Müller, from designs by Overbeck.

ABBEVILLE.—The painter Lesœur is to be commemorated in this city by a statue to his memory, in the principal square.

SARDINIA.—A statue to the memory of the late king, Charles Albert, is at present in the hands of the sculptor, and will shortly be inaugurated in Sardinia.

DRESDEN.—The King of Saxony has commissioned Professor Vogel von Vogelstein, to commemorate the opening of the Dresden Conferences, by a large picture. The professor has lately visited Berlin in order to paint the portrait of Herr von Manteuffel. We may take this opportunity of observing that Professor Vogel is commissioned by the king to execute portraits of every distinguished person that visits the capital of Saxony. The Dresden Conferences will have opened a vast field to this distinguished painter, among whose works are to be seen the portraits of many of our distinguished countrymen.

BRUSSELS EXPOSITION.—The royal decree which fixes the opening of the Brussels Exhibition of the works of living artists, for the 15th of August, declares that it is for the future to be thrown open gratuitously to the Artists of all Nations.

ACADEMIE DES BEAUX ARTS.—The chair of the *Académie des Beaux Arts* of Paris, vacant by the death of the Chevalier Spontini, has been filled by M. Ambroise Thomas, an artist of English extraction.

FRENCH EXHIBITION OF ART IN LONDON.—Arrangements are, it is said, in progress for transporting all the best works of living painters of France, now exhibiting in the Louvre, to this country for exposition and sale. Such a course would hardly be fair to English artists, but if our neighbours will send us the Louvre for a similar purpose, we should assuredly have little to fear.

WORK FOR ARTISTS AND DECORATORS!—The newly decorated palace of Mehemed Ali, the brother-in-law of the Sultan at Constantinople, has been destroyed, with all its contents, by fire. The damage is estimated at 150,000*l*.

ART-UNION OF VIENNA.—The grand prize-picture is from the pencil of Hayez, of Milan, and represents the delivery of Admiral Pisani from poison. A rumour was current in Vienna that foreigners will hereafter be employed as professors of its Academy, of whom Rahl is expected to be the chief.

HOGARTH'S TOMB AT CHISWICK.

We were grieved to learn from a letter addressed to the *Illustrated News* by Mr. John Phillips, a distant relative of Mrs. Hogarth, that the tomb of our great moral painter in Chiswick Churchyard has fallen into a serious state of dilapidation; and that, according to the report of a builder in the neighbourhood, "nothing short of taking it down and entirely re-erecting it will save it from ruin." It appears that in 1842 it was repaired by this gentleman at the cost of Mr. Phillips, who paid him a bill of 11*l*. 14*s*. for his services on the occasion. Since the publication of Mr. Phillips's letter we have made a pilgrimage to Chiswick Churchyard, with the view of ascertaining by a careful examination the exact state of the case. The tomb is evidently much damaged, but we were agreeably surprised to find that the injuries it had sustained were not of so extensive a character as we had been led to anticipate. The principal mischief has evidently arisen from the sinking in of a grave in its immediate vicinity; and it is clear that it cannot be effectually repaired without being taken down and re-erected. To accomplish this object an outlay of from 50*l*. to 60*l*. would be required. Unless, therefore, a few admirers of the painter's genius can be induced to sub-

scribe towards a fund for the purpose of achieving this desirable object, the tomb will, in a year or two more, be altogether beyond restoration. It would surely be a great scandal to the Fine Arts of this country, if our continental neighbours who are about to visit us at the approaching national festival should find the monument of one of the most celebrated painters of the English school in its present state of dilapidation, when the damage can be repaired at so trivial a cost. Mr. Phillips states, in reply to an inquiry from us:—"My first recollection of this tomb," he says, "was in 1802, when it had been erected about thirty-six years, and retained all its original character of colouring and gilding. It was a public testimonial got up at the instigation and under the influence of, Mr. Garrick, who wrote the epitaph inscribed thereon, and it was paid for by a public subscription." "I propose," adds Mr. Phillips, "in addition to the present embellishments, to place on a conspicuous part of the tomb, a brass tablet commemorating its restoration, and recording the names of the subscribers, with any other circumstances incidental to the event."

Since Mr. Phillips's appeal first met our eye, and the above paragraph was written, we have received a communication, informing us that the Rev. T. F. Bowerbank, the respected vicar of Chiswick, supported by several of his parishioners, has handsomely volunteered to undertake the renovation of the monument; an offer which Mr. Phillips has, it appears, taken upon himself to decline, on the ground that he prefers the "aid" of what he calls "the republic of genius," to any "local demonstration of a private or charitable nature." In consequence of this very unwise and ungracious proceeding, Mr. Bowerbank and his friends have withdrawn their proposal, and, as yet, so far as we can learn, nothing has been done in the matter. We have already stated our impression of the amount that would be required to repair the tomb, and we have since been assured that an estimate has been furnished to Mr. Bowerbank and his friends, which completely tallies with our own calculation of the probable cost. Mr. Phillips, on the other hand, is of opinion that a considerably larger sum will be indispensable, although on what grounds we are as yet uninformed. He seems to desire to have the management of the repairs, and of the funds, himself; but we are of opinion that they cannot be in better hands than in those of the vicar of Chiswick and his fellow parishioners, and we trust, therefore, that they will overlook the rebuff they have met with, so far as to undertake the responsibility. We are satisfied that, under their direction, the renovation of the monument can hardly fail to be satisfactorily accomplished, and, so far as we ourselves are concerned, we shall be ready and willing to promote so praiseworthy an object, both with our purse and our pen, to the utmost extent of our ability.

THE VERNON GALLERY.

THE FLOWER-GIRL.

H. Howard, R.A., Painter. F. Wagner, Engraver.
Size of the picture, 3 ft. 2½ in. by 2 ft. 0½ in.

THIS picture is generally supposed to be a portrait of the artist's daughter; in fact, it bore such a title in the catalogue Mr. Vernon made of his gallery, and the same has been continued in that officially supplied to the public at Marlborough House, where the collection is now exhibited.

But whether it be so, or otherwise, affects not the character of the work, which is one of the best examples of Howard's pencil, when he descended from the region of fancy and heathen mythology to things of this lower earth; perhaps had he done so more frequently his success would have been greater. With a mind fully stored with rich and poetical ideas, and well-instructed in classic history, he was deficient in the power of expressing what he conceived and felt; always pleasing and most agreeable, yet he was never great as a subject-painter; as a portrait-painter, he would doubtless have attained considerable eminence, could he have submitted to what many consider as little better than professional drudgery.

The "Flower-Girl," as we have thought fit to entitle this picture, is executed with much care; the pose of the figure, though erect, is easy; the features are intelligent and expressive, and the colouring, like most of Howard's works, is clear and brilliant. Mr. Wagner, to whom we entrusted the task of engraving, is a distinguished German engraver, residing at Nuremberg; he is the only foreigner whose name will be found in connection with our undertaking.

FALLACIES OF ILLUSTRATION.

THE Fine Arts are now largely employed in the instruction of the people; it is as necessary that the representations of persons, places, and events, which profess to be true, should be so, as the printed statements which profess to be a relation of facts; and it is as inconsistent with honour and right principle that the first should be knowingly false, as the last. It is, however, doubtful whether this view of the subject is taken; on the contrary, many who would shrink from the statement of a falsehood, are far less scrupulous as to the engraving or painting of one. In the wood-cuts on the pages of illustrated newspapers, and in the exhibitions of pictures professing to be opened for the instruction, as well as the amusement, of the public, there is no inconsiderable portion of untruthfulness, which would be felt to be utterly unallowable if expressed in words. We would point especially at the representations of foreign scenes in illustrated papers, which mislead many, although those who have been on the spot recognise them as being merely made up from prints of old date, which, from changes since carried out in the localities, are no longer faithful representations. The mistakes made in this way are ludicrous; we once saw in an illustrated paper a representation of the Piazza del Popolo, Rome, with its barricades, the last not unlike Scotch field-dykes, and not calculated to withstand the charge of a Roman donkey, whilst the Piazza itself was depicted as it appeared some twenty-five years ago, before it assumed its present form. We might point to other instances of similar copies from engravings, but the above may suffice. There can be no doubt of the use and of the interest of illustrations, if faithful; and in return for the ample patronage bestowed upon such papers, the editors should be careful that no representation appears in their pages less true than the statements on which they are willing to stake name and character. Amongst the pictorial representations which deservedly enjoy a large share of public patronage, panoramas are now conspicuous; it is evident how important it is that they should be true in every instance. The success which has attended those of real merit, has led to various contrivances to attract attention, and, it is to be regretted, to spurious productions which deserve the severest reprehension. The success of the panorama of the overland route to India led to an imitation of it, which was painted, principally from the outline published in the description of the original exhibition in London. This spurious panorama was exhibited in Glasgow during the fair, but did not pay. The success of the monster panoramas of American scenery, which, beside their miserable execution, were evidently unfaithful as representations, has led to another discreditable enterprise; the scenery of an American river, the Missouri, has we believe, been painted in Glasgow by an artist who never was beyond the British Isles, from no better authorities than those furnished by his own fertile invention, aided by a few prints in the *Penny Magazine* and other periodicals. This panorama was exhibited in Glasgow, accompanied by music, serenades, and the descriptions of a "Patterer," quite as accurate as the scenery of the picture. Unprincipled speculators thus avail themselves of the powers of poverty-stricken genius and publish a lie to the world; upon this, however, they expend for the painting a trifling sum, which distress in the artist leads him to accept, thus perpetrating a double wrong. The Monster Missouri was painted for about 60*l*.; the Overland Route for 8*l*.! A panorama was exhibited some time ago in Edinburgh and Glasgow, professing to be a series of representations of events of the French revolution, and which consisted in part, if not wholly, of daubs made up from prints in the *Illustrated London News*. The exposures made in the *Art-Journal* of forgeries of pictures, and other deceits of a similar character, have been of acknowledged service, and we feel called upon, not only in the interests of Art, but also in those of truth and education, to expose, whenever we have an opportunity, such representations as those which have been alluded to in this brief notice.



H. HOWARD R. A. PAINTER.

F. R. WICKER ENGRAVER.

THE FLOWER-GIRL.

FROM THE PICTURE IN THE VERNON GALLERY.

OF THE PICTURE
BY THE ARTIST

LONDON: PUBLISHED BY RICHARD CLAY AND COMPANY, LTD.

THE ARTS IN INDIA*.

It appears somewhat strange that with all the means and appliances at the command of our fellow-countrymen in our East Indian possessions, and also of the great mass of the intelligent natives with whom they are associated, so little should have emanated from them of a character to exhibit their intellectual powers to advantage; little, in fact, to show that Art, and Science, and Manufactures, have progressed with them in any measure corresponding with their advance in the Western World, that is, among ourselves. It is true, books have been written concerning the country and its history; travellers have related their journeys, and soldiers have described their campaigns; but the contributions to that kind of literature which is calculated to benefit the whole human family, have been few and far between. Art seems to wither amid the arid plains of Hindostan, and Science has scarcely found a resting-place for her foot on the shores of the Ganges or the temples of Buddha. We repeat that these things are an anomaly when it is recollected how many highly educated men go forth, year after year, from England to make India their home; how multitudinous and how varied are their wants; and how vast are her resources to meet every demand which can possibly be made upon her, to administer either to their necessities or their luxuries. It is an axiom in commercial policy, that the supply always keeps pace with the demand for any article; the principle holds goods in regard to matters which address themselves to the mind and understanding; so it is greatly to be feared whatever deficiency is known to exist in these things, must be found in the fact that they are neither asked for nor valued as they should be among masses of intelligent and wealthy individuals.

An attempt, so laudable that we heartily wish it every success, is now being made to direct the attention of the inhabitants of our Indian dominions to the neglected state of the Fine and Industrial Arts. A monthly journal devoted to these interests has, during the past year, made its appearance in Madras, under what would seem to be very able management. The first five parts have been courteously forwarded to us by the editor, with the view of eliciting our assistance in so desirable a cause; one which, if successful, must work out great practical good to the dwellers in that distant region. There cannot be a doubt but that vast sources of wealth are actually running to waste there for lack of sufficient knowledge of the mechanical details of the Arts and Manufactures; and that with efficient co-operation and matured assistance a rich harvest of beneficial fruits might be gathered in. That which seems most requisite to arrive at this result, is the presence of competing artists and designers to direct the labours of the ingenious and intelligent native workmen. In an article on "Carved Furniture," in one of the numbers of the *Indian Journal*, which we have received, it is remarked that: "One of the greatest obstacles against which the cabinet-makers in Madras, who are presumed to have imported their manufactures from England, have to contend, is the reproduction of these objects by the native carpenters, who copy the designs and are able to manufacture and sell them at half the price of the imported articles." This evil might be remedied if the masters would employ their own designers. But it may be argued that we are advocating a system which would shut out our own operatives from the Indian trade; and so it undoubtedly would if we could not in England keep in advance of those who might be induced to settle abroad, and of this we have no fear. Moreover, there is always a *prestige* in favour of certain goods of English manufacture that will always create a demand for them.

The principles upon which the *Indian Journal* is conducted, must, if it meet with the encouragement it deserves, work a revolution in those subjects on which it treats. The contents of the numbers are abundant and varied, embracing numerous topics that come under the notice of the artist, the artisan, and the man of science, but more especially the first two. The editor, with a zeal that entitles him to the highest credit, not only writes, but acts to further his object, for he has established a School of Design in Madras, which is already well-attended, and in which the progress of the pupils is hitherto satisfactory, notwithstanding that the difficulties he has had to grapple with have been great, owing principally to the proverbial apathy of the Indian character, and the indifference of the Europeans. He has also delivered a course of lectures on the science of the Manufacturing Arts, that give some valuable and interesting information.

* "The Indian Journal of Arts, Sciences, and Manufactures." Published by P. R. Hunt. Madras.

From so small a beginning, at some day, not very far distant, may arise a light that shall illumine the vast territory of India, and make her as rich in intellectual wealth as she now is in the grosser materials—her gold and her precious stones, her purple and her silks. It is no chimerical notion to expect this, provided the heads and the hands that may assist in the good work are not churlishly kept back. We shall have good opportunity for ascertaining, in the great Exhibition, to what extent Manufacturing Art has reached in India; we mean not in mere mechanical ingenuity, but in what is alone worthy of being dignified by the name of Art, whatever shape it assumes. It will afford us exceeding pleasure that the *Journal* which has evoked these remarks is answering the expectations of its conductor, and contributing to the advancement of the best interests of his adopted country.

EXHIBITION OF 1851.

PROTECTION OF INVENTIONS BILL.

THE Government has thought fit to introduce a bill for the protection of inventions intended to be exhibited in the Museum of the Industry of All Nations in May next. Such a measure is not less just to inventors than politic on the part of the commissioners under whose superintendence the Exhibition is to take place. In our September number we called attention to the Act for Protecting Designs by Provisional Registration, and foretold that it was obviously imperfect, inasmuch as it left entirely unprotected that large class of contrivances, manufactures, and other results of workmanship, which by no liberality of construction could be brought within the meaning of the term "Designs." In the bill now before Parliament, a copy of which is before us, it is provided that the Designs Act of last year and the present measure are to be construed together as one act. It would have been better, perhaps, that the two objects had been united in one Act, and that the statute should have been promulgated in the autumn of last year; for the most ample notice of what was to be the protection to inventors, ought to have been given to those who intended to become exhibitors. The period of protection afforded to exhibitors is limited to one year, during which exhibitors of any "piece of workmanship, mechanical contrivance, or manufacture, being a new invention," are to enjoy the same protection against piracy by provisional registration as they would have done had they in the first instance obtained letters patent. The present bill, however, assumes that during the year, and before the expiration of the term of provisional registration, letters patent shall be taken out by such proprietors. We trust that this measure will speedily receive the sanction of the legislature, otherwise it may be delayed until half of the present year has transpired. Had the matters here referred to by the terms "piece of workmanship, mechanical contrivance, or manufacture," been introduced into the Designs Act, as, indeed, originally was intended, the present bill would have been unnecessary, and thus the circuitry of accomplishing by two statutes what might have been done by one, eight months ago, would have been avoided.

We observe that there is no provision rendering it compulsory upon the proprietor to take out letters patent at the end of the year's registration. Indeed, such a provision it would have been difficult to frame, and, perhaps, impossible to enforce. It is possible that with many articles of fancy, the value would be so transitory as to render a year's protection all that would be required. As to inventions of permanent utility, where letters patent, under ordinary circumstances would have been desirable, we do not see that much is conceded to the inventor, beyond the extension of the period when his fees would become payable, and the interval given to him, during which he may be enabled to avail himself of public opinion or private criticism. The fifth section of the bill, as it is now framed, extends the privileges conferred by it, and also by the Designs Act of 1850, to foreigners. There can be no question that this is judicious, and, indeed, what justice itself would dictate. It has been questioned whether the enactments of the bill now before Parliament, which are to be for the benefit of foreigners, extend to forms and ornamental designs. The language of the bill is so loose, that it is not surprising that such a doubt should have occurred. But, inasmuch as the Act of 1850 expressly refers to forms and ornamental designs, and as the bill before us has for its object to extend the Designs Act of 1850, and provides that it shall be construed with the bill of 1851, as if they were one Act, we are compelled to believe

that forms and ornamental designs are intended to be brought within its provisions. The bill may, however, undergo much alteration, in both houses, before it receives the royal assent. It is difficult to understand, however, why in the last section of the bill, the power of applying for an extension of the term of the provisional registration should be taken away from the proprietors of any "piece of workmanship, mechanical contrivance, or manufacture," whilst, by the Act of 1850, such power is preserved for the benefit of the proprietor of designs. It would surely be equitable to leave a discretion in the Board of Trade, or some other public functionaries, applicable to all classes of inventors. Whilst we give credit to the framers of the present bill, and of the Designs Act, for the best intentions, we are entitled to ask, on behalf of inventors, for the most ample liberality that is consistent with the protection of the public against slender or unfounded claims for monopoly.

We presume that those interested in the bill have seen it reported at length in the public papers, it is, therefore, unnecessary for us to occupy our pages by inserting it.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—The eighty-third exhibition of this institution will open, as usual, on the 8th of May; and, judging from what we have seen and heard of some leading works of Art destined for its walls, it is likely to be one of unusual excellence. The Academicians themselves appear in great strength; and most of the exhibitors are said to have exerted themselves to the utmost to support the character of British Art. The receipts are likely to double those of any former year.

GEORGE JONES, Esq., R.A., has resigned office as keeper of the Royal Academy, and has been succeeded by Charles Landseer, Esq., R.A. The loss of Mr. Jones will be a source of much regret to the students; and we have no doubt, also to his brother academicians. His duties were invariably discharged with kindness and courtesy; and he has secured the respect and esteem of all with whom he has been associated. We trust that in his gentlemanly bearing, as well as in his zeal and attention to the interests of the Academy, he will be imitated by his successor.

LORD WARD'S GALLERY.—The collection of pictures recently formed by this distinguished and noble amateur, has been placed in a handsome gallery, fitted up expressly for the purpose, in the Egyptian Hall, Piccadilly. In placing the collection here, his lordship liberally permits lovers of the Fine Arts, and particularly the admirers of the ancient schools of painting, to an enjoyment, which is scarcely attainable when pictures are placed in a private mansion. When so many foreigners of talent and distinction are expected to be visitors to London, the admission to such a collection is a gracious boon, and will be fully appreciated, as a very ready access may be obtained on application by persons either native or foreign, whose position and pretension justify it. The gallery is particularly rich in the early masters of the Italian School, among whom may be named Giotto, P. Lippi, L. Costa, Francia, Fra Angelico, Carlo Crivelli, Bellini, L. de Bacci, Perugino, Ghirlandajo, and many others. By Carlo Crivelli, there are several grand works; and by Fra Angelico, a picture of the "Last Judgment," comprising a host of figures, constituting it the very finest of his performances in this country. By Raffaele, there is the large picture of "The Crucifixion," painted by him while yet a youth, and so like the work of his first master, that Vasari says it would be taken for Perugino, if Raffaele had not written his name on the foot of the cross. This great and important picture was painted for the Church of St. Dominic, at Citta di Castello, and has subsequently been in the gallery of the Louvre, and also possessed by Cardinal Fesch. Two large altar-pieces, each representing "The Adoration of the Shepherds," with life-size figures, are respectively from the pencils of Pierino del Vaga and B. Peruzzi. Among other great works are a picture of an unknown subject, containing a naked female, and two other figures of life-size, by Titian, that for beauty of flesh tints is unrivalled; a grand land-

scape by Salvator Rosa; a view in Venice by Canaletti; "Cain and Abel," by Guido; and many others of equal consequence. Several fine portraits are also contained in the gallery by Holbein, Rembrandt, Tintoretto, S. Del Piombo, and most of the great names in this line of art. There are a few pictures of the Dutch School, and a wondrous landscape by R. Wilson, which is the only picture by any English painter, and which nobly sustains comparison with foreign art. Several pieces of antique sculpture, a "Venus," by Canova, and others by Marshall adorn the gallery. We regret that not having seen it earlier, we can give but slight notice of this fine collection.

CONVERSAZIONI OF THE SOCIETY OF ARTS.—The committee of this institution are setting an excellent example to all similar bodies who have it in their power to minister to the public convenience during the period of the Great Exhibition in this country. They have decided on making their rooms a place of rendezvous for exhibitors of all nations, by holding a weekly *conversazioni*, to which they will be invited. All the foreign commissioners will be elected honorary members of the Society.

GALLERY OF BRITISH ART.—We advocated in our last number the importance of getting together a collection of the pictures of our principal artists, that the numerous foreigners now in London may have further opportunities of seeing some of the best works of our school, than those afforded by the exhibitions now open. We understand that such an exhibition is about to be opened at the gallery of Mr. Wass, in Old Bond Street, who has secured some of the finest specimens of the pencils of Turner, Etty, Leslie, Maclise, Stanfield, Roberts, Sydney Cooper, Poole, Muller, Herbert, Linnell, &c. Such an undertaking should have emanated from the British Institution, or some other of our Art Societies; but in this country, unfortunately, private enterprise generally takes the place of public patronage.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The thirty-sixth anniversary festival of this admirable and well-conducted society was held at the Freemasons' Tavern, on the 12th of the past month. Sir Robert Harry Inglis, M.P., took the chair, and was supported by a numerous body of the members of the Royal Academy, among whom we recognised the President, Sir Wm. Ross, Messrs. Creswick, Uwins, Cockerell, Redgrave, Elmore, Foley, Frost, F. R. Pickersgill, &c. &c. It certainly would have gratified us, as we know it would have been esteemed a compliment by the numerous body of artists who were present, had we met at the festive table a few of their patrons and non-professional friends, whose presence on such occasions is never undervalued. It is true these gentlemen testified to their interest in the welfare of the society by the amount of their subscriptions; and so far this is well, but the opportunities for artists and patrons meeting together are so few, that we always regret when they are not taken advantage of, as on the occasion in question. Since our last report the operations of this society have been extended considerably, 9357. having been distributed to sixty-nine applicants; while, since its first establishment, 1230 cases have received relief by sums amounting to 13,3617. It is surely unnecessary to advance more than this fact in proof of the benefits derivable from this institution, and to recommend it to all to whom Art and its followers have any interest.

THE HOSPITAL FOR CONSUMPTION.—A bazaar for the benefit of this most valuable charity will be held during the month of June, as heretofore, in the grounds of the Royal Hospital, at Chelsea. We have not space this month for its advocacy—but we would fain hope that we have made a large proportion of our readers acquainted with the urgent claims it advances upon them, for the good it has done, as well as that it is destined to do. We might, indeed, occupy many pages with details of cases,—any one of which would carry conviction as to its most merciful influence and beneficial effects. Among the numerous charitable institutions of the metropolis, it is, perhaps, the best, as it has been, certainly, the most needed,—relieving, as it

does, several thousand patients during the year, restoring some to health, and making the deathbeds of others tranquil, hopeful, and happy. We trust this brief notice may find its way to many, who will aid the undertaking now a-foot to augment its funds, and consequently its power.

THE SEASON TICKETS of admission to the Great Exhibition have been the subject of very general complaint: they are formed of a piece of cardboard—the size, about two square inches: coarsely printed; and, altogether, so paltry looking an affair, as would have been rejected if proposed to a chimney-sweep, as an advertising card. The occasion, surely, might have called for some production of taste and elegance: it might have been of silver: the cost of each would not have exceeded "the odd shillings" of the guineas: but, at all events, some artist might have been employed to design a graceful and appropriate card: even such, for example, as that which backs the title page, or dedication page, of our Illustrated Catalogue. It is not too late to remedy this evil—against which every purchaser protests. Moreover, the only distinction between the ladies' and gentlemen's tickets consists in the colour:—it is impossible for a person, who buys the two, to ascertain, without enquiring, which is to admit a gentleman, and which to give entrance to a lady. For the information of those who require it, we may state that the lady's ticket is *pink*, the gentleman's *blue*. Confusion is also likely to arise from the mode of admission. Those who have season tickets are, it would seem, to go in at one door, those who have none at another; and how they are afterwards to meet in the midst of a crowd of fifty thousand is a puzzle. We trust the "Executive" will consider these points.

SCENERY OF THE STAGE.—At Her Majesty's Theatre the opera of *Masaniello* has been put on the stage with all the appliances of scenic decoration and costume possessed by this great establishment. The gay habiliments of the Neapolitan people, from the highest classes down to the singular race of the Lazzaroni, have been studied with perfect truth and propriety, and the scenery, particularly the last one of Vesuvius, is strictly in harmony with pictorial representation. The entire performance is an artistic treatment of the revolt at Naples in 1647.

THE GREAT EXHIBITION IN THE UNITED STATES.—We believe there is no doubt whatever that this project will be carried out during the year 1852, although it is not certain upon what scale,—whether of great extent, or comparatively limited. The American government have allotted for the purpose, a tract of land in "Government Island"—a few minutes ferry from New York city: and have in other ways fostered and encouraged the undertaking. We shall probably be enabled to report more fully on the subject ere long. We trust this scheme will be supported by the manufacturers of various nations, who will have opportunities of consulting "the authorities" in reference to it, during the coming summer. America is even now one of the mightiest markets of the world: a great people—numerous and wealthy—require much that European industry and enterprise can supply to them: and there can be no question, that a display of Art-manufacture in the States, would answer the purposes of all parties.

THE FLAXMAN REMAINS.—We can now give the information which, in a former number, we were obliged to withhold. Miss Denman made an offer of these precious remains to the government, as a free gift, on the condition only that a suitable building should be supplied; the offer was respectfully declined. Space was wanted, both in the National Gallery and the British Museum, and fear was felt, or affected, of Mr. Hume and the economists. The offer was then made to the University College, where a new library was erecting; and though neither Miss Denman nor the College could afford the fund required for the repairs and the cost of placing, yet it was believed that the lovers of Fine Art would not allow the undertaking to remain incomplete. And altogether, as we have already stated, the beautiful dome is suitably furnished. It is intended to fill two small apartments and the staircase, as the means may be supplied;

5307. have been raised, and it is calculated that about 2007. more will be necessary. It is only now that the hall is beginning to be known. On the 8th of April, the Prince Consort, who had headed the subscription-list, inspected the works, and expressed the opinion which we are sure will be that of all enlightened persons. In future, the admirers of Flaxman will know where the productions of his genius may be seen as in a focus. We are assured that the University College are anxious to provide means for supplying an opportunity for the contemplation of them by all the lovers of Fine Art; and they will be, of course, beheld by the students of the College, and cannot fail to have a salutary influence on the youthful mind.

STATUE OF FLAXMAN.—Seven years or more have passed since we saw in its rudest form in the clay a statue in memory of John Flaxman, in the studio of the late M. L. Watson, in Upper Gloucester Place. The work was intended to be placed in some public building, and when the subscription amounted to 2007. Watson commenced it in marble, but he died before it was completed. It has, however, been finished by direction of his executor, to the entire satisfaction of the committee, by Mr. Nelson. The figure is of the size of life, and represents Flaxman seated, and embodying on paper some of his divine conceptions from Homer or Hesiod, or Dante. The pose is that of perfect rest with the feet thrown forward, and the head inclined in that contemplative mood which best befits it. The head is the identity of Flaxman, the counterpart in the round of Jackson's portrait, but with more of thoughtful self-involution. The drapery is broad, simple, and without any cutting shadows; there is nothing to divert the eye from the self-possessed profound intelligence of the head. It is now proposed that this work shall be placed in the Flaxman Gallery in University College, but the subscription amounts only to 3797. 1s., and it is again necessary to appeal to the public. Flaxman is great everywhere—except in the country which gave him birth; had he been a member of a foreign school he had long ere this been celebrated by statues and memorials: but here, amid our essays on cotton and corn, the statue of Flaxman is begging for public grace to be permitted to commemorate a man—the only one who has ever equalled the best of the Greeks in their own art. The essence of but a few of the unexecuted works of Flaxman is more divine than the concentrated spirit of all the productions of hundreds of men to whom hundreds of memorials have been set up. We sincerely trust that at this time, in the face of the world assembled in our great city, it may not be said of the statue of John Flaxman that its erection was defrayed by sordid and grudging charity. We shall have occasion to return to the subject. The statue may be seen at the great Exhibition, where Mr. Nelson has placed it.

DECORATION OF THE CRYSTAL PALACE.—Our impression of the extent of the modification proposed to be effected on Mr. Owen Jones's original plan turns out to be correct. The general colours are blue and white; the red scarcely showing at all, excepting when the spectator looks upwards, when the inside of the girders is exposed to sight. Had Mr. Owen Jones announced this alteration when first decided on, he would have spared himself a great deal of caustic criticism. The *Athenæum* treats the present decoration of the interior of the Crystal Palace as a triumph of Mr. Owen Jones, but forgets to add, that if it be, it is a triumph obtained by a sacrifice of his original intentions. The effect is undoubtedly good, but where are the deep reds, the deep blues, and violent yellows, of which his original plan was composed? The result is, we repeat, not the result of that of which we originally complained, but a result obtained from a very different, and, to us, a much more acceptable arrangement.

CARVING IN BOX-WOOD.—The practice of carving in box-wood is becoming very general; numerous specimens executed in this material have been contributed to the Great Exhibition. To Mr. Rogers, the distinguished carver, must be assigned the merit of introducing box-wood for ornamental purposes, about seven years ago. For nearly two centuries previously, the prin-

eipal woods used in England by sculptors, were ebony, walnut, oak, and occasionally beech; but a suggestion made to Mr. Rogers induced him to try his skill on the beautiful and delicate wood of the box-tree. His first efforts were shown to Prince Albert, who was much pleased with them, and purchased the carvings; and subsequently the artist received the command of Her Majesty to execute, in the same material, the exquisite cradle we engraved some months since. The impulso thus given to the new application has, as might be expected, extended, where a few years ago, its use would never have been thought of.

ROYAL EXCHANGE.—The proposal for covering the area of this building with glass, which we believe originated with Messrs. Rothschild, has been abandoned by the Gresham Committee. The Hall of Commerce is now spoken of as a winter meeting-place for merchants.

HOUSES TO LET.—There are thrice the number more than usual of houses to let, in and about the metropolis; while the applicants for them are fewer than they have been at any "season" for many years past. This is just what we expected; we warned our readers that it would be so, several months ago. The visitors to London will be such as require lodgings, but do not need houses; the stay of any stranger will seldom exceed two or three weeks.

PROPOSAL FOR ESTABLISHING A SCHOOL FOR ART-WORKMEN.—The council of the Society of Arts have, through their chairman, Mr. Cole, offered to aid in the establishment of schools for elementary drawing or modelling on the principle of the Schools of Design already in existence; with this view, they invite the co-operation of local committees and parochial authorities, in any and every part of London, in which such institutions may appear to be desirable. The objects proposed by the Society and approved of by its illustrious President, are:

1. To prepare a concise code of general rules, which shall form a useful manual of management and instruction. 2. To recommend a suitable trained instructor, who shall attend and give instruction two hours in each of three evenings weekly during the appointed period of session. 3. To provide and lend, until the school is self-supporting, suitable drawings, models, and examples, and, occasionally, books of reference. 4. To appoint a rotation of visitors, well-qualified to superintend the course of instruction and the conduct of the school. 5. To give, at their annual distribution, by the hand of their president, medals and rewards to those students who have distinguished themselves by ability and good conduct.

NEW ENTRANCE TO THE PARK.—Mr. Alfred Beaumont has furnished a design for an additional entrance to Hyde-park, in a line from Westbourne-terrace. Another entrance is much needed, and Mr. Beaumont's plan appears to have been generally approved.

MR. THOMAS FAED'S PICTURE OF SIR WALTER SCOTT, AND HIS LITERARY FRIENDS AT ABBOTSFORD.—A picture bearing this title is now on view at Messrs. H. Graves & Co., Pall Mall, (preparatory to its being engraved in mezzotint,) from the pencil of Mr. Thomas Faed, an Associate of the Scottish Academy. It comprises the portraits of Sir Walter Scott, and sixteen of his friends; amongst others, of Wordsworth, Campbell, Moore, Wilson, Hogg, Lord Jeffrey, Crabbe, Henry Mackenzie, Constable, Lockhart, and Sir Humphrey Davy. Sir Walter is represented as seated in the dining-room at Abbotsford, the cloth having been drawn, and is in the act of reading one of his own manuscripts. It is not of course pretended that any such audience was ever assembled at one time, at Abbotsford or elsewhere. It is sufficient for the purpose of the painter that it *might have been*. As, however, the picture professes to represent the parties as they looked a quarter of a century ago, Mr. Faed has created for himself a difficulty which he has not been able to overcome. Several of the resemblances will be readily recognised by those who were acquainted with the parties at the period referred to; but the majority do not certainly afford us a very correct notion of the originals, as we delight to remember them. This defect is inseparable from all pictures

"made up," as this appears to have been, from various sources. Some of the attempts at portraiture, are utter failures; those of Campbell, Wordsworth, James Ballantyne, and Wilkie, more especially. Others are more successful; those for example of Seott, (a compilation from Raeburn and Leslie) Sir Adam Ferguson, which would not have discredited the meridian vigour of Wilkie; Professor Wilson, Lord Jeffrey, Mr. Lockhart, Constable, and, barring the big plaid with which Jamie is invested, the Ettrick Shepherd. As a work of Art, Mr. Faed's picture is entitled to great credit. It is painted with a bold free hand, and displays a facility of handling which is rarely met with in the productions of young artists. As a whole it is calculated to make a pleasing and effective print, but the result must of course depend almost wholly on the manner in which it may be engraved. There appears to be a great rage just now for getting up portrait-pictures; but we hardly remember an instance of a number of heads having been crowded upon one canvas with an entirely successful result. Wilkie's Scott Family, albeit painted from the life, is one of his least agreeable pictures; and Hogg's Birthday, by Allen, interesting as are the associations connected with it, is a very poor affair as a work of Art. In contemplating the illustrious group included in Mr. Faed's picture, it is painful to remember that only five of them are living at the present time.

WESTMINSTER PEEL STATUE.—The amount of the subscription for this testimonial has already reached 4000*l*. The selection of the artist rests, as usual, with the sub-committee. The *Athenæum* suggests that, as there has been a great deal of jobbing in the matter of Peel Statue committees in the provinces, the Westminster committee should wait until all the statues now in hand are completed, and then select the sculptor of the best as their artist. This would hardly be fair to the highest order of genius; for it is notorious, that in submitting models to the sort of judges of which provincial committees are too often composed, it is necessary for the artist to model *down to the taste* of his critics. An exquisitely managed bale of bowed cottons, a very prominent relief, and happy introduction of the City arms, and the devices which may be emblematical of the wealth and industry of the town in which the statue is to be erected, form too often the leading attractions with provincial committees. A better plan than that suggested by our contemporary would, perhaps, be to assemble all the models that have been made for such customers, and choose that in which the sculptor has exhibited the highest properties of his art.

NEW INSTITUTION FOR LITERATURE AND THE FINE ARTS.—Sir Edward Bulwer Lyttou's plan for providing a fund for the use of decayed painters and litterateurs, promises to be eminently successful. The play which he has written for the occasion, to be acted by amateurs, will be performed in the first instance at Devonshire House. After it has been played in London and the provinces for three years, the copyright will belong to Mr. Benjamin Webster, who has purchased it for 500*l*. In a noble spirit of emulation of the liberality of Sir Edward Bulwer Lyttou, Mr. Maclise has, we understand, proposed to paint a large picture, in which he intends to group portraits of all the amateur actors who have undertaken parts in Sir Edward's play. The proceeds arising from the sale of the picture and copyright of such a work will no doubt realise a very considerable sum, and place Mr. Maclise in the position of being a magnificent contributor to the institution. If other eminent artists and litterateurs would follow the examples of Sir Edward Bulwer Lyttou and Mr. Maclise, the undertaking could not fail to prove importantly useful.

A PEN AND INK PORTRAIT OF THE LATE SIR ROBERT PEEL, by Mr. Minasi, has been submitted to our inspection; it is an excellent example of the skill of the veteran artist, and an admirable likeness of the distinguished statesman.

THE TAMWORTH MONUMENT TO SIR ROBERT PEEL, the result of a subscription among his tenantry and friends, has been entrusted to Mr. Noble, the successful competitor at Salford.

THE GREAT GLOBE.—Mr. Wyld's great globe in Leicester Square is rapidly advancing towards completion, and is expected to be finished by the first week of May. This remarkable edifice will contain four galleries ten feet apart, the highest of which will be forty feet from the ground. Each gallery will be ascended by an easy flight of eighteen steps. The progress of the work appears to be regarded with great interest and curiosity.

NEW LITERARY INSTITUTION IN WESTMINSTER.—A new literary society has just been formed in Westminster, of which Mr. T. B. Macaulay has consented to become the president, and between two and three hundred gentlemen have already enrolled their names as members. All the more eminent publishers of London have offered donations to the library; whilst Professors Forbes and Ramsay, Dr. Lankester, Mr. Robert Hunt, Mr. Tonybee, and Mr. Hillman, have promised to deliver lectures from time to time. A distinguishing feature of the new society is to be its low subscription of only one guinea per annum; but we doubt very much if the objects contemplated can be obtained for so small a sum.

NEW NATIONAL GALLERY.—A commission has been appointed for the purpose of deciding on an estimate and plan for a new national gallery. It includes the names of Sir Charles Eastlake, Sir Richard Westmacott, and Mr. Ewart. Her Majesty has offered a site in Kensington Gardens, which has given rise to the rumour that the pictures were about to be removed to Kensington Palace.

MONSTER PRINTING PRESS.—An American newspaper, the *New York Sun*, boasts of a printing machine, which for size, speed and capacity, is said to distance that of Mr. Applegarth. This press is twenty feet in height and forty feet in length, and consists, as may be supposed, of two stories. The type, by means of the wedge-like form of the brass rules which divide the columns, is secured upon the outer face of a large drum or cylinder, to which the paper is drawn from eight feeding places. As the drum revolves, it gives at each revolution eight impressions of the type, and the sheets, as fast as they are printed, are caught at eight discharging places, and distributed one over another as evenly as if piled by hand. This press prints 20,000 copies per hour. Mr. Applegarth's machine, in use at the office of the *London Times*, is capable of printing, at its full speed, 22,500 copies per hour; but as this velocity is attended with risk, the engineer is accustomed to confine the number of impressions to 12,000. The price of the *New York Sun*, which is larger than the *Times*, is one penny; America being happily free from taxes on knowledge of every kind.

ADHESIVE PAPER.—A correspondent enquires of us, whether any thing is, or could be manufactured, to supersede the use of gum or paste, for fixing drawings in albums, and for other similar purposes. Liquid glue, and such adhesive materials, he says, are disagreeable and inconvenient appendages to the desk or writing-table, and he suggests the feasibility of paper, or fine linen being so prepared as to supersede the application of any other matter: it should be manufactured in sheets, so that strips might be cut off, and the adhesive matter should cover both sides. The idea is worth the attention of those engaged in manufacturing envelopes, who, we should think, may readily produce something that would answer the required purpose; and which cannot fail to be practically useful.

MONUMENT TO WASHINGTON.—In our March number it is stated that the obelisk recently erected in honour of this almost the greatest of great men, had been placed in New York; but we have since ascertained that the town of Washington is the locality where it stands.

LIQUID LEATHER.—Dr. Burnland, of Larrin, in Germany, professes to have discovered a method of making leather out of certain refuse and waste animal substances. He has established a manufactory at Vienna in which to carry on his operations. Should this idea prove at all practicable, decorative articles, such as panels, cornices, frames, &c., may be cast from it at a very trifling cost.

REVIEWS.

THE LIVES OF THE MOST EMINENT PAINTERS, SCULPTORS, AND ARCHITECTS. Translated from the Italian of **GIORGIO VASARI**, by **MRS. J. FOSTER**. Vol. II. Published by **H. G. BOHN**, London.

The pleasure and information we derived from the perusal of the first volume of Mrs. Foster's translation of Vasari, caused us to anticipate, with considerable interest, the appearance of her second volume; this has now reached us, and is, in all respects, worthy of its predecessor; clear and elegant in narrative, truthful, so far as indefatigable research can lead to the establishment of facts, and valuable for the vast amount of new matter which it contains. The period embraced in it extends from about the middle of the fifteenth century to that of the sixteenth; a space of time which introduces the reader to some of the most brilliant names associated with Italian Art—Bellini, Francia, and Perugino, Leonardo da Vinci, Giorgione, Correggio, and Fra Bartolomeo, among the painters; Leon Alberti, and Bramante D'Urbino, among the architects; Mina du Fiesole, and Torrigiano, among the sculptors. These are sufficient to show how interesting a period is included in this volume, and how much important historical record is associated with the above names. The task of a writer, who undertakes to give a translation of a biographical work, compiled some centuries back, and which has been edited and annotated upon by other writers at various subsequent periods, is by no means an easy one to effect with fidelity. A mere transcript of the original in another language, will not satisfy the ardent enquirer after correct information: errors must be set right, doubts must be cleared up, facts placed in their proper light, and discrepancies of every kind carefully avoided. To do all this requires a profound acquaintance with the subject in hand, gathered from observation and experience, and a spirit of investigation not to be deterred by any amount of difficulty and labour. These qualifications are peculiarly necessary in dealing with the history of artists and their works, concerning whom and which so much doubt and dispute have been, and even still are, found to exist. The authenticity of their productions, the localities where the pictures are supposed to have been placed and now are, their state of preservation, and their actual existence, are matters of which the biographer and annotator must take cognisance and determine. It is here, therefore, that Mrs. Foster's volume becomes so truly valuable by the notes and commentaries which she has either collected from the various editions of preceding authors, or appended from her own personal research: almost every page in her volumes bears testimony to her industry and knowledge, and manifests the zeal with which she commenced, and has carried through, her labours; leaving nothing for the reader to desire, or for a future editor to effect. It must not be supposed that such a work is interesting only to the artist and amateur; to them it is indispensable, but it is one we heartily and conscientiously propose to all who can appreciate a well-written book, or who desire information on subjects that commend themselves to every one possessing intelligence, or claiming to have a taste for the beautiful and the refined.

HEBEL'S ALLEMANNISCHE GEDICHTE. Published by **GEORG WIGAND**, Leipzig. **WILLIAMS & NORGATE**, London.

Hebel—and who is Hebel? it may be asked by all who read only the German poetry of the great poets of Germany. The question, indeed, may be asked of even many a native German of extensive reading, who may know nothing of the poems of Hebel, but who yet may feel gratitude to the translator; for they are rendered into High German from the *Allemannisch*, in which they were written. The translator is **R. Reinick**, of Dresden, who, in his humility of heart, and enthusiasm for his favourite poet, prays that the spirit of Hebel may have looked propitiously on his labours. However limited may have been the knowledge of these poems, from the dialect in which they were written, the kindly spirit which breathes in each line of them must move the heart of every German who loves his country's traditions. Their nationality is not that simply of the Black Forest—of Swabia—and of Southern Germany, but that of the entire breadth of the land, from the Rhine to the Lithuanian frontier,—from the Alps to the North Sea. The work is illustrated with woodcuts from drawings by **Ludwig Richter**; these are numerous, and extremely original in conception, masterly in drawing, and admirably cut. The first poem, entitled

“Die Wiese,” is illustrated by six cuts. A charming cut heads a poem entitled “Die Irrlichter.”

“Es gehen in der stillen dunkeln Nacht,
Wohlt Engel mit Sternen licht gekront.”

Angels at night peregrinate the earth, crowned with stars;—this, an exalted idea for a people's poet, is here the subject of a charming engraving, the exaltation of which is in some degree injured by a grotesque Will-o'-the-wisp, who acts as link-boy to the angel. We recognise “Der Mann im Mond,”—the Man in the Moon,—as precisely the story told to every one of us, as soon as we are capable of asking what the moon is made of. We are here again told of the same wicked old fellow who went out to cut sticks on a Sunday, and we see him here still in his place as yore. The vignette of the “Wächterraf” represents an old watchman blowing his horn, after which he sings—

“Hörst was ich euch will sagen!
Die Gock' trat zehn geschlagen.”

Others of equal merit follow, as “Auf einem Grabe,” “Der Wächter in der Mitternacht,” “Der Zufriedene Landmann,” and many others,—the entire number being forty-eight,—from which we might instance at random, so spirited, so well drawn, and so admirably executed are all these vignettes; and the moral purity of the poems derives an additional charm from the unaffected simplicity with which they are written.

RECOLLECTIONS OF A TOUR IN THE IONIAN ISLANDS, GREECE, AND CONSTANTINOPLE. By **HENRY COOK**. Part I. Published by **T. M'LEAN**, London.

If we, who are generally chained to our writing-table from the first week in January to the last in December, remain in ignorance of the beauties of foreign lands, the fault cannot be imputed to our travelling artists who roam abroad either as amateurs or professionally; and by whose means every spot of the civilised globe has become, in a measure, familiarised to us. The shores of the Mediterranean, the Adriatic, and the Bosphorus, seem to us as well known as the banks of the Thames, so that when we open any book which illustrates the majestic scenery of the great European seas, we feel quite at home among their verdant islands and picturesque coasts. It is not therefore to be expected that any artist, at this time, can introduce us to what we have not seen before; all of novelty to be looked for must be in the varied treatment of the subject-matter and in the different aspect of a locality, which a fresh eye and new ideas may bring to bear upon its scenery. These, if united to taste and ability, gifts which the author of this publication unquestionably possesses, will go far to make amends for the absence of new material, and add increasing interest to that which familiarity may have made common. The first part of Mr. Cook's folio publication contains four views of the Island of Corfu, lithographed in a bold style of drawing; his main object is evidently to give a faithful representation rather than a finished work of Art. We do not mean to imply by this that his drawings are produced in a heedless, indefinite style; on the contrary, they exhibit much artistic feeling in the arrangement of subject and the treatment, united with great freedom of pencilling; the effects are broad and well-studied. His book, when completed, will form an interesting addition to the numerous topographical works that have issued from the press since the introduction of lithography. It is accompanied by some well written remarks, descriptive of the places, their history, and the author's personal feelings on visiting them, which show the writer in the most favourable light, as a man of taste and erudition: it is rare to meet with a work purporting to be merely illustrative, so well associated with judicious and interesting commentary. If we now prefer Mr. Cook's former beautiful publication, “Central Italy,” to the present, it is only because the latter deals with a subject, to our minds, of a more interesting and a higher order of illustrative matter. But we wait the issue of the other parts before we feel ourselves in a position to make a choice.

THE DUKE OF WELLINGTON AND THE RIGHT HON. SIR ROBERT PEEL. Engraved by **J. FAED**, from the picture by **F. WINTERHALTER**. Published by **P. & D. COLNAGHI**, London.

Notwithstanding the encomiums bestowed on this picture by contemporary critics, when it was painted by command of her Majesty, in 1844, we confess it utterly and entirely disappointed us. The opportunity afforded to the artist of handing down to future ages, side by side, the “foremost man of all the world,” and him who has taken the most prominent part in political matters for the last thirty years and longer, was such as,

unfortunately, can never occur again; it is, therefore, the more to be lamented that, in our opinion, it has so signally failed, for we cannot regard the two figures here standing together before us, as becoming representatives of the distinguished characters whom the print professes to place on record. The likeness of the Duke is good, that of Sir Robert is no veritable portrait; but one great objection to the work is the apparent want of motive in it; it expresses nothing but inanity; the two chieftains look like two culprits standing, not indeed at the bar of criminal justice waiting for their sentence, but at the bar of public opinion to be reprimanded for political tergiversation, as some of their opponents would probably affirm. The treatment of the subject is formal and altogether unworthy of the great names it would commemorate, and cannot be accepted as a tribute to their genius. The engraver has done his task well; the print is a beautiful example of the mezzotinto style.

THE ROYAL CHILDREN. Engraved by **T. R. JACKSON** from the picture by **F. WINTERHALTER**. Published by **P. & D. COLNAGHI**, London.

An oval print containing the portraits of the four young royal princesses, grouped together in an exceedingly picturesque and artificial manner, a merit to which **M. Winterhalter's** compositions cannot generally lay claim. The whole treatment of the subject is very pleasing, and being engraved in a most brilliant manner, it cannot fail of being highly popular. Were the figures introduced those of a peasant's children, they would have commanded admiration, but being of a family in which every Briton feels especial interest, the work becomes doubly valuable.

JESUS. A POEM IN SIX BOOKS. By **HENRY STEBBING**, D.D., F.R.S. Published by **A. HALL, VIRTUE, & Co.**, London.

If any apology be needed for introducing into the pages of a journal professedly devoted to Art-matters alone, a notice of a sacred poem, it must be found in the words which the author uses as a vindication for having written it. He says in his preface:—“In my brief visits to the great picture galleries of Italy and other parts of the Continent, I have always been struck with the perpetual recurrence of some few holy and divine forms, in the productions of artists distinguished from each other by every variety of style and degrees of excellence. Few people could be found who would not regret the loss of even the least important of these productions. They are all valued because each tends to promote the development of ideas with which every thoughtful mind is more or less occupied. I felt, therefore, that I could not be committing an offence against good taste in attempting a poem like the following. Had I been an artist I should have rejoiced to exhibit in form and colour the impressions made upon my mind by the study of the Evangelical records. Having only language at my command, I have used it in the best way I could, to portray the image of the Saviour as stamped upon my thoughts, and to delineate such circumstances in his history as have most vividly influenced my imagination.”

Dr. Stebbing has been long known as a valuable contributor to our biblical literature; and he has frequently employed his pen in the lighter, but not the more pleasant, task of adding to our stock of fugitive poetry of a religious character. The more important work he has here accomplished may well entitle him to wear the laurel crown. His poem is written in a graceful, easy style of language, embodying much beauty of thought and description. It is entirely free from controversial or bigotted sentiment, and cannot fail of being read with pleasure and profit. The main argument of the work is borrowed from the principal events in the life of our Saviour, as narrated by the Evangelists, which the author has put into a poetical form, connecting the various links of the history with such imaginative scenes and descriptions as are appropriate to the subject, and might naturally be presumed to have been associated with it.

ILLUSTRATIONS OF MEDIEVAL COSTUME IN ENGLAND; by **T. A. DAY**, and **J. B. DINES**. Published by **C. BOSWORTH**, London.

Two numbers of this work have appeared, each containing three coloured plates, and eight pages of description, at the cheap rate of one shilling, the entire work to be completed in six numbers. We cannot speak highly of the execution of the plates; they have too much the look of amateur performances; the chief recommendation of the work is its cheapness.

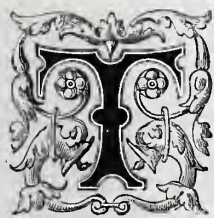
THE ART-JOURNAL.



LONDON, JUNE 1, 1851.

THE ROYAL ACADEMY.

THE EIGHTY-THIRD EXHIBITION—1851.



HE rooms of the Royal Academy were opened to private view on Friday, the 2nd of May, and on the Monday following to the public. The visitor, on entering, is at once struck by a new arrangement; the room in which, hitherto, architectural

designs have been shown, is now filled, exclusively, with oil pictures, and the architectural designs are at present hung in the octagon room. This affords greater space; and proves, upon the part of the Academy, a desire to exhibit the utmost possible number of works; but the memories of the architecture-room are excruciating; it has always been a hall of torture; and will be regarded as no other than a place of execution. It appears, however, that it is to be purified by sacrifice; to be consecrated by self-immolation; since we find academicians themselves riding into the abyss. The alteration is decidedly an improvement; the octagon room was a positive curse to the artists who were doomed to perish there, and, although architects may, and do, now complain of the infliction upon them, the evil is of far less consequence than it was—when so many unfortunate painters, (often young, struggling, and promising,) had to endure the misery, during a whole season, of knowing that a ban was effectually placed upon their exertions. We, therefore, congratulate and thank the hangers for this change.* On entering the academy for the first visit of the season, we feel the absence of certain agencies by which we have been accustomed to be moved—if we be gratified, the gratification is incomplete. Among the derelictions of this year are Mulready, and we may say Webster and Turner; yes, we will name Turner, to whose retirement we are by no means reconciled—we owe him a large debt of gratitude, and would willingly increase it. Yet, even without these, the exhibition is the best that has adorned these walls for many years; all, we believe in honour of this era, have done their utmost; some who have been better, that is to say more profitably, occupied, would have produced greater works under circumstances less pressing. In that section of the academy—the younger branches—where signal improvement is to be looked for, their friends will find ample matter for congratulation. We rejoice to see that they read for themselves; the beaten track is forsaken; their subjects are selected with discrimination, and executed with increasing power. We had expected to see some show of foreign works this year; but of these there are none bearing any of the great names, and those which are hung are generally unimportant. The English school is rapidly advancing; this cannot be denied. It is a vulgar fashion among the ignorant to laud foreign art; but really, after an impartial review of every school in Europe, we know of but very few men that we need envy them—of these Wilhelm Kaulbach is assuredly one. The Germans have neglected

colour until they have entirely lost it; it is impossible to say how far they may regain it under the auspices of Kaulbach. In colour and execution, indeed in all the best qualities of Art, there are works here which challenge comparison with those of any existing school. Even the revolutionary faction—the young England section—who significantly call themselves Pre-Raffaellites, are unusually enterprising. Narrow indeed is the way they have chosen, because truly between the Giottesque and the grotesque there is but a step; they dream of material beauty, but they never get beyond the study of the skeleton. The liberality of art attaches to the study of the Beautiful, between which and *το αίσχρον* there are many degrees. Whether it be by accident or “one consent” that the exhibition is this year better than usual, matters little. Great collections generally contain much supplementary rubbish; but it is gratifying that upon an occasion when Britain invites to her hearth a host of visitors, there should be something to undeceive them with respect to the state of our English school of painting. On the whole, therefore, we congratulate the Royal Academy on the progress it is making; it is advancing in all ways, and, especially, in public opinion. A few more liberal concessions to the exigencies of Art,—a little more desire to move with the spirit of the age, and the power of the Academy for good will be immensely enhanced.

With these brief introductory remarks—which we avoid to lengthen, inasmuch as this month there are many important claimants on our pages—we proceed to pass the leading works under review.*

No. 9. ‘A Shady Place,’ J. NIEMANN. A composition—trees, a shallow pool, and its rough and stony bed. It is everywhere vigorous and mellow in colour.

No. 14. ‘Interior of the Church of St. Anne, at Bruges,’ D. ROBERTS, R.A. A large, elaborate, but, still, a simple composition. The spec-

* In reference to this duty we have the pleasure to quote from the speech of Prince Albert, as we find it reported in the *Times*, at the dinner of the Royal Academy. —“Gentlemen, the production of all works in art or poetry requires, in their conception or execution, not only an exercise of the intellect, skill, and patience, but particularly a concurrent warmth of feeling, and a free flow of imagination. This renders them most tender plants, which will thrive only in an atmosphere calculated to maintain that warmth, and that atmosphere is one of kindness—kindness towards the artist personally, as well as towards his productions. An unkind word of criticism passes like a cold blast over their tender shoots, and shrinks them up, checking the flow of the sap which was rising to produce, perhaps, multitudes of flowers and fruit. But still criticism is absolutely necessary to the development of art, and the injudicious praise of an inferior work becomes an insult to superior genius. In this respect our times are peculiarly unfavourable when compared with those when Madonnas were painted in the seclusion of convents; for we have now, on the one hand, the eager competition of a vast array of artists of every degree of talent and skill, and, on the other, as judge, a great public, for the greater part wholly uneducated in art; and thus led by professional writers, who often strive to impress the public with a great idea of their own artistic knowledge, by the merciless manner in which they treat works which cost those who produced them the highest efforts of mind and feeling.”

These sentences, full of force, generous feeling, and sound policy, as they are, should be learned by heart by every writer upon whom devolves the irksome and responsible duty of criticism.

His Royal Highness added:—“The works of art, by being publicly exhibited and offered for sale, are becoming articles of trade, following as such the unreasoning laws of markets and fashion, and public, and even private patronage is swayed by their tyrannical influence. It is, then, to an institution like this, gentlemen, that we must look for a counterpoise to these evils. Here young artists are educated and taught the mysteries of their profession; those who have distinguished themselves, and given proof of their talent and power, receive a hedge of acknowledgment from their professional brethren by being elected associates of the Academy, and are at last, after long toil and continued exertion, received into a select aristocracy of a limited number, and shielded in any further struggle by their well-established reputation, of which the letters ‘R.A.’ attached to their names give a pledge to the public. If this body is often assailed from without, it shares only the fate of every aristocracy; if more than another, this only proves that it is even more difficult to sustain an aristocracy of merit than one of birth or of wealth, and may serve as an useful check upon yourselves, when tempted at your elections to let personal predilections compete with real merit. Of one thing, however, you may rest assured, and that is, the continued favour of the crown. The same feelings which actuated George III. in founding this institution, still actuate the crown in continuing to it its patronage and support, recognising in you a constitutional link, as it were, between the crown itself and the artistic body.”

tator is placed at the extremity, and looks up, through the screen, to the high altar. In the lower part of the picture an unobtrusive sobriety of tone prevails, broken on the left by lights which are carried through to the altar. On the right and left the walls are enriched with oak panelling, and on the floor is assembled a numerous congregation. We may understand the difficulty of dealing with such a subject, by supposing all the figures removed, and substituting, for the present forcible effect, an insipidly uniform light.

No. 23. ‘Over the Hills and Far Away,’ T. CRESWICK, R.A. Elect. There is little of effort in this picture; it is a literal translation from what seems to be a veritable passage of picturesque scenery. We say there is no effort in it, because the artist has frequently painted similar subjects. There is a stream of water, and, at its brink, a rude and stony pathway, whence the eye passes, by nicely reconciled gradations, to the hills which close the view. The water is charmingly painted, both in its repose and broken current, and the lighter parts of the mountain are finely felt. The stones in the foreground are somewhat strong with asphaltum or cappa brown; should this turn black and opaque, it will materially injure the balance of the picture.

No. 24. ‘The Children of T. J. Thompson, Esq.,’ MRS. CARPENTER. Two little girls. The heads are animated with the most natural infantine expression; the colouring is remarkably brilliant.

No. 25. ‘La Pastorella degli Abruzzi,’ R. LEHMANN. This figure, or one very like it, has been repeated more than once by the painter. We have seen one at Berlin, and another in London. There is considerable merit in the work; the artist is a deserved favourite in Paris, where, although a German, he has been long settled.

No. 26. ‘Portrait of a Lady,’ T. H. ILLIDGE. The features constitute a study of an extremely agreeable character; we have generally considered this artist more successful in male portraiture, but this work is distinguished by eminently agreeable qualities.

No. 32. ‘Emily, daughter of the Lady Elizabeth Bulteel,’ F. R. SAY. A head only, reclining on a cushion; it is painted with much sweetness of colour and expression.

No. 33. ‘Children of the painter,—a finished sketch,’ J. R. HERBERT, R.A. The animus with which this picture seems to have been painted is the desire to realise the unqualified simplicity of daylight effect. It presents two figures circumscribed in a section of a room, the composition being assisted by the furniture, of which a piano is a prominent object. The expediency of forcing effect is not acknowledged here, but although the eye is everywhere courted by the extraordinary and curious finish of the objects, there is, nevertheless, a sufficient prominence given to the figures; and although colour is denied them, this quality is, however, found in a high degree in other parts of the work.

No. 35. ‘Ulysses anxious to return to his faithful wife Penelope, is unwillingly detained in the Island of Calypso,’ T. UWINS, R.A. This subject is to be found in the fifth book of the *Odyssey*, where it is determined by Jupiter that Ulysses is to find his way home, *οὐτε θεῶν πομπὴ οὐτ’ ἀνθρώπων*. There are two distinct parts in the composition; in one, the lower, we find Ulysses mourning his absence from his beloved Ithaca; and in another, the upper part, Calypso attended by her nymphs receives Mercury, who is charged with the mandate of Jupiter. The subject is different from that class in which this painter has of late years exhibited—the work is rich in colour, and full of classic sentiment.

No. 41. ‘On the River Elway, near Abergely—North Wales,’ W. J. ROFFE. The subject has been selected with a perfect apprehension of the necessary merits of picturesque composition; and it appears to have been carried out with an earnest investigation of truth.

No. 43. ‘Portrait of Miss Bertree,’ C. BAXTER. Only a head and bust—it is singularly delicate in colour, with a life-like, but dreamy, character.

No. 45. ‘Anglers,’ H. LE JEUNE. A small picture with a group of children; boys fishing and a girl carrying a child. They have the

* The hangers, this year, were Mr. Stanfield, Mr. Roberts and Mr. Westmacott.

meritorious appearance of being an actual and accidental agroupment—and in colour the little picture is strikingly original.

No. 46. '* * *', R. C. LESLIE, JUN. Instead of by a title, this work is described by a passage from Falconer's Shipwreck:—

"A sea upsurging with tremendous roll,
To instant ruin seems to doom the whole."

It is a small picture in which we see only the stern of the fated ship. The circumstances seem exaggerated, but it is yet the best picture we have ever seen exhibited under this name.

No. 48. 'Near Mouickendam, on the Znyder Zee,' C. STANFIELD, R.A. The scene is a low shore running into the picture, and serving for the most part as a background for a variety of craft that are distributed along the water-side. There is but little colour in the picture, and nothing approaching high tone, save a shred of Dutchman's shirt sleeve—all the linen it appears the man has left. The low, and here and there, grey tone of the composition is extremely agreeable.

No. 49. 'A Mountaineer's Flock,' T. S. COOPER, A. At first sight of the animals we might ask with Menelaus, whose flock it is, because there is so much less light in the picture than is usually found in those of the painter. The sheep have all the character of living nature.

No. 50. 'Portrait of John Wilson, Esq., Professor of Moral Philosophy in the University of Edinburgh,' Sir J. WATSON GORDON, R.A. Elect. An admirable head, and very like the professor: about a *lustre* has glided away since the time we last saw him here in marble; and we think that Mr. North seems even younger than he was then.

No. 51. 'Portrait of Dr. Wardlaw,' D. MACNEE. This figure is seated; the treatment of the whole is very simple, relief being afforded by a plain dark background, whence the head has acquired great force.

No. 55. 'Market Cart crossing a Brook,' F. R. LEE, R.A. A large picture, presenting a passage of close scenery traversed by a brook, over which is thrown a rustic bridge. The foliage is painted with great firmness, and the limpid current is rendered with much truth.

No. 56. 'Girl at a Spring,' C. DUKES. A small study, careful in finish and brilliant in colour.

No. 59. 'The Brathay—Westmoreland,' Mrs. W. OLIVER. A highly interesting subject brought forward with a care which in parts amounts to a slight degree of hardness. The sky is clouded, and the phenomena of this aspect are described with accurate feeling.

No. 66. 'Portrait of Lord Brougham,' H. W. PICKERSGILL, R.A. This is a full-length portrait of Lord Brougham, he is standing, and attired in ordinary costume; behind him lies a peer's robe. The impersonation is at once recognisable.

No. 67. 'Caxton's Printing Office in the Almonry at Westminster,' D. MACLISE, R.A. This is a large composition, full of figures; indeed, there is not an inch of the canvas that is not appropriately storied. The author of the work seems so intolerant of anything like vacancy, that but for the striking character with which he has invested his figures, it might be said that the canvas was crowded. The centre of the composition is occupied by Edward IV., his Queen, Elizabeth Woodville, their daughter Elizabeth, afterwards wife of Henry VII., and the young princes. Near these are the king's brothers, Richard and Clarence, the friend of Caxton, Lord Rivers, and the Abbot of Westminster. A proof sheet of Caxton's "Game of Chess" has just been pulled, and Caxton is exhibiting it to the king, whose eyes are fixed upon it. On the right is the press, and behind it further on the right are compositors, pressmen, and a reader, and in the extreme left are wood-engravers, designers, and bookbinders. Besides these there are numerous supplementary figures, men in armour, and persons of martial bearing in attendance on the king. With respect to the execution of this picture, it is impossible to eulogise too highly its faultlessly accurate manner. The drawing and painting of the material are fastidiously careful; as of the types, the press, the work and tools of the artists, we are almost led to consider these before the qualities of the figures, because they are so exquisitely realised. There is a various and

impressive diversity of character in the picture, and every figure is interested in that which passes between Caxton and the king. The subject is one which ought to be commemorated on the walls of the Houses of Parliament; it is not new, but it never can be treated in a manner more masterly.

No. 68. "I know a bank whereon the wild thyme blows"—The Midsummer Night's Dream,' E. V. RIPPINGILLE. A small picture, in which the subject is rendered by a passage of richly-coloured sylvan scenery, deriving life from a maiden who is busied in plucking wild flowers. The figure is characterised with much sweetness; the colour and depth of the work are eminently successful.

No. 70. 'Miss Malli,' F. GRANT, R.A. Elect. The lady is attired in a white dress, to which is opposed a dark background. The figure is natural and unaffected, but there is less work in the portrait than we have been accustomed to see in the productions of the painter.

No. 77. 'King Lear and the Fool in the Storm,' W. DYCE, R.A. In this composition the old king attired in a loose robe, and seated upon the ground with upraised and clenched hands is pronouncing his apostrophe to the elements:

"Rumble thy belly full, spit fire, spout rain,
Nor rain, wind, thunder, are my daughters;" &c.

The fool lies before him, looking up in his face. The composition is partially closed by a small mound rising immediately beyond Lear, and the rest of the space is occupied by indications of the storm. The picture is evidently from a source of great power; it is daring and original, but inferior to works by which it has been preceded, and by no means agreeable in treatment. Indeed, the choice of subject is not happy, and the artist has not been able so to deal with it as to produce a work that any lover of Art and Shakespeare would covet.

No. 80. 'The Thames, near Medenham,' H. JUTSUM. A small picture of a water-side nook, with a glimpse of the river beyond. It is distinguished by all the nicety of pencilling by which the productions of the painter are enriched.

No. 81. 'A Study for "The Judgment of Daniel,"' being the centre figure for a composition now in progress, J. R. HERBERT, R.A. "The Lord raised up the Holy Spirit of a young boy whose name was Daniel," &c. This is a single figure, that of the youthful Daniel, who stands pronouncing his judgment. He is attired in a powerfully coloured study of drapery, telling effectively against the light background which is opposed to it; the energy of his action, and the emphasis of his expression sufficiently fulfil the denouncement—"Thou hast lied against thine own head."

No. 85. 'Portrait of Charles Barry, Esq., R.A.,' J. P. KNIGHT, R.A. This is a life-sized half-length figure, at once recognisable as the portrait of the architect of the Houses of Parliament.

No. 92. 'Miss M. Jones,' T. MOGFORD. A study of a head and bust, extremely successful in animate character, but deficient in colour.

No. 94. 'The Dead Trooper,' A. COOPER, R.A. The trooper is extended on the ground, and his horse stands near him; but the animal has by no means the points of the war-horse, it is rather like a study of a grey shooting pony—it is, however, skilfully drawn and painted.

No. 96. 'Study from Nature,' F. D. HARDY. A study from material with which nature never had anything to do—bricks and mortar, and hardware utensils. It is an interior, painted with great cunning of execution, but not very good colour.

No. 97. 'The First Letter,' MISS M. A. COLE. A small picture showing two figures, one a little girl writing, according to the title, her "First Letter." The composition has been very carefully studied, it is happy in colour and effect.

No. 98. 'The Blonde,' G. I ANCE. The blonde is not a lady but a bunch of grapes, fair of course, from, perhaps, the hot-house of His Grace of Marlborough, if there be any truth in the allusion of the Blenheim-like passage of landscape. The manner in which this fruit is circumstanced is elegant and truly original—it is painted as usual with transcendent truth.

No. 100. 'A Study,' C. R. LESLIE, R.A. A

study of a small half-length figure, that of a lady—it is studiously simple, and seems to be somewhat thinly painted, but is, nevertheless, sufficiently accurate; its great merit is its unaffected resemblance to warm and breathing vitality.

No. 101. 'Archers,' H. LE JEUNE. A group of children about to shoot with a crossbow at a dead bird which hangs upon a pole. The background is partly open, being closed on the left by farm buildings. In colour this little picture is eminently sweet and in nicety of finish cannot be surpassed.

No. 102. 'The Seasons,' A. E. CHALON, R.A. This is a circular composition—an allegorical configuration, presumed as from the passage of Tennyson:—

"The daughters of the year
One after one through that still garden passed,
Each garlanded with her peculiar flower,
Danced into light, and died into the shade,
And each in passing touched with some new grace."

But it is quite a new arrangement to pipe them all on deck at once. There are in Pagan poetry as well as in Christian verse certain societies that are presentable either entire, *en petit comité*, or they may be subjected to a dissolution of parts. The Graces are unacceptable individually; and the Seasons are "very tolerable and not to be endured," as an agroupment, the more especially as Tennyson, like a reasonable man, leads them through his garden "one after one."

No. 103. 'Bonneville, on the road from Geneva to Chamouni,' J. D. HARDING. This picture describes a vast expanse of variously featured country. From point to point the eye ranges, resting here and there upon considerable objects rendered minute by distance, the whole enclosed by the everlasting Alps. The picture is charming in colour, the definitions of distance are rendered with the utmost delicacy; it is, in short, a production of rare excellence.

No. 104. 'The Brunette,' G. LANCE. Not a lady, but a bunch of grapes, which we may suppose to be hanging from a trellis, beyond which we have a glimpse of Blenheim. The fruit is painted with all the truth of nature, and the arrangement is elegant and original.

No. 106. 'A Chimney Corner,' T. WEBSTER, R.A. A small picture representing an elderly man seated near the chimney corner reading. The light from a small window is thrown upon the figure with the most successful imitation of natural effect. The little picture is throughout worked with the utmost refinement of finish.

No. 107. 'Bacchanal—An Early Study,' W. DYCE, R.A. Early or late, it is a composition of much merit, and particularly felicitous in spirit. It is dark in tone, with here a passage like Titian, and there a phrase like Palma Vecchio, reminding us of those precious pictures in the Old Palace and the Pitti, that we can examine with so much satisfaction for days together.

No. 108. 'Attraction,' T. WEBSTER, R.A. A miniature, representing an Italian boy playing before a door, to which the children are attracted by the music. It is made out with a microscopic finish.

No. 112. '* * *', Sir E. LANDSEER, R.A. In lieu of a title we find appended to this number, a fragment from a poem entitled "Legends of Glenorchy."

"When first the day-star's clear cool light,
Closing night's shadows grey,
With silver touched each rocky height
That girdled wild Glen-Strae.
Uprose the monarch of the glen,
Majestic from his lair;
Survey'd the scene with piercing ken,
And snuffed the fragrant air."

The monarch of the glen is a fine stag that, according to the description of the lines, seems to be testing the quality of the mountain air. The head of the stag is a fine study, it is borne aloft with the proud and graceful bearing natural to the animal. His round and well-conditioned body comes in relief against the sky, below which is a section of mountain scenery.

No. 113. 'Psyche,' C. BROCKY. This figure is cast in an uneasy and ungraceful pose, and in colour it is unlike the mellow pictures we have been accustomed to see exhibited under this name.

No. 119. 'Her Grace the Duchess of Man-

chester, L. W. DESANGES. A very simple half-length, with a movement and maintenance extremely graceful. The picture is painted without much colour, and the flesh hues have not the usual brilliancy of the painter.

No. 121. 'Portrait of a Lady,' T. SMART. A small study, with a high degree of finish. No. 123. 'Portrait of a Lady,' by the same artist, is equally good.

No. 126. 'The Devonshire Coast,' H. JUTSUM. A passage of rough moorland landscape, with a distant prospect of the sea, over which the eye is led, with the nicest cunning of Art, to an immeasurable distance, until the sea horizon is lost in atmosphere. The gradations, and the manner of breaking and dividing the breadths are managed with the utmost delicacy of feeling. The clean, definite, and descriptive touch of the picture is masterly, and the colour throughout brilliant and harmonious.

No. 127. 'Cromwell, attended by Fairfax, reading a Letter found in the King's Cabinet, taken at the Battle of Naseby, fought between the King and the Parliament, 14th June, 1645; including Portraits of Skippon and Ireton,' C. LANDSEER, R.A. This is a large work, the fullest and most complex composition we remember to have seen by this painter. The incident takes place on the field of battle; Cromwell and Fairfax are the principal figures, they are mounted and wear demi-suits of armour. The former holds the letter, which he is attentively perusing. On the left appears the cabinet, in the hands of Cromwell's officers, and on the right and *passim*, are field-of-battle episodes, among which the most painful is a woman who has been slain, an incident which, true or not, should not, we think, have appeared on canvas. It is clear, from his manner of dealing with his material, that it is a kind of subject in which this artist is "well up;" it is, we think, his best picture.

No. 128. 'Portrait of Mr. Justice Talford,' H. W. PICKERSGILL, R.A. This is a half-length figure, presenting the subject standing; it offers a strong resemblance to this distinguished lawyer.

No. 129. 'The Bride,' J. WOOD. A composition of five half-length figures, of which the bride is on the left extremity of the group, attired in white; the others it may be supposed are bridesmaids. The composition is formal, each figure is of course a portrait; there is however some good colour in the heads.

No. 134. 'Group—Geneva,' Sir E. LANDSEER, R.A. A large composition showing particularly the heads of a circle of animals feeding *en famille* from one common crib. The picture is large and the animals are of the size of life, grouped under an archway; there are mules, a very peaceable and honest ox in harness, a pouy, and a dog; but the last dozes apart, he has not yet come to a raw vegetable diet. The grouping is original, unlike anything that this painter has before done, and the colour and execution have all the sweetness and firmness which characterise his best works.

No. 135. 'Ippolita Torrelli,' Sir C. L. EASTLAKE, P.R.A. The subject is derived from Castiglione's *Poemata*. It is treated as a study of a head and bust, and reminds the spectator of the sybils of the Italian painters, save that the expression is of a character less severe. The neck is painted up to the complexion of the features. The expression is full of intensity, and the drapery is broad and rich.

No. 136. 'The Novel Reader,' E. M. WARD, A. The reader is a lady, who is extended on a sofa near a window. The features are lighted by reflection, and the light from the window breaks here and there upon the recumbent figure and the accessories of the composition, with admirable effect. The picture is brilliant in colour and very careful in execution.

No. 140. 'Falstaff personating the King,' C. R. LESLIE, R.A. The difficulties of this famous scene are such that it is rarely attempted. The treatment of the subject is reduced to a composition of figures sustained with as little complexity of accessory as possible; we do not even anywhere see allusion to the famous tavern, the scene of Falstaff's orgies. The principal group occupies the right of the picture, and there we find Falstaff with the cushion on his

head and his dagger in his hand; on his right is Bardolph, immediately behind him Mrs. Quickly, and by her side Ned Poins. The Prince alone is on the left, listening to the chiding of his father, but he scarcely has enough of suppressed fire to outdo Falstaff in opprobrious epithet; and of the leg with which he salutes the king, too much is made, and speaking literally, the feet look small. Falstaff is the best impersonation of the character we have ever seen; there is no approach to caricature, he shows for the nonce a grave and earnest intelligence, yet accompanied by signs which tell the spectator that he is only "doing it like one of these harlotry players." Poins seems a dissipated gentleman; Bardolph is modest, he keeps his eye upon his nose; Dame Quickly scarcely appears the termagant she shows herself upon occasion. The costume, that is, parts of it, of this period, are extremely unmanageable; but here it is all most skilfully disposed of. The fault of the picture—and it is a heavy one—is, that it is too slightly painted throughout, and consequently has "a lean and hungry look."

No. 142. 'Children of F. J. E. Jervoise, Esq.,' J. SANT. There are four figures, which, with the accessories of the composition, constitute a most agreeable picture. The heads are firmly painted and well coloured.

No. 146. 'Her Royal Highness the Duchess d'Anmale and her Son, the Prince of Coude,' V. MOTTEZ. This is a companion picture to one exhibited last year by this artist. The figures are presented at full length and erect; every part of the work is most carefully finished. This is a manifestation of the difference between the French and English schools in the execution of portraiture. The former affect extreme nicety of elaboration, while colour and force are the objects of our painters.

No. 147. 'The Evening Hour,' T. CRESWICK, R.A. Elect. The subject is a rocky and shaded nook in the course of a shallow stream, partially shut in by a thin screen of trees. The time is sunset, and in this description lies the sentiment of the picture. The composition is kept low in tone, with here and there a point of reflected light; the whole contrasting strongly with the sky, which is yet bright with the hues of "the evening hour." The twilight effect is most skilfully rendered.

No. 148. 'There's music in his very steps as he comes up the stairs,' R. FENTON. The picture bearing this affected title is a study of a girl lying on a sofa, she wears a green quilted petticoat, which is admirably painted; the head is also highly successful, but the draperies and accessories, with their careful execution, precede the head in importance.

No. 149. 'The Bird Trap,' G. SMITH. A small picture, in which appear a group of children behind the bole of a near tree, watching a bird-trap, to which a string is attached. The picture is charming in colour, and remarkably minute and clean in execution.

No. 152. 'Weary Travellers,' C. ELDER. A small composition, in which the weary travellers are shown at half-length; they are two, a man and a woman, the former of whom carries their child. This is a work of a high degree of merit; nothing is wanting to its excellence.

No. 156. 'Stepping Stones—North Wales,' ELIZA GOODALL. A female figure in the costume of the Welsh peasantry, carrying a child. The stepping-stones cross a rivulet, which forms an important feature in the landscape. The picture is generally low in tone, but it is everywhere most careful in execution and extremely sweet in colour.

No. 157. 'Scene from the Midsummer Night's Dream—Titania and Bottom; Fairies attending, Peaseblossom, Cobweb, Mustard-seed, Moth, &c.,' SIR E. LANDSEER, R.A. The particular passage alluded to seems to be Bottom's invitation to Mustard-seed of goodfellowship—"Give me your uif, Monsieur Mustard-seed; pray leave your courtesy, good Monsieur." Titania is fondling his ass's head, on which is the coronal of flowers, with which she has consecrated him monarch of her affections; immediately before him stands Mustard-seed, a perking yellow miniature of the human form; on the right is Pease-blossom riding on a supernatural white

rabbit, and Cobweb is literally a filmy conception. There is nothing very striking in the ideas, but they derive value from beautiful colour and charming execution. It is clear that Bottom's head is only a temporary "fixing," it is put on to come off again; be that as it may, the painting and character of this head give it a pronunciation more emphatic than that of any other part of the picture.

No. 158. 'The High Altar of St. Jacques, at Bruges,' D. ROBERTS, R.A. A small picture in which effect has been more cared for than colour or finish. It is very sketchy, especially the vaulting, which is scarcely sufficiently definite. It is masterly in effect and composition.

No. 161. 'The Sisters,' C. W. COPE, R.A. A large picture, with two life-sized pictures as principals—these are the sisters, one is seated, and has been reading, the other urges her to join a party that is seen at a little distance embarking for a pleasure trip on the Adriatic, it may be, for the character of the scene and impersonations is Italian. The seated figure which is seen in profile, is a highly successful study. The subject is given as from an old ballad "The Unconscious Rival"—the narrative is sufficiently perspicuous.

No. 166. 'Portrait of the Artist,' Mrs. E. G. RICHARDS. A forcible effect is produced in this portrait by the opposition of a black velvet *cote hardie* to a light background.

No. 168. 'A Music Lesson,' W. MULREADY, R.A. This little picture, we are told, was painted in 1809. It is a simple study of an incident in every-day life, without any leaven of idealism. It is transcendent in manipulation, and withal eminently effective. With all his anxious care this artist can scarcely even now be more elaborate.

No. 170. 'Street in Lekhredha—a town in North Albania,' E. LEAR. The subject would have little attractions for the mass of lovers of the picturesque. The composition is traversed by a river, the lines of which run into the picture parallel with two rows of houses, the whole closed at a short distance by a screen of trees. The subject is formal, but in effect and manner the picture is of great power.

No. 172. 'The Parasol,' T. UWINS, R.A. The description is supplied by a quotation—"A fisher-boy had rigged a cotton handkerchief upon split caucos into a parasol, which, with childish gallantry, he carried over his sister and her pet." It is a small work, remarkable for its breadth and colour.

No. 173. 'Portrait of Mrs. Thompson,' T. WEBSTER, R.A. This is literally a miniature in oil; the subject is an old lady, of whom only the head and bust are painted. The face is beautiful in colour and exquisite in finesse of touch.

No. 174. 'Sleeping Child,' J. R. GWATKIN. A small study of much sweetness.

No. 175. 'Children at Play in Hop-picking time—sketched in the Farnham plantations,' T. UWINS, R.A. A small picture presenting two children grouped, with a hop basket; one decorates her head with a sprig of hops; the spirit and natural playfulness of childhood are pointedly described. The little work is signalised by that excellence of colour and composition which distinguishes all the productions of its author.

No. 176. 'The Raising of the Standard of Charles I. at Nottingham—a sketch for a picture,' F. R. PICKERSGILL, A. Extremely skilful in manner, effective in decision of tone, and classic in feeling. It is perhaps deficient of definite allusion to the marked properties of the time, but in a large picture this may be more emphatically pronounced.

No. 178. 'Rowena—from Ivanhoe,' Mrs. E. M. WARD. A very graceful work, and an agreeable realisation of the description of the fair Saxon.

No. 179. 'Midsummer,' W. F. WITHERINGTON, R.A. This is certainly the most successful of the recent productions of the artist. It is an uncompromising study of a section of sylvan scenery, worked out with an unswerving devotion to truth. The foreground, with its thin patches of herbage graduated to a positive grass bottom with abundant and well defined weeds, has every appearance of a rigid translation from nature. The trees have not been selected for

picturesque form, but they are painted as they stood, and so perfect is the shaded depth realised, that it seems possible to walk round each of them.

No. 180. 'John Gibson, Esq., R.A.' W. BOXALL. The eminent sculptor is represented as having just turned from his work to speak to the spectator. It is a half-length life-sized portrait; very like the subject, and remarkable for the studious simplicity of its treatment.

No. 181. 'Portrait of the Eminent German Artist—Moritz Retzsch,' E. WILLIAMS. The famous illustrator of Faust is presented here standing, and wearing a green cloak over the usual homely attire in which he is accustomed to tend his vineyard. The head has much of the character of this celebrated man; it is broadly and vigorously painted.

No. 184. 'Portrait of the Poet Wordsworth,' H. W. PICKERSGILL, R.A. The impersonation is of the size of life, but in appearance considerably younger than immediately before his decease, which must have taken place in his eightieth year or thereabout.

No. 185. 'The Royal Family of France in the Prison of the Temple—Louis XVI., Queen Marie Antoinette, the Dauphin, Dauphiness, and Madame Elizabeth, the king's sister,' E. M. WARE, A. The point of the subject is described by a quotation from Lamartine's "History of the Girondins,"—"The queen was obliged to mend the king's coat while he was asleep, in order that he might not be obliged to wear a vest in holes." Thus, the prominent figure is the queen, occupied according to the description of the text; the king, wrapped in a dressing-gown, is sleeping on a couch on the right of the composition, Madame Elizabeth occupies the centre of the picture, by her side is the dauphin, playing with a shuttlecock, and on the other side of the table is the princess arranging some flowers. Besides these figures there is yet an additional groupment, a company of ruffians in an antechamber. This picture will, we think, be pronounced, in execution and chiaroscuro, superior to every other of its author. It is, throughout, most careful in manipulation, and so successful are the resemblances, and so appropriate are the circumstances, that the work proclaims at once the subject. It is one of the productions of our schools of which the country may be proud.

No. 186. 'Rue Avon, (Silent River) Denbighshire,' J. W. OAKES. This work contains passages of much excellence; and others which fall short of adequate expression, sometimes from too much, sometimes from too little, elaboration. The water is altogether dark, this would derive its full value from a few touches of light. The sky is an admirable study.

No. 188. 'Sabbath Evening,' T. F. DICKSEE. This is a half-length figure, a study very similar in character to others which have preceded it by this artist. It is a single figure, a lady in the attire of the last century reading a bible, which she holds before her. The figure is well drawn and coloured, but the painting of the features is somewhat hard.

No. 190. 'Mrs. Livesay,' F. GRANT, R.A. Elect. The lady is seated looking over a book of prints; she wears a loose blue silk Spencer, which tells effectively against the dark background. The treatment has communicated much of a pictorial quality to the work.

No. 195. 'Portrait of Samuel Bignold, Esq., Mayor of the City of Norwich in the years 1833 and 1848, and a Magistrate of the county of Norfolk,' J. P. KNIGHT, R.A. The figure is presented at full-length, and of the size of life, wearing robes of office. The features are brilliant in colour, and endued with a strong argumentative intelligence.

No. 196. 'The Battle of Roveredo,' C. STANFIELD, R.A. The battle of Roveredo was fought in September, 1796, by Massena and Augereau, against Davidowich who was guarding the Tyrol with forty thousand men. This large picture shows rather the advance of the French as crossing the Adige, than the battle. On the right of the composition appears the fortress, the fire from which has almost ceased. In the foreground the French infantry are fording the river, and at some distance they are again seen passing the bridge, under fire from distant batteries.

The near passages of the composition are in shade, to which is opposed a block of houses in strong light. On the left the inhabitants are seen flying from their houses, and the whole of the lower composition is crowned by the snow-clad Alps. This is a very large composition, and we think more full of material than any that the artist has before painted. The shades are deep and pure, the lights lustrous and sunny, and nothing can exceed some of the textures which give such characteristic identity to the surface imitations in these works. It is a production of great power, and its colour is one of its best qualities.

No. 199. 'The Hon. Mrs. Henry Marshall and Son,' Mrs. CARPENTER. The lady is seated, holding her son: she is attired in a black loose Spencer over a red dress. The features of both are extremely fresh in colour and animated in expression.

No. 202. 'Christ borne from the Mount,' C. H. LEAR. We have been accustomed to see works of great merit exhibited under this name. This composition hangs high, but to speak mildly, the treatment of the subject is of such a character as to amount to eccentricity.

No. 204. 'Hogarth brought before the Governor of Calais as a Spy,' W. P. FRITH, A. The subject is derived from Walpole's Letters, in which the incident is mentioned, with an allusion to Hogarth's narrow escape, the governor having declared that had not the peace been actually signed he would have hung him on the ramparts. The governor is seated on the left of the composition, attending to the evidence laid before him by the commissaire. Hogarth is placed at a bar which divides the magistrate from the prisoner. He is guarded by two soldiers and surrounded by a mixed crowd of idlers, all anxious to see the English spy. The governor is really a fine impersonation; but without any allusion to his military office, he is looking at the superscription of a letter which bears the painter's name. Hogarth presents him his sketches to prove that he is a painter and not an engineer. The two dirty looking soldiers by whom he is guarded are admirable in conception, and many of the figures are strikingly original. As a whole, the work exhibits rare intellectual power, and is one of the best achievements of the British School.

No. 205. 'Clearing the wood—a bright autumnal day,' S. B. PERCY. A small picture presenting a piece of rough bottom, rich in long grass and weeds, on which the sunlight falls with much brilliancy; an effect that is much enhanced by the deep tone of the sky.

No. 219. 'The Holy Women,' A. CHAUVIN. A group of the three figures—a small picture of much sweetness of character, but placed too high to be examined.

No. 225. 'The Valley Mill,' T. CRESWICK, R.A., Elect. This, like most of the works of the artist, shows a close application to nature; indeed, but for truth of representation, such subjects have little to recommend them. It is a small picture, the most striking feature of which is a flight of stepping-stones, arranged for facilitating the ascent of the hill side. This passage has a singular reality of appearance.

No. 227. 'Fishing Boats off the coast of Yorkshire,' J. WILSON, Jun. In all the marine subjects of this artist there is a breezy freshness uncommonly exhilarating. The wind is blowing off the sea, and threatens to bring what sailors call "dirty weather" with it. The principal object is a fishing-boat, which is sailing out of the frame. This is a refreshing picture for a hot day.

No. 229. 'The Flight into Egypt—Mary meditating on the prophecy of Simeon,' R. REDGRAVE, R.A. Elect. The prophecy is in the second chapter of Mark, verses 34 and 35—"Behold this child is set for the fall and rising again of many in Israel," &c. We do not remember that this painter has before essayed sacred history. It is a large composition—the time is evening—the effect that of the opposition of a group seen by twilight as contrasted with the sky, the Virgin being seated on a rock, and holding the infant Saviour in her arms. The treatment of the subject is original, and it is invested with a charming sentiment. The composition

is not suggestive of a resting-place for fugitives, but this is not remembered in the subduing effect of the picture.

No. 236. 'The Countess of Oxford,' W. GUSH. The lady is seated, her head supported by her hand. The features are well coloured, and appear to be substantially painted; a broad effect is produced by the treatment of the grey silk drapery in which the upper part of the figure is attired.

No. 237. 'Waterside Vegetation,' W. E. DIGHTON. Very few—not one we may say of the conventional painters of our school would ever have dreamt of "Waterside Vegetation" as a subject. The adoption of such a subject at once bespeaks a close application to nature. We have here only a pollard willow, some docks, sedges, and rank grass, but there is an exquisite truth in the translation, which gives a value to every touch in the picture.

No. 238. 'Portrait of Sir Edward Bulwer Lytton, Bart.,' D. MACLISE, R.A. This is a small full length, representing the subject standing resting his head on his left hand, the arm being supported on a mantel-piece. He is dressed in black, the depth of which effectually cuts the low-toned background without disturbing the breadth of the whole. The head looks somewhat large, but the impersonation is at once acknowledged an identity.

MIDDLE ROOM.

No. 334. 'Portrait of Richard Somers Gard, Esq., of Rougemont, Exeter,' J. P. KNIGHT, R.A. This portrait is remarkable for the success with which the roundness of the head is realised; the entire figure is admirably relieved.

No. 335. 'Winter—Sunset, a Slide,' F. DANBY, A. The aspect of this picture is that of the coldest and shortest day in the year. There is nothing romantic in the composition; the right is occupied by a village with its church, and thence to the horizon the eye rests upon a graduated plain broken by a diversity of objects. In the foreground boys are sliding, each lighted more or less with the red light of the sun, which, shorn of its beams by the density of the lower atmosphere, is sinking about the middle of the picture. With every allowance the disc looks too large, and in nature, with the sun yet so far above the horizon and with yet power to penetrate the mist, there would have been more light upon the landscape. Yet it is broad and effective; but we humbly submit that by raising the scale, the same effect might have been preserved with greater truth.

No. 336. 'After the Ball,' C. BAXTER. A small head and bust, those of a lady, who with an air of languor is removing the flowers from her jet black hair. The open background scarcely coincides with the title. It is charming in colour, though less careful in execution than other works by the same hand.

No. 338. 'Music,' A. JOHNSTON. The performer is a lady, her instrument a guitar; she is seated, with a music book before her. The head of the figure with its reflected light and colour is a masterly study, and the disposition of colour in the dress, table-cloth, and background, constitute a very brilliant arrangement.

No. 344. 'The Goths in Italy,' P. F. POOLE, A. As in many of those chosen by this artist, there is in this subject a refreshing dash of originality. It is derived from Gibbon's description of the luxuries to which the barbarians yielded in their invasion of the sunny climes of Italy. It is a large picture, in which we see the brawny Scythians overcome with wine and excessive pleasure distributed on a green bank by the side of the basin of a fountain. Some of them are yet supplied with wine by Roman girls, others have not power to rise in any way above the prostrating influence of excess. This is a perilous subject to deal with; these Herculean frames foreshortened and otherwise variously disposed, present points of great nicety in drawing. There is great force of colour in the picture, yellow and green being prominent and powerful, as to require a high scale of colour throughout the picture.

No. 349. 'Portrait of Mrs. Alfred Shaw,' R. M'INNES. This work shows only the head and bust, the features are extremely agreeable in

expression; the head is skilfully drawn and painted.

No. 355. 'Highlander,' Sir E. LANDSEER, R.A. A small picture of a single figure, that of a sportsman in Highland costume advancing over the crest of a rock, which raises him in relief against a sky clouded with a snow storm. He carries an eagle which he has shot. There is an admirable character in this figure, but the head looks large, and the lower part of the figure from the middle looks short.

No. 356. 'Youth and Age,' J. C. HORSLEY. This is an interior wherein we find age described by an old woman seated listlessly at the fire-side, while at a window in an anteroom or corridor a girl, gaily dressed, stands conversing with a youth who is outside. The contrast is pointedly maintained.

No. 359. 'A Pas de Deux,' J. COLBY. An itinerant ballet-master is exhibiting the accomplishments of two of his dolls to a company of children who are assembled at a window; there is much good feeling in the execution, but the drawing is defective.

No. 361. 'The Rescue of the Brides of Venice,' J. C. HOOK, A. The subject occurs in Sansovino, by whom it is mentioned that the pirates were surprised at Caorli, by the Venetian youth, while dividing their spoil. The figures are grouped in boats, into which the rescued brides have been placed by their champions; and in the secondary groups the combat is still fiercely carried on between the pirates and the Venetians. The incidents are extremely interesting, especially the care with which the ladies are protected from the casual perils of the battle; their rescuers seem anxious to remove them as far as possible from their enemies; one of the nearest figures holds over her head a shield, which is pierced by an arrow. The narrative is sufficiently perspicuous, and the excitement of the subject is perfectly sustained by the circumstances of the composition. In design, arrangement, and execution, the work advances claims to a very high estimate as among the most meritorious productions of the year.

No. 362. 'Portrait of James Buchanan, Esq.,' E. DEVERIA. In composition this work has the feeling of a foreign production, that is, we find in it rather pictorial composition than that force which is the characteristic of our own school. The figure is presented at full length, and of the size of life; but the head is deficient of colour and substantive painting.

No. 368. 'The Pilgrim,' H. GRAY. A study of a female head and bust. The painting of the features resembles the taste of the French school. The picture seems firm in execution, and otherwise unaffected.

No. 369. 'Lassie,' Sir E. LANDSEER, R.A. She stands at the edge of a brook, which she seems preparing to ford; by her side are two fawns; the background is a very carefully painted passage of daylight landscape, a glimpse of a verdant hill-side, broken by incidental objects. The head of the girl is a study of much sweetness—the whole is admirably firm in manner.

No. 370. 'A Chapel in the Church of St. Jean, at Caen,' D. ROBERTS, R.A. The altar is the principal point of the composition, there are numerous devotional figures which are sketched with great power.

No. 374. 'A Stormy Day on the Thames, near Medenham,' H. J. BODDINGTON. The view is presented under a clouded aspect; the degrees of light responding to the light or shade of the sky. The water, with its lustrous surface and varied reflections, is a study of much excellence.

No. 375. 'Morning in the Meadows,' F. R. LEE, R.A., & T. S. COOPER, A.R.A. A composition of considerable size, containing on the left a group of trees, and on the right opening to distance. A stream traverses the nearest part of the foreground, where also is assembled a herd of kine. The work exhibits all the merits which are usually found in the productions of both artists.

No. 377. 'Portraits of Mrs. G. Shaw and Children,' N. J. CROWLEY. A composition of small full-length figures, and a donkey, on which the little girl of the party is riding, the animal being led by her brother, while her mama walks by her side. It is too high for examination; the groupment, at least, is judicious.

No. 380. 'Geoffrey Chaucer reading the "Legend of Custance" to Edward III. and his Court, at the Palace of Sheen, on the anniversary of the Black Prince's forty-fifth Birthday,' F. M. BROWNE. This is a truly magnificent essay, it has abundance of every quality necessary to constitute excellence in Art. It is original and independent in everything; indeed, too much so; a little more of judicious conventionalism had communicated to it a certain substance of which it appears deficient. It is a very large production, with a numerous assemblage of figures of the size of life. Chaucer stands the prominent figure, in a light grey gown, with his manuscript on a reading-stand. On the right of the picture is seated Edward III., and on his left, or on this side of him, the Black Prince, who is in his last illness, Johanna, his wife, and their child, afterwards Richard II. On the right of the king is Alicia Perrers, formerly one of the attendants of Queen Philippa, and near her is John of Gaunt, the patron of Chaucer. There are also Sir John Froissart, and the poet Gower, Chaucer's wife and her sister, with a papal nuncio and other figures. The costume of this period is distinguished by forms and parts which are with difficulty rendered otherwise than stiff; but this is not felt elsewhere than in the figure of Chaucer, whose pose might have been more graceful. Every figure of the composition evinces research and unweary study, but a deficiency of shade deprives the composition of depth, and the figures of substance. Another and a serious evil resulting from this is, that the figures are struggling for precedence to the eye; for instance, the hat of the cardinal is as near to us as Froissart, properly a nearer figure; and again, the drapery of the Black Prince comes forward with equal force, although yet further off. It is a production almost in the first class of this kind of composition: but it is a picture of genius rather than of power.

No. 381. 'Laurence Saunders—the second of the Protestant martyrs who suffered in the third year of Queen Mary,' C. W. COPE, R.A. This is a history in three compartments; a pointed and graphic relation of a sad narrative. We find Saunders in prison in the principal compartment, embracing his child that the gaoler has brought to him from his wife, who waits at the prison-gates, she not being permitted to visit him. In the picture on the left the prisoner's wife is seen ringing at the prison-gate; and on the right Saunders is conducted forth to execution. The great purpose in the picture, or series of pictures, has been perspicuity, and so perfect is the success in this, that the entire story is instantly intelligible.

No. 383. 'Sketch for a large picture in progress, representing allegorically the great industrial meeting of all nations in 1851,' J. TENNIEL. This is a pyramidal composition, the apex of which is occupied by Britannia and Peace—on each side of whom, and arranged on the steps, are allegorical impersonations of all nations; while at the base of the composition appear the multifarious productions of human industry, under charge of representatives of various nationalities. An examination of the figures shows great command of resource, and an inexhaustible fund of invention—the variety and poetical qualification of the *personæ* are beyond all praise.

No. 389. 'Highland Stream—on the north side of Loch Tay,' F. R. LEE, R.A. The current is rushing over the rocks, interrupted by large blocks of stone. The watercourse is embowered by trees, the whole forming a highly picturesque passage of river scenery, executed with the usual firmness of manner prevalent in the works of the painter.

No. 394. 'Portrait of the Venerable Archdeacon Brooks, M.A., painted for the select Vestry of Liverpool,' P. WESTCOTT. A life-sized portrait representing the subject seated. This work is extremely felicitous in the manner of relief given to the figure and head, the utmost amount of force being communicated to the latter—the colour is a trifle too yellow.

No. 399. 'Rinaldo destroys the myrtle in the Enchanted Forest,' F. R. PICKERSGILL. The subject occurs in the eighteenth canto of Tasso, stanza thirty-five, &c.—

Egli alza il ferro, e'l suo pregar non eura
Ma colei si trasmuta (oh! novi mostri!)
Si come avvien che d'una, altra figura
Trasformando repente il sogno mostrò.
Così iugrossò le membra, e tornò secura
La faccia, e vi sparir' gli avorj e gli ostrf.

Rinaldo has already broken a bough from the myrtle, at sight of which the nymphs and syrens rush from him in alarm—but there is no indication of the monstrous transformation—this is judiciously omitted. It is extremely difficult to invest this subject with abstract interest, the beauty and power of the composition are centred in the syrens, to whom a preternatural action has been given. These figures are drawn with much grace, and painted with infinite delicacy.

No. 401. 'Study at Burnham Abbey, Bucks,' A. PROVIS. This is a careful study of an interior, the valuable point of which is the truth with which the light of the sun is admitted at the window—this is admirable. It is wrought everywhere with the utmost care, but it wants depth.

No. 402. 'Ulleswater,' H. DAWSON. A small picture, which is at once felt to be a strictly faithful description of the locality. It is beautifully harmonious in colour, and surpassingly sweet in sentiment.

No. 405. 'The Rev. F. F. H. English,' S. COLE. This is a miniature in oil, executed with finish, truly exquisite, and in colour it is not less excellent.

No. 406. 'May and December,' J. L. BRODIE. The title is illustrated by two figures, an old man, and a girl, young enough to be his granddaughter, to whom he pays his addresses. The young lady turns her head and laughs with the spectator, while her aged adorer salutes her hand. The incident is pointedly described. The picture may be in some degree deficient of depth.

No. 407. 'Wood Nymphs,' W. E. FROST, A. The title is aided by a passage from *Il Penseroso*.

"Where the rude axe with heaved stroke
Was never heard the nymphs to daunt,
Or fright them from their hallow'd haunt."

A company of five nymphs dispersed in and around the shaded basin of a fountain. There is no incident, the merits of the work resting entirely on the drawing and painting of the figures, in which variety of complexion is most delicately discriminated. The background is dark foliage, warmed into a brown hue, well calculated to support the figures, of which we cannot too much admire the life-like texture, warmth, and roundness.

No. 412. 'Portrait of the Right Hon. Maziere Brady, Lord High Chancellor of Ireland,' R. ROTHWELL. The figure is costumed in the robes of office; the arrangement seems somewhat large for the canvas on which it has been executed. There is much freshness in the colour of the features.

No. 416. 'Over the Sands,' T. CRESWICK, R.A. Elect. The main features of this composition resemble very much those of a picture already exhibited by this painter. That view was presented by daylight, this is an evening aspect. It is we believe a subject on the Welsh coast. It is low water and an expanse of sandy shore is presented to the eye, along which trends into distance a wild and mountainous coast. The sandy flat is graduated with the utmost nicety, and the proposed effect is most felicitously realised.

No. 417. 'Lord Mayor's Day,' G. CHAMBERS. This is the river pageant, to glorify which is mustered every boat of the city companies. The flotilla is about to pass under one of the bridges. The bustle and circumstances of the occasion is effectively realised.

No. 418. 'A favorite Tune,' H. B. O'NEILL. The scene is a cottage interior, in which "the favorite tune" is performed by a player on the flute to an auditory consisting of a little boy and two girls. The figures are painted with the utmost care and with much success as to brilliancy of tone in the flesh tints; but the flute-player is but a pretender, a flute could not be played in the manner in which he holds it.

No. 419. 'An old Mill near Haweswater,' W. J. BLACKLOCK. A picturesque subject, apparently studied with much earnestness from the spot. The mill stands on the right with an accompaniment of trees, rocks, and appropriate material, and in the immediate section of the picture

are numerous blocks of stone, painted with singular success in the imitation of nature; indeed, in every part this work is remarkable for agreeable colour and finished execution.

No. 420. 'Pepys' introduction to Nell Gwynne,' A. Egg, A. The scene took place at "the king's house," where Pepys went to see a play entitled "The Humorous Lieutenant," and here he is introduced to Nell Gwynne, of whom he says "I kissed her and so did my wife, and a mighty pretty soul she is." This is the precise point dwelt upon; Pepys is saluting Mrs. Gwynne, Mrs. Pepys stands with her back to the spectator, and other figures are variously distributed. The picture of last year by this artist was essentially a light picture; this is the reverse, it is an extremely dark picture, and we think deficient of the admirable qualities by which the former was distinguished. The characters however of Pepys and Nell Gwynne, are cast in good and original taste.

No. 424. 'Ahab in Naboth's Vineyard,' W. CRABB. The subject is from the 21st chapter of 1st Kings and the 20th verse, "Hast thou found me, oh mine enemy?" Ahab and his queen Jezabel, with attendants, are surprised by the prophet Elijah in the midst of their enjoyment in the vineyard; Ahab has been seated, and has now fallen into a supplicating attitude at the approach of the prophet, who stands calmly on the right. There is a striking originality in the costume of the figures, which have been adapted after the Nineveh remains. The work is remarkable for its decided style, unexceptionable drawing, and powerful colour.

No. 430. 'John Gilpin delayed by his Customers,' E. M. WARD, A.

"For saddle tree scarce reached had he,
His journey to begin,
When turning round his head he saw
Three customers come in.
So down he came, for loss of time,
Although it grieved him sore,
Yet loss of pence, full well he knew,
Would trouble him much more."

Gilpin, we fear, will be delayed longer in the picture than he is in the verse, because the question on his counter seems to be the choice of a bridal dress. The customers are a young lady and her father and mother. The father is heartily tired of the prolongation of the enquiries as to the durability and other qualities of the silks, and Gilpin looks as patient as he can, while the old lady tests the substance of the white broadened silk. The draperies in the picture are broad and effective. Gilpin's commission in the Trained Bands hangs up framed behind him. No circumstance is forgotten which can assist the perspicuity of the composition.

No. 432. 'Maiden Meditations,' H. B. WILLIS. A small figure—a girl seated at a spring—the little picture is very carefully finished.

No. 433. 'Autumnal Evening,' E. WILLIAMS. The agreeable mellowness of the picture is strongly allusive to the decline of the year—it has also much excellence in the natural aspect of its detail.

No. 434. 'The Flageolet,' J. SMETHAM. A group of children are presented here—two boys and a young child—one of the former playing the flageolet. One of the figures looks defective in drawing, but the picture is finished as highly as finish can be carried, and the landscape background is extremely well felt.

No. 435. 'Arco di Trajano—Ancona,' C. STANFIELD, R.A. This is rather a large picture of a subject, which the artist has we believe once before painted—that is nearly the same view—the arch rises on the left of the spectator, which with the immediate objects is finished so carefully, that the inscription at the top is legible. The high and rocky coast trending round to the right, affords a beautiful piece of composition, with the near figures, craft, and other material, all of which is painted with a fine feeling for surface.

No. 436. 'The Very Rev. the Dean of Durham,' F. R. SAY. This is a life-sized portrait in which the figure is seen standing. The deep black of the dress is opposed to a light background with excellent effect.

No. 437. 'Secue on the Goodwin Sands,' W. A. KNELL. Representing the wreck of an Indian driven on her beam ends on the sand. In this picture we not only see but feel the tumult

of the elements by which this gallant ship has been cast away.

No. 441. 'Edward Couetts, son of Edward Marjoribanks, Jun., Esq., with Pony and Greyhound,' The portrait by THOMAS WEBSTER, R.A.; A. COOPER, R.A. The child is mounted on the pony, and by the side of the latter is the greyhound; the animals are painted and drawn with great truth, and the head of the little boy is an admirable example of the skill of the latter of the two artists.

No. 442. 'A Forest Farm,' J. STARK. In colour and neat execution this is the most successful picture its author has lately produced. The foliage is healthy in hue, and with very little tendency to those yellow lights which accord so ill with the fresher breadths. The shades and depths under the trees are perfectly descriptive of space.

No. 443. 'A Poet's Study,' R. REDGRAVE, R.A. Elect. The subject of this picture is a passage of wild sylvan scenery, through which flows a streamlet; a spot wherein, according to a note in the catalogue, Wordsworth has sat for hours with Coleridge and Southey. It is a large upright picture, fresh with the verdure of the greenest month in the year, and rich with an undergrowth of paintable herbage. It is executed with breadth and freedom, and has the appearance of a veritable locality.

No. 444. 'Portrait of Mrs. Hanmer,' J. R. SWINTON. The lady is presented at full length, seated; the head is disproportionately small, and the whole is hard and stiff in manner.

No. 451. 'Cydippe,' W. GALE. One of those small pictures re-produced with much success from academy-studies; it is distinguished by much grace and sweetness.

No. 453. 'Mocking-bird, a celebrated Greyhound, the Property of a Gentleman,' A. COOPER, R.A. A black greyhound in an open landscape. This is the class of subject in which this painter excels; the sky inclines too much to green, but it is the best picture which has of late been exhibited under this name.

No. 454. 'Bolton Abbey,' J. STARK. A small picture in which the ruin is seen among trees, in the middle distance. This class of subject is new to this painter; there is a substantially natural aspect in the representation which is highly attractive.

No. 455. 'Cottage Piety,' T. FAED. The subject is of an extremely commonplace class; the head of the family is reading the scriptures to an auditory composed of his wife and daughters, but in the figures there is a presumed refinement beyond the rank of cottage life. The interior is a highly successful study, but the shaded parts of the composition are almost black, from perhaps a too liberal use of asphaltum.

No. 457. 'Portrait of the Rev. David Melville, Principal of Bishop Hatfield's Hall, Durham,' S. P. DENNING. It is rather in his small works that this artist's powers are seen; this is a life-size portrait, sufficiently forcible, but the features want colour and substance.

No. 460. 'Loch Lomond,' G. F. BUCHANAN. This picture is very high, but nevertheless the attractions of the romantic scenery of this famous loch are effectively rendered.

No. 463. 'Portrait of his Eminence Cardinal Wiseman,' T. BRIGSTOCKE. A full-length portrait, in which the Cardinal wears the robes and mitre of an archbishop. The resemblance is at once recognisable.

No. 464. 'Surprise of the Caravan—a Scene in Syria,' D. ROBERTS, R.A. The scene is the Desert, into which the line of the caravan is carried until the definition of the figures is entirely lost to the eye. On the left stands the ruins of a temple, reminding us of Palmyra or the City of the Sun. The caravan is attacked by Bedonins, who seem to maintain a desultory fire along the entire flank of the procession; and hence a confusion, which especially in the nearer part of the composition, is circumstantially described. The picture is very large, too much so it might be said for the subject, were not the breadth and distances of the desert described with interesting accuracy. The remote flats of the view are lost in the indistinctness of distance; above these rises a range of mountains, perhaps that of the Libanus.

No. 465. 'Devonshire Scenery,' H. JUTSUM. The picture is rich with natural incident, we mean that kind of material that escapes an unschooled eye, which is a source of agreeable sensation in a picture. It is charming in colour and more than usually careful in touch.

No. 467. 'The first Toy,' G. E. HICKS. A small picture, in which an infant is represented fixed in its chair playing with a rattle. The little picture is brilliant, but it wants a background.

No. 468. 'Dover Hovellers,' J. HOLLINS. A group of three Dover boatmen looking out towards the head of the Goodwin. The figures are characteristic.

No. 471. 'Haydee,' R. LEHMANN. A life-size head and bust; the picture is high,—it seems to have been carefully studied.

No. 475. 'Scene in Kensington Gardens,' E. J. COBBETT. This picture is high high, but in general effect it has much merit.

No. 487. 'Hotspur and the Fop,' A. ELMORE, A. Hotspur's description of the "certain lord" occurs in the first act of the First Part of Henry the Fourth, in his justification to the king of his refusal to give up the prisoners taken at Holmedon:—

"But I remember when the fight was done,
When I was dry with rage and extreme toil,
Breathless and faint leaning on my sword,
Came there a certain lord, neat, trimly dress'd,
Fresh as a bridegroom, and his chin new reaped," &c.

Hotspur is seated on the carriage of a piece of ordnance, resting exhausted on his sword, and around him some impersonations of the furniture of his lance, not squires, because they wear full suits of plate harness. The circumstances of the description are very literally rendered; the exquisite, attired in peach blossom, stands on his right, holding his pouncet to his nose as the body is borne past him; thus the principal groupings are that of which Hotspur forms a principal, and that surrounding the dead man, and between these stands the exquisite. Beyond these we have glimpses of the field of battle with a variety of incidents. Hotspur appears here to be a man of at least some thirty-five or ("By'r Lady") thirty-six years; this is obvious, because our impression of Hotspur's age is gathered from what the king and Westmoreland call him—"Young Harry Percy," "Young Percy;" and in the second scene of the third act the king says—

"Thrice hath this Hotspur Mars in swathing-clothes,
This infant warrior in his enterprises,
Discomfited great Douglas."

The fop is an admirable study, he is, in every way, a creature different from those around him, and we only wonder wherefore the king should have sent such a messenger. The work is full of valuable qualities, which, in their degree, evince a marked advance on preceding works.

No. 489. 'Spring Flowers,' G. SMITH. Children decking with flowers their little sister, whom they have drawn forth in her little cart; the picture has much truthful excellence. A picture by the same hand, No. 490, entitled 'Maternal Instruction,' has equal merit.

No. 493. 'Convent Thoughts,' C. COLLINS. A composition in the taste of the P.-R.B., presenting a single figure, a nun meditating in the garden of her nunnery. The figure is excessively meagre; there seems to be nothing within the draperies, and then the head, which is disproportionately large, over-balances the rest of the figure: there was never anything in nature like the effect of the potent greens of these parterres. If there be anything right in this then all art since the days of Masaccio is wrong.

No. 498. 'Ronen,' J. HOLLAND. It is impossible to consider this work without being impressed with the mastery of the manner which, with a perfect originality, presents to the eye precisely that which is necessary for the purposed effect.

No. 500. 'The Evening Drink,' T. S. COOPER, A. This is a large picture, painted with a warm Cuyt-like glow; the scene may be the meadows in the neighbourhood of Canterbury. The light, as it falls on the cows, is most beautifully managed; the whole is very carefully elaborated.

No. 501. 'Armand Vandervelde, a Brigand Chief and his Wife, accused of Murder and De-

predations in the vicinity of Bruges, are condemned by the Magistrates to be burnt alive, A.D. 1593,' E. WALLAYS. This is a foreign picture, representing the oft-painted Hall of Justice at Bruges. There are many figures, which are small and sketchy. The picture is the room and its decorations, which are rendered with a close adherence to truth.

No. 502. 'A Gleaner,' the landscape by—CRESWICK, R.A., Elect; W. P. FRITH, A. A girl, with a sheaf of her gleanings in her hand; the colours, or rather tones, of the figure, are a light and a dark, relieved by an open landscape composition of inimitable sweetness.

WEST ROOM.

No. 509. 'The Daughter of Charles Murray Duff, Esq., M.D.,' J. M. BARCLAY. A little girl turning over a book of prints—the work is hung high, but it is nevertheless distinguishable as a work of merit.

No. 511. 'Major-General Lovell, K.H.,' T. W. MACKAY. A portrait of one of the most distinguished officers in the service—in resemblance it is a perfect identity, and in colour and execution it is a work of rare excellence—inasmuch as to entitle it to a much better place than that in which it is hung.

No. 514. '* * * *' H. O'NEIL. The subject of this picture is from the sixth chapter of Esther, first verse. "On that night could not the king sleep, and he commanded to bring the book of records of the Chronicles, and they were read before the King." Ahasuerus reclines upon a couch, and by his side is Esther, both are listening to the readers of the Chronicles, who occupy the left of the composition. This is an effect of lamplight presenting an opposition of high lights and deep tones, without a sufficiency of middle gradations. The heads and extremities are well drawn, and the execution throughout is very careful.

No. 519. 'Auberge at Sonvic, Valley of Ossan,—Pyrenees,' W. OLIVER. A small sparkling picture presenting an extensive view of a highly picturesque passage of scenery.

No. 521. 'The Diversion of the Moccoletti,' R. M'INNES. This composition represents a company assembled at a window during the Carnival; everything is picturesque and rich in colour. The figures are numerous and generally youthful and graceful; each is the result of mature study—every part of the picture is even fastidiously elaborated.

No. 523. 'Portrait of William Lockell, Esq., first Mayor of Salford,' P. WESTCOTT. The figure is presented of the size of life, seated and relieved by a broad and plain background. The head is a most successful study, the features are intense in expression.

No. 529. 'Scotch Washing,' J. PHILLIP. A partially open scene, traversed by a rivulet, and enlivened by groups of women and girls busied in washing in the open air. Many of the figures in the foreground are conceptions of much sweetness, with great diversity of character and complexion. The drawing is extremely neat, and the painting, generally, round and full. The composition opens on the left with a daylight breadth, and a well-managed definition of distances.

No. 530. 'East Tarbet on Loch Fyne,' T. SAMPSON. This is a romantic subject, deriving from its treatment an impressive and poetical sentiment. The shaded portions are remarkable for depth and clearness, and the lighter passages for judicious form and solid painting.

No. 535. 'The Defeat of Shylock,' J. C. HOOK, A.

Portia.—"Therefore prepare thee to cut off the flesh, Shed thou no blood, nor cut thou less nor more But just a pound of flesh," &c.

Such is the charge of Portia to the Jew, who stands on the left of the composition, ready with his knife, while on right are Bassano, Gratiano, and others, and also Portia, who wears the robe of a doctor of laws. There is in this picture strong and decided character; the open and ingenuous features of Portia contrast strongly with the dark and malignant countenance of the Jew. The passage is interpreted with point and discrimination, but there is a deficiency of that sweetness of colour which has, hitherto, signalled the works of the painter.

No. 538. 'The Valley of the Thames from Richmond Hill,' J. MARTIN. The sunny effect is rendered with great truth, but there is little use made of middle tone. This painfully minute stippling manner of painting trees is certainly an error, inasmuch as it renders no natural effect.

No. 539. 'Bragozzi, the Fishing-craft of Venice,' E. W. COOKE. In this large picture these boats are on the left of the composition, one having its broad sail up, to dry, we presume; in the distance, on the right, we see the two columns and the ducal palace. These are heavy boats, and will not float in shallow water; nevertheless, they are afloat upon what is represented as shoal water, if the small section of the gravelly shore has any signification. This is, altogether, a pronounced improvement on the Italian subjects of its author.

No. 540. 'A Festa Day at Venice—The Grand Canal,' W. LINTON. A large work, very accurate in its description of the architecture of the City of the Sea, but by no means so forcible as recent works exhibited under the same name.

No. 547. 'Rebecca—From "Ivanhoe,"' W. B. ESSEX. A small head and bust, treated with much grace and good feeling.

No. 551. 'The Triumph of Hermann after the Battle in the Teutoburg Forest,' A. GRAEFLE. This alludes to the famous battle in which the legions of Varus were annihilated by the forces under Arminius, after a battle of three days. The picture is large and crowded with figures, of which the principal, Arminius, is raised on a litter, and of his pose it must be said, that it is neither graceful nor impressive. The pith of the narrative, with ubiquitous references to the late battle, turns altogether upon the triumph, which has not been conceived with a dignity befitting such an occasion. The picture wants force, and the flesh-painting is too uniformly warm.

No. 552. 'Raising the Maypole,' F. GOODALL. The maypole and other rural sports were discountenanced by the Puritans, but with the Restoration they re-appeared. It is the re-institution of these sports that supplies the subject of the picture. The composition is sufficiently discursive, since it contains nearly seventy figures, or parts of different figures, among which is found every phase of rustic life. On the left stands a large farm, or Manor House, immediately before which the erection takes place. On this side is a mass of shade, full of figures, here and there broken by lights, and on the right, which is also crowded with characters, the view opens to a distant mansion. In the foreground, as usual, the artist has laid down parterres of florid children, and near them distributed bouquets of blooming maidens. The variety of character is most ingenious, it proclaims a wealth of resource which is equal to any effort; the depth on the left serves to force the brilliancy of the colour on the right; and again, on the left, where the "cakes and ale" go round, the woisy jollity has its reflection among the knots that surround the old and young cavaliers. The work is everywhere full of beauties; it is the most matured of all the works of this admirable painter.

No. 553. 'Hampstead Heath—Painted on the Spot,' F. WATTS. Sketchy, but fresh, and bearing the impress of nature.

No. 558. 'Coast scene,' J. WILSON. A small round picture, slightly painted but picturesque in its association of objects.

No. 559. 'Woodlands,' J. LINNELL. The subject is of the most common-place kind, the force of the composition resting on a piece of rough wayside waste land on an eminence commanding a distant view. The breaking of the foreground, which is all done in middle tone, constitutes the substance of the work; it is rich in harmonious colour, and the artist's inferiority of manipulation is not so obvious as in other works; the sky is a most masterly study.

No. 560. 'Hylas,' W. E. FROST, A. A group of four figures, of which the centre is Hylas and the others are nymphs, who have seized and are forcing him into the water. The head of Hylas suggests the youth of Apollo or of Jupiter. The figures are grouped with learning, drawn with accuracy, and painted with nice discrimination, and the entire composition is eminently classic in sentiment.

No. 561. '* * * *' J. E. MILLAIS. The subject of this nameless picture is Mariana from Tennyson:—

"She only said, my life is dreary,
He cometh not, she said;
She said I am weary, weary,
I would that I were dead."

It contains only one figure, that of a lady laid in with the utmost force of ultramarine, and finished and circumstanced according to the taste of the young England school. If we analyse the sentiment of the picture it tells no story, we find only an ill-complexioned lady straining herself into an ungraceful attitude. There is power in the picture but it is sadly misdirected.

No. 566. 'The Hon. Mrs. Richard Cavendish Boyle,' W. BOXALL. A small portrait, of which the features are charming in colour and expression—there is very little colour in it, it looks unfinished, but yet is very agreeable in effect.

No. 569. 'View of the North-east coast of Scotland, from the Earl of Aberdeen's cottage—Peterness,' J. GUDIN. A large picture representing a section of wild coast scenery, with a heavy sea rolling in—the work is to a certain degree successful, in the representation of light and air; the water wants volume.

No. 571. 'Charles Wykeham Martin, Esq., M.P.,' J. G. MIDDLETON. The figure is a three-quarter length of the size of life—the work is high, but it can be seen that the features are full of intelligence, and the general effect good.

No. 580. 'Edward the Confessor leaving his Crown to Harold,' J. CROSS. The words of the bequest are said to have been on the part of the Confessor, "Je l'octroye." He is here represented *in articulo mortis*. Harold stands at the foot of his couch, and his queen kneels by his side; there is evidently earnest enquiry in every part of the work, but it is not equal to antecedent productions. The other picture, 619, 'Harold's Oath to William,' is more felicitous in colour and effect. The characters here—William, Matilda, Harold, Odo, Bishop of Bayeux, and officers of William and attendants of Harold. The shaven heads of the Normans, and the close observation of authentic costume, show that the artist has consulted the Bayeux tapestry and other available authorities.

No. 581. 'A Ship on Fire, a calm moonlight far at Sea,' F. DANBY, A. The smoke and flame rise into the sky so as partially to obscure the moon. The vessel is at a little distance, and we see the crew taking to their boats. The force of the picture lies in the representation of the moonlight on the water, which is rolling in a succession of sullen waves across the entire field of view.

No. 584. 'A Portrait,' M. MULREADY. It is that of a lady, executed with much good feeling.

No. 588. 'The last Run of the Season,' Sir E. LANDSEER, R.A. A somewhat painful subject—a fox lying on the ground in such a state of utter exhaustion as to be incapable of dragging himself a foot further. It is wonderfully true, and hence the more penetrating.

No. 589. 'Theodore and Honoria from Boccaccio,' W. D. KENNEDY. The subject is the assemblage of the friends of Honoria on the fatal Friday at the festival, and the precise moment is when the ghost of Guido Cavalcanti pursues with his dogs the flying spectre of his inexorable mistress. The picture is extremely rich in colour, but the subject is objectionable—that is the spectre part of it. The festival is an admirable arrangement, brilliant and original; some of the figures want substance, but this is counterbalanced by many beauties.

No. 592. 'L'Allegro and Il Penseroso,' J. C. HORSLEY. The point of both poems is here set forth on one canvas. The principal agroupment is from the latter poem. The "pensive nuu devout and pure," is dressed in black, and leads Peace, Calm, and Quiet. The other part, for there are two distinct parts, as there are two distinct poems, is fulfilled by a choir of dancing nymphs. The spirit of both subjects is sustained, and by contrast each assists the other. The work is conceived in a fine spirit, and executed with careful study.

No. 593. 'A Portrait,' C. W. COPE, R.A. That of a child semi-nude; the head is forcible, and very successful in colour.

No. 594. 'Valentine receiving Sylvia from Proteus,' W. HUNT. This is one of the eccentricities of the Young England school, in which after the facetious conceptions in impersonation, the most striking feature is the bird's-eye view of the forest scene, which is intended to be a flat, but yet rises to a very high horizon at the distance of a few yards from the foreground. What is presumed to be the Pre-Raphaelite manner is intense in this picture; but it must be observed there is a qualification, and that is the draperies; these are infinitely better painted than those in the models which this school have set up as their standards of excellence.

No. 597. 'Cupid and Psyche,' W. UNDERHILL. The picture is too high for examination, but it is decided in execution and powerful in effect.

No. 606. 'Scene from the Merchant of Venice—Bassanio receiving the letter announcing Antonio's losses and peril,' F. STONE. The personæ of this composition are Bassanio who reads the letter, Portia, Nerissa, Salerio, Lorenzo, and Gratiano. Portia remarks the agitation of Bassanio. All the heads are life-like and expressive; the costumes have been studied with a care amounting to fastidiousness.

No. 609. 'The Brig o'we the Burn—Perthshire,' G. E. HERING. The principal features of this composition are a rivulet crossed by a wooden bridge, beyond which rises a group of trees. From these objects the eye is carried to the distant mountains, which are described with their various broken lights and tints with surpassing sweetness.

No. 611. 'The Secret Execution,' H. C. SELOUS. This is a revolting subject, the revengeful murder of the Countess de Mauleveric, daughter of Charles VII. by her husband, in the vault of his own castle. It is difficult to understand the attraction of such a subject.

No. 621. 'Caerhyh Church and Burial Ground—North Wales,' W. H. BACK. Simply the subject according to the title, but there is a reality in the description and an earnest substantiality in the manner which is beyond all praise.

No. 622. 'A Summer Sunset,' F. DANBY, A. This is a charming production, the most characteristic of the artist's own manner that he has for some time exhibited. It is an unaffected arrangement, containing a mass of shade to force light and colour. The dark is on the left in the shape of a mass of foliage, the right is open; in the lower part flows a river, and above, the sun sets amid a flood of the most glorious colour, which is reflected in the water with the most magically lustrous truth. The colour is perhaps too intensely red, we feel that if there were a little of some light warm tone rubbed over the red, there would be more air and light; yet it is a work of extraordinary excellence.

No. 623. 'The Shepherd's Revenge,' the background by T. CRESWICK, R.A. Elect; R. ANSDALL. A felon wolf has killed a sheep, and as he is about to begin his feast he receives an arrow in the throat from the shepherd, who appears at a short distance. There is not much in this picture, but that little is pointedly graphic and masterly in execution. In the landscape there is an exquisite tenderness of treatment.

No. 627. 'Cwm Idwal—Caernarvonshire,' W. E. DIGHTON. A romantic passage of scenery treated with an impressive and poetical sentiment. The decided and firm touch, the dispositions and forms, appear to be results of painting on the spot. It is a work of originality and rare excellence.

No. 629. 'Family Worship,' A. JOHNSTON. The subject is suggested by the poetry of Burns; it has often been treated before, but we have never seen so charming a version as this. The breadth and depth of the shades and the dispositions and degrees of the lights, are evidences of learning and skill not frequently met with. This will be accounted among the most successful of the works of the artist.

No. 630. 'Flowers,' T. GRÖNLAND. A skilful agroupment of brilliant colour; the flowers are characterised in a manner that shows extensive experience in this department of art.

No. 631. 'Samson,' E. ARMITAGE. There is every evidence of power in this composition, but it is an unfortunate subject. "But the Philistines took him and put out his eyes and

brought him down to Gaza and bound him with fetters of brass, and he did grind in the prison house." We find him therefore blind and in the mill-yoke doing the work of a horse. There are numerous figures, which in character and costume declare a desire for truth; and as to drawing, Samson is the counterpart of the Hercules in action.

No. 636. 'A Portrait,' H. MOSELY. It is that of a lady; the figure is brought forward in a simple and elegant taste, the features are brilliant in colour and agreeable in expression.

No. 640. 'An incident in the life of William Rufus,' T. JONES BARKER. A very large picture with agroupments of figures and animals of the size of life. While hunting in the New Forest the king's life was endangered by a stag at bay; but Adela, a lady of the court, flew to his rescue, and slew the stag; the king is on the ground, and the stag in the act of rushing on him is killed by Adela, who is on horseback. The action of the whole is full of spirit; the peril of Rufus being the momentary point, the circumstances of which are caught with much felicity. The animals are portrayed with truth.

No. 641. 'Tomron on the Rhone, near Valence,' J. D. HARDING. Tomron is above Valence, and about here the "arrow Rhone" is seen to advantage from the boats which ply to Avignon. It is a highly picturesque subject, which receives ample justice in this view of it; the colour is extremely harmonious, and the execution affords us just as much as is necessary to truth.

No. 643. 'Flight into Egypt,' P. A. JEANSON. A composition representing a rocky wilderness, in which the usual figures appear on their pilgrimage. It is a sketchy study of effect without pretension to colour or execution. The feeling is that of the French water-colour school.

No. 644. 'Mr. Macready in the character of Weruer,' D. MACLISE, R.A. The sentiment of the portrait is rendered from the first scene of the first act of the play—

—"Who would read in this form
The high soul of the son of a long line?
Who in this garb the heir of princely lands?
Who in this sunken sickly eye the pride
Of rank and ancestry?" &c.

It is a full-length portrait, but not of the usual life size; the features are like those of Mr. Macready, characterised according to the spirit of the passage. There is but little colour in the work, and nowhere, but in the hair is the artist's distinctive sharpness of touch recognisable; it is, throughout, painted with much force and freedom.

No. 651. 'The Return of the Dove to the Ark,' J. E. MILLAIS. Two girls, one in green, the other in white, drapery, caressing a dove. These figures are relieved by a perfectly black background, and the whole affects the medieval manner.

No. 663. 'A Mother and Child,' J. H. S. MANN. A small picture in which the group is brought forward with the utmost simplicity, but in colour and sentiment it is charming.

No. 675. '*** * * * * CAVALIERE ALESSANDRO CAPULT. The subject of this picture is a passage of the history of Florence, which city, in 1529, being besieged, the citizens were called upon to give up their valuables for the defence of the state, among whom a widow contributed her only son. The scene is the Piazza del Granduca, at the entrance to the Palazzo Vecchio, where are assembled the magistrates, among them is Michael Angelo. There is much good character in the picture, but it wants the force which some spirited lights and well placed cutting darks would give it.

No. 678. 'The Sermon on the Mount,' H. LE JEUNE. In this composition the Saviour occupies the midst of the cauvas with a group on each side of him; an arrangement somewhat artificial as it is here managed. The heads are well drawn, but they have too much similarity of colour and character, and although generally brilliant the work is too obviously laborate, less free in manner than preceding pictures.

NORTH ROOM.

No. 685. 'A Sunbeam,' J. PHILLIP. We know not wherefore this interesting picture should

have been condemned to the room and the place in which it is hung, since there are so many immeasurably inferior, in good places. It represents a child on its mother's knee, trying too catch a ray of sun-light passing in at the window of a cottage. The effect is rendered in a manner beyond all praise. Upon the other side of the door is No. 819. 'The Spawife of the Clachan,' by the same artist, also a picture of great merit.

No. 687. 'A Fine Day in February,' J. MIDDLETON. A piece of very ordinary subject-matter, rendered interesting by the purely natural aspect which has been communicated to it—a small river winding through meadows, and a few leafless trees constitute the subject; it seems to have been painted on the spot.

No. 689. 'An Italian Sea-coast,' G. E. HERING. From an agroupment of picturesque buildings on the right of the picture, the eye looks across a bay to a range of mountains rising on the opposite side. The white is brought forward with very much sweetness.

No. 692. 'Turning the Drove—Avimore and the Grampians' in the distance,' R. ANSDALL. The scene is in one of the sheep-feeding districts of Scotland, from which the shepherds are driving off their flocks;—in the principal of which there is some confusion. There is certainly great originality—solid and honest painting—in the animals of this artist. The sheep here are full of life and spirit. The same feeling prevails in his landscape, it is firm and characterised by the freshness of nature.

No. 701. 'Hamlet and Ophelia (the King and Polonius listening),' J. GODWIN. This is the scene with Ophelia after the soliloquy. Hamlet addresses her—"If thou dost marry I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny—get thee to a nunnery." Hamlet is seated, Ophelia stands, he is all energy, she is downcast and melancholy; in both impersonations the animals of the poetry is amply sustained. The picture which is dark, is distinguished by depth and force.

No. 713. 'The Highland Bride's Departure,' J. THOMPSON. This is an open scene, the foreground of which is crowded with figures and objects. The bride is mounted on a grey pony, and takes leave of her mother from whom she receives as a last gift a bible, accompanied by appropriate advice. Numerous items of household paraphernalia lie distributed in the foreground, which materially assist the narrative. It is a work of much merit, treated with sound judgment, and happily conceived; it will fully uphold the high character of the painter.

No. 714. 'Venus and Phaon,' C. BROCKY. Phaon has just landed Venus on the shore of Asia, and she has given him the box of ointment; this is the point of the story, and the composition proposes a display of the beautiful in the figure of Venus, but the impersonation is a misapprehension, for the figure is heavy. The colour and painting of the nude is successful, but there is a deficiency of grace in the conception.

No. 720. 'The Royal Captives of Carisbrooke, A.D. 1650,' C. LUCY. The subject of this work is the death of the Princess Elizabeth, youngest daughter of Charles the First, who with her brother, the Duke of Gloucester, was conveyed to Carisbrooke after the death of their father. The princess was found dead in her bed by her brother, having her head pillowed upon a bible. The subject is a melancholy one, but with respect to substantive execution, the work is of a high degree of excellence.

No. 732. 'The Church of the Salute, Dogana, &c., Venice,' E. W. COOKE. This is a class of subject entirely new to this painter. These famous and oft-painted edifices are the objects of the composition, being painted in detail in the middle of the picture. The work is successful from its entire want of affectation.

No. 737. 'Hope Cherishing the Drooping,' W. C. THOMAS. We cannot divine wherefore this picture should have been placed at the top of this room. Hope is represented by a semi-nude figure, watering flowers in an open daylight garden composition. In colour and sweetness of character this picture seems to be worthy of the best place that could have been given to it.

No. 739. 'Portrait of Mrs. Spartali,' T. F. DICKSEE. Very highly elaborated, and treated with an effect of candlelight. It is altogether an attractive work.

No. 743. 'The Great Ter—Oxwich Bay, South Wales,' C. STANFIELD, R.A. The principal object here is a large fragment of rock which has been severed from the cliffs; and beyond this rise the grass-covered downs, which give a strong feature to this coast. The sea is rolling heavy waves on the sand, on which are a boat and figures; the reflections on the wet sand are managed with the most perfect imitation of the reality.

No. 744. 'Heidelberg on the Neckar,' F. V. DE FLEURY. This view is frequently painted; that from the upper road looking towards the Rhine over the valley of the Neckar. That distance in a sunny day looks like an enchanted garden beyond the turmoil of this dirty planet. It is made out here with accuracy and appropriate feeling.

No. 751. 'The Auld Farmer's New Year's Gift to his auld Mare Maggie,' R. ANSDALL. The subject is from Burns—

"A gude new year, I wish thee, Maggie,
Hae, there's a sip to thy auld baggage," &c. &c.

The old man and his old mare compose well and contrast strongly with the younger animals, especially the calves. It is truly a bucolical assemblage, and in comparison with the mankind of the picture we think the animals have the advantage. The work is distinguished by firmness and solidity of execution.

No. 753. 'Shades of Evening,' T. K. FAIRLESS. The aspect is realised with striking truth; the work looks like composition, but is characterised by a close observation of natural effect.

No. 759. 'View of Vesuvius by Night,' J. GUDIN. The spectator is supposed to view the volcano, which is in eruption, from the sea. Volumes of smoke and a column of flame rise from the crater, and the moon is high in the sky, casting a broad sheen on the rippling water, in the midst of which lies a fishing-boat, with figures in strong opposition to the powerful light. The effect is artificial; the pictures of the artist have not the quality of truth which they had years ago when he painted smaller pictures.

No. 760. 'Blackrock Castle with the Wicklow Mountains, Ireland—Sunset,' J. DANBY. This is a romantic solitude of sea and mountain. The spectator views the prospect from the sea, and with such success is the water and the evening sun-light reflected on it, that the eye instantly returns to that from every other part of the picture.

No. 768. 'Morning,' J. LINNELL. The subject is simply a piece of even meadow pasture painted in a flat green middle tone, altogether unbroken by shade. It is masterly in effect, and does not show the usual high colour which distinguishes the pictures of the artist. The execution in this work is unusually feeble, that is, this disqualification is perhaps conspicuous here.

No. 774. 'Portrait of a Young Lady,' J. HARRIS. Her head reclines upon a red cushion, which with the aid of a light background, affords a breadth against which the head tells very effectively.

No. 777. 'Corn Mill on the River Aire at Shipley, Yorkshire,' J. C. BENTLEY. The view seems to have been taken from a weir in the middle of the river at some little distance from the mill. The sky which is clouded, and the water, are two striking passages in this composition.

No. 779. 'Flowers,' H. St. JEAN. A composition of flowers rich in colour, but not showing much refinement of finish.

No. 794. 'The Taming of the Shrew,' W. M. EGGLEY, Jun. The subject is the supper scene in the fourth act—Petruccio throws the mutton on the floor, saying—

"'Tis burnt; and so is all the meat.
What dogs are these? where is the rascal cook?"

In the impersonation of Petruccio there is much spirit, and it is sufficiently clear that his course of discipline is operating upon Katherine; the subject is at once declared.

No. 799. 'The Woodman's Daughter,' J. E. MILLAIS. Another picture of the modern

antique sheel. With respect to the subject, it is supplied by the verse of a poet named Coventry Patmore. Of the two stanzas one will suffice—

"He sometimes in a sullen tone
Would offer fruits, and she
Always received his gifts with an air
So unreserved and free,
That half feigned distance soon became
Fam-il-i-ar-i-tee."

These young men may form a world of their own in Art, but the prestige of even their eccentricity cannot be sustained by their verse, that is the verse they affect to paint from. In this work the grassy horizon under the trees at a few yards off runs well up into the foliage of the trees. A boy in a red tunic offers a handful of strawberries to a girl, but there is no appearance of the familiarity described in the poem—the head of the girl is out of all proportion, and throughout the picture generally every infirmity of early Art is exaggerated. This artist can undoubtedly draw and paint, hence it is the mere to be regretted that he does not exercise these powers.

No. 800. 'Fruit,' Miss A. J. MUTRE. This is the most successful essay in this department of Art that we have ever seen from the hand of a lady—the pine and grapes are painted with a truth which we have very rarely seen excelled.

No. 801. 'Idleness,' W. HUGGINS. This and No. 783. 'Expectation,' are two horse pictures of very great merit.

No. 811. 'The First Step,' T. FAED. The scene is a cottage interior, in which a mother is teaching her child to walk—there is a degree of originality with force and substance in the picture.

No. 817. 'An Awkward Position,' A. SOLOMON. The subject is one of poor Goldie's difficulties. In 1762 Goldsmith took up his residence at Islington, and upon a certain occasion having met in the Gardens of the White Conduit House the daughters of a respectable man to whom he felt it necessary to show some attention, he invited them to take tea—but when the bill was brought he had not the wherewithal to discharge it. We therefore find Goldsmith vainly searching his pockets, and overwhelmed with confusion at not being able to produce the necessary sum. This version of the story is sufficiently circumstantial, but we think the action of Goldsmith in some degree exaggerated.

DRAWINGS AND MINIATURES.

AMONG the miniatures of this year there are but few of signal excellence—it sometimes occurs that there are works of this class which constitute the points of attraction in the room. We find as usual the upper part of the walls hung with oil pictures and drawings, a few only of which we shall be able to mention.

No. 841. 'Brooch Miniature of Kate Leder,' Mrs. V. BARTHOLEMEW. A miniature in which the features are remarkable for minute finish and brilliant colour. The following number, 'Brooch miniature of Constance Benson,' is also a work of much excellence.

No. 849. 'Enamel Portrait of the late Mr. Thomas Fairs, from a picture by Mrs. Robertson,' W. ESSEX. This is an enamel of much beauty, it is distinguished by all the depth and brilliancy which characterise the works of the painter.

No. 888. 'Portrait of a Lady,' Miss C. PARTIDGE. This is a miniature showing only the bust; it is extremely unaffected in treatment, and equally happy in natural colour and expression.

No. 895. 'The Lady Gibson Maitland,' E. MOIRA. This is a large full length, attired in a grey silk dress; the face is bright and life-like in colour, and the figure is drawn with much grace.

No. 897. 'Walter Boyd, Esq.,' C. DURHAM. A miniature very substantially wrought—and powerful in effect.

No. 903. 'William Whitfield, Esq.,' T. CARRICK. In this miniature the subject is seated—the composition is simple—the force of the whole being in the head, which in exquisite colour cannot be surpassed.

No. 916. 'Henry Moseley, Esq.,' Mrs. H. MOSELEY. The style of this miniature is extremely effective—there is movement in the figure, and the features are endowed with animated expression. j.

No. 937. 'The Children of Jolm Parkinsed, Esq.,' S. DICKENSON. These portraits are in chalk—they are graceful and animated.

No. 955. 'Portrait of a Gentleman—property of H.R.H. Prince Albert,' J. MÖLLER. This work is remarkable for its brilliancy and sweetness of colour, and for the roundness and softness of the features, as seen under a breadth of light—it is an exquisite miniature.

No. 961. 'The Viscountess Melbourne,' R. THORBURN, A. The lady is presented at full length resting on a pillar—she wears a dark dress—the composition generally is low in tone, with the exception of the features, which come out with much force. The manner and breadth of touch in this work very much resembles oil painting.

No. 962. 'W. Edward Kilburn, Esq.,' C. COUZENS. This is a three-quarter length miniature—the figure is presented standing erect; the head is a study of singular force of tone and colour.

No. 972. 'Portrait of Sir Charles M. Clarke, Bart.,' SIR W. J. NEWTON. The head and bust treated with great simplicity, but we think the most forcible work we have ever seen by the artist.

No. 987. 'H. R. H. Prince Albert and H. R. H. the Duke of Saxe Coburg,' R. THORBURN, A. This miniature reminds us of one of Vandycck's pictures. Prince Albert wears a costume apparently Venetian, and the Duke of Saxe Coburg wears a suit of plate armour. The work is distinguished by all the solidity and breadth of oil painting.

No. 985. 'Portraits of the Royal Children, modelled by command of Her Majesty the Queen in 1850,' L. C. WYON. There are seven profiles in one frame, executed in a white material, and relieved against a dark ground. The features are made out with a microscopic finish, and the youthful and infantine expressions are full of natural truth.

No. 986. 'H. R. H. The Princess Royal,' Sir W. C. ROSS, R. A. The Princess is attired in an oriental costume, and appropriately circumstanced with a composition of cushion and draperies. The miniature has all the best qualities of a beautiful picture—the features are most charming in colour—this is one of the painter's very best productions.

No. 1000. 'Mrs. Marsh,' Miss M. GILLIES. The lady who is the subject of this portrait is the authoress of Emilia Wyndham. As a resemblance it is extremely felicitous, and in merit as a work of Art the best we remember to have seen exhibited by this accomplished artist. It is we think painted in oil.

No. 1006. 'Prince Louis Napoleon, President of the French Republic,' Sir W. C. ROSS, R. A. The Prince is presented at full-length; he wears an undress military uniform. Below the dais on which he stands, appears an orderly lancer with a horse. It is masterly in drawing and elegant in composition.

No. 1098. 'Mrs. J. Ruskin,' G. F. WATTS. A simple study of a head in chalk—the sentiment of this drawing is charming.

No. 1121. 'The Lady Ward,' J. HAYTER. A chalk drawing in which the head is represented of the size of life. The features are slightly tinted—the expression and character are extremely agreeable.

No. 1154. 'Portrait of Mrs. Vernon Heath,' C. GOW. A group of a lady and a child, executed on paper in coloured crayons—it is masterly in drawing, execution and composition.

No. 1159. 'Portrait of Miss Bella Maria Macduff,' J. ARCHER. A sketch of a child apparently in her night-dress—the head is very skilfully touched, it is round and animated.

No. 1178. 'Portrait of James Hayes Sadler, Esq.,' T. RICHMOND. A three-quarter length, representing the subject leaning against a tree, and holding a sketch-book; this appears to be slightly sketched in oil—the effect is very agreeable.

No. 1195. 'The Bouquet,' J. BOSTOCK. A drawing of a lady arranging flowers—the features are animated, and well drawn and coloured, and the composition is skilful and effective.

Nos. 1227 & 1247. J. GENDALL. Two exquisite bits of scenery in Devonshire, full of nature and

truth, and approaching, as nearly as art can do, to reality.

No. 1238. 'Portrait of Mrs. Rashleigh,' J. HEAPHY. A production of a high degree of merit; the lady is standing resting on a chair; the immediate composition is relieved by an open background. In colour, drawing, and execution, this is an admirable production.

Among the drawings and miniatures there are as usual a mixture of oil and water-colour compositions; of these we have space only to mention a few of the titles and names of the painters. No. 821. 'Keats at Hampstead when he first imagined his Ode to the Nightingale,' J. SEVERN. 'The Falcon's Nest,' J. WOLF. No. 827. 'A Study of a Head for a large Picture,' C. LUCY. No. 938. 'Composition—Man-of-war's Pinnace going off to Ship,' E. A. INGLEFIELD. R. N. H. This drawing is full of truth and spirit. No. 976. 'Midday on the Thames,' G. A. WILLIAMS. No. 979. 'Grotto in the Garden of Alcibiades,' G. LANCE. A large composition, apparently touched freely with body colour. No. 993. 'Sketch of a figure representing Theology, a design for the University Library, Cambridge,' J. Z. BELL. No. 1036. 'Psyche,' E. HOPLEY. No. 1126. 'Hever Castle—Kent,' W. BENNETT. No. 1130. 'Andromache on the Walls of Troy,' No. 1134. 'Sketch from Nature—Hadleigh Castle,' J. LANDSEER, A. E. No. 1153. 'Amaseus' Despair,' (drawing for a fresco), J. SEVERN. No. 1180. 'Russian Peasants relieving the Exiles to Siberia,' A. YOON. This drawing is on dark paper, it is full of character. No. 1221. 'Thun—Switzerland,' J. D. HARDING, &c. &c.

SCULPTURE.

The sculpture of this year is meagre both in quality and quantity; we have never seen the sculpture-room so thin, the works number only one hundred and thirty-seven. It is difficult to account for this, the more so since we know that the most distinguished contributors of sculpture have not been working especially for the Great Exhibition.

No. 1253. 'Bust of H.R.H. Prince Albert,' BARON MAROCHETTI. This is a cabinet bust, treated with a very small piece of drapery crossing the breast from the left shoulder. It affords a striking resemblance of the Prince, but the artist has been unfortunate in the marble.

No. 1254. 'Hebe Rejected,' W. C. MARSHALL, A. Hebe is here represented as sorrowing after her dismissal by Jupiter, from the office of cup-bearer; her vase she yet holds in her right hand, the cup lies at her feet, with her left hand she holds up her drapery. This statue is in marble; the narrative is circumstantial,—it is Hebe, and she is dismissed.

No. 1255. 'Heroic Marble Statue of Prometheus,' W. THEED. In this statue Prometheus is represented as having just descended with the fire, which he had stolen from the chariot of the sun. The head is, perhaps, too severely dignified, too correctly classic for Prometheus; this is not the expression of the man who could outwit the father of the gods. It is, however, a masterly production.

No. 1256. 'The Slumbering Student,' P. MAC DOWELL, R.A. The subject is represented by a semi-nude female figure, seated with a book in her hand, in perusing which she has fallen asleep. The head is a study of the most unaffected sweetness, and the entire figure is a rare example of exquisite form. The subject is characterised by that simplicity which is the charm of the productions of this sculptor.

No. 1260. 'The Mother,' J. H. FOLEY, A. An agroupment of a life-sized figure, the mother and two children, all recumbent figures. The children are playing with flowers, and the mother looks down upon them. The principal figure is modelled with infinite delicacy and truth, and the general linear composition presents a system wrought out with learning and fine feeling. The production is one of the glories of our school.

No. 1261. '***,' J. LEGREW. This statue, without a title, represents Rachel weeping for her children; the work is of the size of life, a figure looking up and supporting on her knee a dead child. The subject is not an agreeable one; be that as it may, the head is so much raised that the features cannot be seen.

No. 1262. 'Acis and Galatea,' marble group, part of a fountain, J. THOMAS. This group simply commemorates the attachment of these lovers; the figures are standing, he is declared a shepherd, she a sea-nymph. The material of which the work is sculptured is hard grey marble.

No. 1263. 'Undine, the Water-spirit, arisen from the Stream that encircles the Grave of her lover Huldbrand, seated on his Tomb lamenting his loss,' J. HANCOCK. It is extremely difficult to circumstance Undine, so as to identify the character in sculpture. Parts of the figure are charmingly modelled, but the head is a trifle too elfish, and is deficient of expression for a creature so entirely spiritual.

No. 1265. 'A Youth and his Dog returned from the sports of the Field,' E. H. BAILY, R.A. This figure leans against a support, standing in a relieved attitude; there is much elevation of sentiment in the head, which in its character is a felicitous departure from the too severely classic, especially in the hair, which is of modern taste. The lower limbs present beautiful passages of modelling.

No. 1266. 'Psyche,' a statue in marble, P. MAC DOWELL, R.A.

—"Her sorrowing heart
Recalled her absent love with bitter sighs."

The sentiment of the figure is an expression of refined poetry—it is a charming impersonation of youth and beauty—the emotion inseparable from the subject is rendered with a touching intensity in the features.

No. 1267. 'Statue in Marble of the late George Stephenson, Esq.,' J. GIBSON, R.A. This figure is sedentary—in the left hand is held a tablet, and in the right compasses; the purpose of the composition being to show the subject busied with a plan. The head is crisp in execution, perhaps too classic in feeling, and the composition of the drapery wants freedom; in short the work is not so felicitous as others we have seen from the chisel of this sculptor.

No. 1270. 'Medallion of the Marquess of Anglesey,' R. C. LUCAS. This is a profile in wax, affording a striking resemblance of this distinguished soldier.

No. 1273. 'Sketch of Britannia in the presence of Minerva rewarding the genius and industry of the world, while the spirit of Peace attends the Crown,' J. EDWARDS. A small bas-relief in which Britannia is represented by a very graceful version of the conventional figure; the elegance and feeling of this highly finished bas-relief are deserving of all praise. No. 1289. 'Sketch of a Philosopher, &c.,' by the same hand, is a production of equal merit.

No. 1277. 'Marble Group—Psyche discovering Cupid,' E. AMBROSE. This is a marble cabinet group; Cupid is extended asleep, and Psyche bending over him raises in her emotion her left arm, which injures the integrity of the composition.

No. 1280. 'Twenty-eighth of June, 1815—Portrait of Field-marshal the Duke of Wellington,' J. E. JONES. This we presume is an allusion to the battle of Waterloo, but on the 28th of June, the Duke was at Orville, on his march to Paris. It represents the Duke in the act of ordering an advance—there is much spirit in the work.

No. 1281. 'Medallion of Mrs. Bird,' C. ESSEX. This is a profile, modelled with care, and full of life-like expression.

No. 1283. 'Satan beguiling Eve—a sketch for a group, heroic size,' H. H. ARMSTEAD. The subject is from Milton, Satan suggesting the dream at the ear of Eve, while she is asleep. The subject is chosen with good taste, and the figure of Eve exhibits a feeling for the beautiful, but the pose of Satan does not group well. This work is in coloured clay or plaster.

No. 1286. 'Sleep—basso-relievo,' J. S. WEST-MACOTT. This is a bas-relief, reminding us of Thorwaldsen in its composition.

No. 1293. 'Statuette of the late Sir Robert Peel, Bart., to be executed in bronze at Leeds,' W. BEHNES. The spirit of this work is that of individual identity. It is extremely simple in treatment. We here see Sir Robert Peel as he might have appeared in the House of Commons.

The object is strictly a portrait, and we have never seen a more striking resemblance.

No. 1302. 'Marble Statue of the Countess of Landsfeldt,' J. E. JONES. This is a cabinet statue, representing the subject seated, and wearing a loose drapery, and having a Newfoundland dog by her side. The little work is distinguished by a captivating simplicity and originality.

No. 1318. 'Colossal plaster bust of Oliver Cromwell,' P. PARK. This is like the portraits of Cromwell, but the hair is too long and stringy. There is extant a cast, said to have been taken from Cromwell after death. The expression of this remnant is less truculent than the bust.

No. 1376. 'Marble bust of an artist's Father,' H. WEEKES. It is treated without drapery; the head is extremely characteristic, the expression is that of earnest inquiry. We think this one of the sculptor's best works.

No. 1378. 'Marble bust of Lady Constance Gower,' BARON MAROCHETTI. A work of much elegance; the features are beautiful with a cast of melancholy, the arrangement of the hair is in excellent taste.

In closing this notice of the exhibition, we cannot help again observing on the paucity of sculptural works of merit; the poetry with a few exceptions is uninspiring, and the bulk of the portraiture is singularly meagre, for among the busts the works of merit are not numerous.

EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER-COLOURS.

This Exhibition was opened to private view on Saturday, the 26th of April, and to the public on the following Monday. The number of works is three hundred and twenty-seven, with an undue preponderance of landscape subjects, of which many are instances rather of expedient composition than veritable study. There are many valuable works which we are compelled, in our necessarily short notice of this season, to pass by; and others which we should at another time have dwelt upon at greater length, but for the great space which we are compelled to devote to other subjects. The public expected from this Society, certainly, this year, an unusually attractive exhibition, but some of the popular members are defaulters: Cattermole exhibits nothing; Lewis has sent nothing; Nash next to nothing; and others are scarcely up to the average of their ordinary selves. We shake hands, however, once more with the elders of the Institution, whose yet firm hand and truthful eye pronounce them still in the verdure of their old age,

"Yet once more, O ye laurels, and once more
Ye myrtles brown, with ivy never sere,
They come to pluck your berries harsh and crude."

Hence is there no ground for surprise that this should have always been a successful body; when we find in the progress of its distinguished members no change save that which is less suggested by Art than dictated by Nature.

No. 1. 'The Victoria Regia,' V. BARTHOLOMEW. This is a large picture of the new gigantic water lily, painted from the plant at Chatsworth, for the Duke of Devonshire. We have seen nothing in this department of water-colour art more perfectly true in the varied textures of the flower and the leaf than is exhibited in this work; the transparent delicacy of the degrees of white is a truly masterly essay. Other productions by the same artist,—'Currants and Flowers,' and 'Camellias and Azaleas,'—are distinguished by similar qualities.

No. 3. 'Repairing a Vessel in Folkestone Harbour,' JOHN CALLOW. A kind of subject which this artist has before painted with perfect success. The dark tone of the collier contrasts with the very light tone of her masts, and the same deep tone is supported by dispositions of strong colour; the whole evidencing rather study of effect than local precision.

No. 8. 'Sunset on the Thames, near Limehouse,' C. BENTLEY. These sunsets below bridge, are, at times, magnificent, giving to the forests of chimneys and the groves of masts a colour equal to that of the sunset glories of the most

verdant landscape, especially when air and light are not lost in opaque colours. The colour here is extremely powerful; there is a fine feeling in the composition. Many other works are exhibited by the same artist.

No. 14. 'The Favourite Tune,' O. OAKLEY. The composition represents a gipsy encampment, with groupings of figures, of which one, a junior member of the tribe, is playing on the violin "the favourite tune." The figures are carefully studied, and there is some beautiful colour in the faces. The picture requires, perhaps, force and tone.

No. 18. 'On the East Lyn, Lynmouth, North Devon,' C. BRANWHITE. This is a large picture, an exemplification rather of body colour painting than of pure water colour. The work is successful in its middle tones, but its shadows are substantive blackness which have no parallel in nature. It is masterly, as an example of handling, but we humbly submit that there is a want of truthful definition.

No. 20. 'The Cloisters of the Church at Treguier, in Brittany,' J. BURGESS, Jun. This drawing is placed high, and although the execution cannot be examined, the effect is that of an accurate transcript of the place.

No. 30. 'On the river Arun—near Arundel,' D. COX, Jun. The material is slight and unattractive, a stream with groups of pollards; but the artist has brought his subject forward in a manner so like nature, as at once to suggest its having been studied on the spot.

No. 31. 'Scene on the river Tay from above Aberfeldy—Perthshire,' T. M. RICHARDSON. The distances in this work are made out with the most exquisite feeling, and the foreground is exceedingly rich in colour; but it is traversed by a strong and definite line of shade, which divides the composition. This artist exhibits also No. 182, 'Scene in Glen Beg,' 'Como,' &c.

No. 33. 'Evening,' COPLEY FIELDING. This is a composition, the materials of which are disposed with poetic sentiment, and, we think, realised with more than usual care. The principal objects are a castle, a hamlet, trees, and water; the whole generally reduced in tone, to tell in opposition to the lighter evening sky. This artist contributes thirty-five pictures.

No. 37. 'Tower on the Vrydags Markt at Ghent,' WILLIAM CALLOW. There are some charming passages of execution in this picture; the tower is round and substantial, without appearance of labour, and in every part the drawing will bear scrutiny. By the same painter there is a 'View of Durham Cathedral,' taken from somewhere near the Prebend's Bridge; it is a production of much sweetness.

No. 44. 'A Gossip over the Wedding Dress—Brittany,' JOS. J. JENKINS. This is a Breton interior, with a group of girls occupied according to the title. The picture is broad—full of light, and forced here and there as the light from the window falls upon the figures. The faces are animated, and possess much natural freshness of colour. There is at the door an episode—a love story,—in which two figures are ended with that tender eloquence of which this artist is master of an expressive vocabulary. He exhibits other works also of high merit, entitled 'What can it Mean?' 'The Lily,' &c.

No. 61. 'Malines—Flanders,' S. PROUT. The market place with a view of the well-known church of St. Rembault, and the quaint, incongruous mixture of Italian and Gothic in the near houses made out to a nicety. We observe this year that the colour of this painter is more than usually low, more than ordinarily grey in his buildings, not in his figures; in the latter red prevails, and his cold hues are never stronger than grey. He exhibits many beautiful works; and his works are ever welcome to those who love nature and can appreciate Art; to those also who venerate antiquity and admire the picturesque of old places and things. Even yet Mr. Prout stands alone in the class of Art he has studied most.

No. 69. 'Highland Smugglers leaving the Hills with their Whiskey,' F. W. TOPHAM. This is, perhaps, the best of the larger compositions of its author; it is charmingly harmonious in colour, beautiful in general tone, and distinguished by a greater variety of character than

antecedent productions. The scene is a passage of wild hill scenery, with a disposition of appropriate figures of all ages, with direct allusion, in more ways than one, to the running of the whiskey.

No. 74. 'Ben Noosh—Arran,' W. A. NESFIELD. Over a foreground of wild moorland, the eye is led to the Ben, which, partially mantled in clouds, closes the view; it is a work of much merit.

No. 84. 'Scene near Morenish, on Loch Tay, Perthshire—An October Evening,' GEORGE FRIPP. From the want of an effectively-disposed feature, this subject is, perhaps, not of the most attractive kind, but it is rendered highly interesting by the manner of its treatment, which, as respects colour, tone, and effect, approaches very nearly to Nature. Several works painted with a like feeling are exhibited by the author of this work, entitled 'View of Ballard Down,' 'Thors House, Thor,' 'Near Hanwell,' &c., all of which are remarkable for their close imitation of Nature.

No. 90. 'Boats preparing for the Herring Fishery, off Lowestoff,' E. DUNCAN. The sunny haze prevalent throughout this picture cannot be surpassed for its inimitable truth; the depth and degrees of the mist are most skilfully described by the various distances of the boats, some of which are "sheeted home" in vapour; while others, the nearest, come tangibly forward, riding easily on the water, with their respective crews and fishing gear. The dispositions are admirable throughout; the office of every individual of the group is at once felt; and without this such an agroupment were, *per se*, nothing. This is the most successful production of its author we have ever seen.

No. 111. 'A Gipsy Encampment,' D. COX. The tone and general management of this drawing are surpassingly fine. No. 102. 'Going to the Hayfield,' is also an admirable drawing, worked out of singularly slight material.

No. 119. 'The Tilt,' W. EVANS, of Eton. Distinguished by all the wild features of the district through which the Tilt flows, with an appropriate episode—a stag-hunt, to give life to the composition. But the Tilt has been overdone; every nook of its fitful course has been celebrated. Other works by the same hand are entitled, 'Dover,' 'Schiallion, from the Bruar,' &c.

No. 120. 'The Oratory in the Castle—New castle-on-Tyne,' FRED. MACKENZIE. The place looks larger than it is in reality, but nothing can surpass the grave and scrupulous truth with which every tooth of these Norman arches is portrayed. It is perfect in execution; it wants only a few figures to give life to it.

No. 129. 'Fête Champêtre of the time of Charles II.,' FRED. TAYLER. A large composition, containing numerous groupings of figures, attired according to the fashion of the period, and circumstanced according to the spirit of the occasion. The work is brilliant and telling as an exhibition picture, but it differs materially in manner from the luxurious *abandon* of softly blending colour which constitutes the charm of the minor sketches by the same hand; this may arise from recent practice in oil-painting. The work is, withal, of a high order of merit, and in execution proclaims the master.

No. 130. 'Waiting for the Ferry Boat,' G. DODGSON. A small picture, careful and original in manner, with much natural sweetness of colour. This artist exhibits other works, charming in feeling and powerful in effect, as 'The Village Smithy,' 'The Return from a Christmas Party,' &c.

No. 143. 'La Planque—Guernsey,' P. NAFFEL. The subject is a pathway, shaded by trees, with a most luxuriant foliage,—a wilderness of greenery, which, in some degree, requires definition into masses. Other subjects are exhibited under this name,—'Boideaux Harbour, Guernsey,' &c.

No. 154. 'The Spangled Bedchamber—Knole,' NANCY RAYNER. A curiously careful study of a room, which is at once recognisable by any visitor who has once seen it.

No. 169. 'Sir Roger de Coverley,' J. STEPHENOFF. A large and very elaborate drawing, representing a ball-room, with a very crowded assembly, of which the prominent figures are engaged in the well-known dance which gives a title to the picture. It is the largest and most complex drawing we remember to have seen by

the artist, and presents a felicitous picture of an assembly in the costume of the last century.

No. 173. 'Gibraltar,' W. C. SMITH. The subject is the usual view of the harbour and rock taken from the sea; the latter is the dominant object, as the spectator is not placed sufficiently near to observe the detail of the port and fortifications. The work is effective and well-coloured.

No. 189. 'The Schoene Brunnen, at Nuremberg,' CARL HAAG. This drawing is the production of the most patient elaboration; but it appears to us that the fountain and the buildings about the market place are exaggerated. The colour of the beautiful bronze-work is not monochrome, but diversified by time and weather stains, nor is the detail so distinct as in the drawing, nor is there the same variety of colour in the houses that exists in the reality. The picture is, however, a triumph of elaboration.

No. 221. 'Subject from the "Antiquary"—Isabella Wardour and Edic Oehiltree,' JOSEPH NASH. A small picture, a departure from the usual class subject-matter in which this painter excels. It is the only one which he contributes.

No. 222. 'Blue Vase of Flowers,' MARIA HARRISON. The flowers painted by this lady, of which there are several compositions, are admirable examples of this department of art.

No. 249. 'Plums,' &c., W. HUNT. This drawing exhibits the *ne plus ultra* of fruit painting; if the bloom upon the plums has been disturbed by the wing of a gnat, it is not omitted; and many a broken-hearted sparrow would attest the accurate architecture of his birds' nests.

The screens are rich in small drawings, very many of which excel the majority of the larger works; but pressure of matter compels thus briefly to conclude our notice.

EXHIBITION OF THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.

THIS exhibition was opened to private view on Saturday, the 26th of April, and to the public on Monday, the 28th, the number of works being 364, among which are many figure compositions of much excellence, and a multiplicity of landscape subjects, of equal power in their department. But we miss this year the usual contributions of Haghe, an ordinary number of whose figure compositions had raised the character of the Exhibition to that of its most memorable seasons. The landscapes are generally small, and extremely simple in treatment, but in a great many of these there is an essential truth, a novelty and power of execution, which constitute them productions of very superior merit. The space which we this year necessarily give to other exhibitions obliges us to shorten our notice of these works.

No. 3. 'Dunster Castle, Somersetshire,' W. BENNETT. The castle is seen on a distant eminence, embosomed in trees; the foreground is a corn-field. The general tone of the work is subdued, but full of the freshness of nature. The style is extremely vigorous and decided, and every part of the composition stands in direct relation with the whole. Under the same name are exhibited many other productions of great power, as 39, 'View on the Conway and Beaver Bridge,' 78, 'Border Tower and River Wharfe,' &c., &c.

No. 9. 'A Scene in the Franciscan Monastery, La Cava, Kingdom of the Two Sicilies,' CHARLES VACHER. The subject is the refectory of a monastery, with the monks taking refreshment themselves, but giving no heed to the prayer of a mendicant at the door. The picture is extremely sketchy, but withal effective; it seems to have been worked with an abundance of body colour.

No. 16. 'The Disputed Claim,' CHARLES H. WEIGALL. A vulture is here seen as about to prey upon a young antelope, for which a hyena seems disposed to do battle with the bird, which, aware of the crouching approach of the animal, has thrown itself into an attitude of defence. The incident is very pointedly made out.

No. 27. 'Rydal Water—Westmoreland,' WILLIAM OLIVER. A small drawing of one of

the most picturesque passages of landscape scenery in England. It is freely touched—the colour and tone are harmonious and effective.

No. 28. 'Interior of the Hall of Justice, Bruges,' JOHN CHASE. This is a well-known and often painted subject. The melancholy story of Andrea the artist is told in the guide-books of Bruges. While under condemnation under a false accusation of murder, Andrea executed this beautiful work, and, having finished it, died before he was acquitted. It is here drawn with accuracy, and the hall is presented without garniture, precisely as it is.

No. 33. 'Shière Church, near Guildford,' CHARLES DAVIDSON. A country church of the ordinary class, with numerous gravestones, and every probable circumstance, brought forward with singular reality. The trees are drawn with accuracy and firmness, the lights being touched on sharply with body colour. Many drawings, equally excellent, are exhibited under this name.

No. 46. 'In the Valley of Dolwyddelan—North Wales,' D. H. MCKEWAN. A small drawing representing a rocky solitude, under a twilight aspect—it is forcible, hard, and real, but the sobriety of the general colour is disturbed by the strong blue of the distant mountains.

No. 49. 'Church of St. Gomar, at Lierre—Belgium,' L. HAGHE. This small drawing is the only contribution of this artist. The principal point of the composition is a strongly lighted column, with a variety of decorative and appropriate sculpture—the whole of which with all the detail of the neighbouring parts is brought forward with infinite skill. The effect is heightened by the introduction of picturesque figures, in the treatment and dispositions of which this artist is always eminently successful.

No. 50. 'Cheltenham, from Leckhampton Hill,' FANNY STEERS. In this drawing an extensive range is presented to the eye with an agreeable breadth of manner, but we think the touch and general execution is less clear than that which we remember in preceding works.

No. 55. 'The Stranger,' FANNY CORBAUX. The subject is derived from the poems of MRS. HEMANS. The composition contains four figures—a mother playing with her children in a garden arbour, and the "Stranger," who is apart from this group, which she contemplates in silent sadness. There is much brilliancy of colour in the drawing, and the textures are described with great discrimination.

No. 62. 'Sir Thomas Gresham's promise to the City of London—1566,' E. H. WEHNERT. The incident which supplies the subject of this picture is the promise made by Sir Thomas that within a month after the completion of the Royal Exchange, he would present it in equal moieties to the corporation and the mercers' company, and in token of his sincerity he shakes hands with Sir William Garrard. The two principal figures are standing, and are relieved with a very strong chiaroscuro opposition—by a very light wall, the tone of which is heightened by generally deep tones of the rest of the picture. The work has been most carefully studied in every part.

No. 63. 'Green Lane—Reigate,' CHARLES DAVIDSON. The freshness of the foliage and the alternations of sunlight and shade on the road and in the trees are most felicitously described.

No. 71. 'The Arch of Titus—Rome,' T. H. CROMBEK. A large section showing the interior of the arch. The procession with the upper ornamentation and the dilapidations are imitated with great fidelity. It is a large drawing, everywhere executed with the utmost care.

No. 77. 'Evening on the Lune—Lancashire,' H. C. PIDGEON. The title of this drawing is amply sustained by its treatment; the subject receives justice at the hands of the artist, who exhibits other works of interest.

No. 84. 'Fides disclaiming her Son John of Leyden,' ED. H. CORBOULD. This work has been executed by command of H. R. Highness Prince Albert for Her Majesty. The subject is derived from the third scene of the fourth act of "Le Prophète," that particular passage in which Fides declares he is not her son. John of Leyden stands the principal figure in the composition, beneath the uplifted daggers of those by whom he is surrounded; to these he offers

his bosom. Fides kneels or reclines near him with her eyes fixed upon his features while she denounces herself as a deceiver. There are some admirable figures around Jolu of Leyden; one of these we may observe wears what appears to be a tilting suit of armour; a field equipment had been more appropriate here. The drawing is masterly throughout, the character unexceptionable, and the power and depth strikingly effective.

No. 112. 'Richmond—Yorkshire,' JAMES FAHEY. The view is taken at a short distance from the town, which stands upon an eminence, with its ruined castle, a prominent object rising above the houses. This is all in shade, which is effectively relieved by the lighter tones of the distance. The picture has the great merit of looking like an earnest study from a veritable locality.

No. 118. 'The Fisherman's Life,' J. H. MOLE. This is a large composition in which appear numerous figures representing every stage of life; the scene is the open sea-shore, and the point of the story is aided by every allusion to fisher-craft. The whole has been most carefully studied; it is the largest composition we have yet seen exhibited by its author.

No. 122. 'The Death of the First Born,' H. WARREN. The allusion is to the smiting of the first born in the land of Egypt. The subject is treated with great simplicity; there is but one figure, a weeping mother, hanging over her dead child, of which nothing but the feet is seen. Although only the back of this figure is presented, there is yet a touching sentiment in the manner in which it is brought forward. It is a work of a high class of merit.

No. 123. 'Cloth Factory—Bradford, Wilts,' W. H. HARDWICK. The subject has little that is attractive, but these upright houses are charmingly painted.

No. 131. 'At Rotterdam,' G. HOWSE. A large composition, generally sober in colour, but extremely harmonious in its subdued tones; it represents one of the quays with numerous craft and figures. This view or nearly the same has been painted before, but we have never seen so attractive a drawing made of the subject.

No. 132. 'Cochin China Fowls,' CHARLES H. WEIGALL. The subject is unassuming, but we have never seen fowls better drawn or more brilliantly coloured; we observe many similar works by the same hand, all of equal excellence.

No. 137. 'Clarissa,' JOHN ABSOLON. This is a single female figure seated on the ground in a contemplative pose with a mandoline by her side. It is an extremely graceful study.

No. 151. 'Heidelberg on the Neckar, the Rhine in the distance—Autumn Morning,' T. L. ROWBOTHAM, JUN. This is the largest, and we may add, the best production that we have ever seen by this painter. The point whence the view is taken is a turn of the upper road near the castle, whence the spectator, looking towards Mannheim and the high banks of the Rhine, sees extending far beneath him the valley of the Neckar, through which the sparkling river winds until it diminishes to a thread. The ruined castle rises on the left, and the town and river lie below. In execution and management of effect the drawing exhibits masterly power.

No. 153. 'Flowers,' MARY HARRISON. These are roses, extremely brilliant in colour. This lady exhibits several flower groups, which are all strikingly imitative of nature.

No. 160. 'Sunset on the Thames,' HENRY MAPLESTONE. A large drawing, containing many beautiful passages of execution, but wanting the sweetness which characterises earlier pictures of the like subject.

No. 163. 'The Snowdon range, taken from the head of the Lake at Chapel Carig,' A. PENLEY. The subject has been frequently painted, but we have never seen so much of the real features of the view as are here shown.

No. 175. 'The Dogana, San Giorgio, &c., from the entrance of the Grand Canal, Venice,' CHARLES VACHER. This is also a view which every visitor to Venice paints. The buildings are here rendered with perfect truth.

No. 181. 'Edward L. Davenport, Esq., as Faulconbridge,' B. R. GREEN. The figure is presented wearing a suit of mail, over which is a surcoat. The whole is carefully executed.

No. 194. 'The Return from Market,' WILLIAM LEE. A group of a mother and child, circumscribed with an open background. The action and pose of the former, who is carrying the child, are extremely happy. The figures have been most carefully studied, and a degree of solidity has been communicated to them which brings them sufficiently well forward. Another work by this artist 'The Hoppers,' presents one of the most successful hop-garden compositions we have ever seen.

No. 205. 'Salome dancing before Herod,' EDW. H. CORBOULD. A drawing of very high class, but we apprehend that the sacrifices that are made of middle and higher tones are not compensated by the presentation of Salome in a high light; this figure looks cut out and raised from the floor. The depth of the work is admirable; this quality would not have suffered by intermediate gradations.

No. 212. 'Haddon Hall,' JOHN CHASE. The subject is the oft-painted terrace; it is rendered with great nicety.

No. 233. 'The Women at the Foot of the Cross,' HENRY WARREN. This is a large drawing, showing a composition which has been executed in fresco. It is a simple and severe taste, the crucified Saviour and the agroupment of figures at the foot of the cross being strongly relieved against a plain dark background.

No. 242. '* * *,' A. PENLEY. A large drawing showing the Trifaen mountain and adjacent objects; the composition being treated with a feeling highly poetical.

There are yet many other works which merit notice, but for reasons already stated, we are compelled to limit our observations to an unusually confined space; and to sum up in a very few words, it may be asserted that although very much is favourable, it may be said of the Society there are yet few evidences of anything like a signal advancement.

THE VERNON GALLERY.

RED CAP.

Painter, G. Lance. Engraver, W. Taylor.
Size of the Picture, 1 ft. 7½ in. by 1 ft. 5½ in.

SINCE the days of the old Dutch masters, celebrated for their skill in copying the productions of the garden and the orchard, such as Bosch, De Heem, Eckhart, Fyt, and others, no artist has proved so successful as a fruit painter, if we except, perhaps, Van Os, as Mr. Lance; and certainly none of our own school of oil-painters must be put in comparison with him. Mr. Hunt, of the Society of Water Colour Painters, is alone worthy of sharing his laurels. It is true, this branch of the fine arts has but few followers, perhaps because it enjoys less popularity than others; but it is equally deserving of encouragement, and requires no little study, and great power of imitation, to arrive at perfection. Moreover, faults are easily detected by every observer in the representation of a fruit or a flower, because every one is familiar with these objects, and the artist is restrained from indulging in the painter's license with his subject, when he knows that even a child's eye may subject his work to severe criticism, if the apple be not tempting, and the sneer of the gardener will greet his cabbage, if it be not fresh and green, and of the best sort.

The title Mr. Lance has given to his picture, he borrows from the "red cap" which the monkey wears, and those only who have seen the original work, can judge of the value imparted to it by this little bit of bright colour, so forcibly does it contrast with the other colours, while it seems to give them greater richness and brilliancy. The animal, equally inclined to mischief, and to indulge his appetite with the luxuries presented to him in the apartment to which he has found his way, seems undecided as to the course he shall first pursue, whether to eat first and play afterwards, or to reverse this order of action; for it is quite certain he will do both, if suffered to remain undisturbed in his possession.

There is, we believe, a duplicate of this picture in the collection of Mr. Broderip, the well-known magistrate of the metropolitan police court. They are among the best examples of the artist's pencil; the composition is effectively put together, and the varied objects are most truthfully copied from nature. Mr. Taylor's engraving is distinguished by high finish, and remarkable crispness of touch, in the texture of the fruit and vegetables.



G. LAITCE, PAINTER

FROM THE PICTURE IN THE GALLERY

THE MONKEY IN THE GALLERY

W. TAYLOR, ENGRAVER

THE GREAT MASTERS OF ART.

No. VII.—CLAUDE LORRAINE.



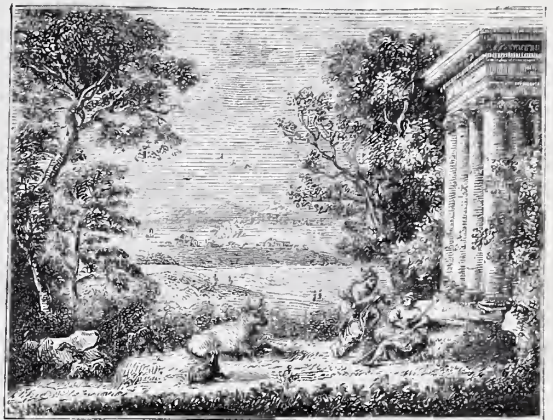
Claudio f

THERE are two artists, one belonging to the Italian School, the other to the French, whose names stand forth, like stars of the first magnitude, over the realm of landscape-

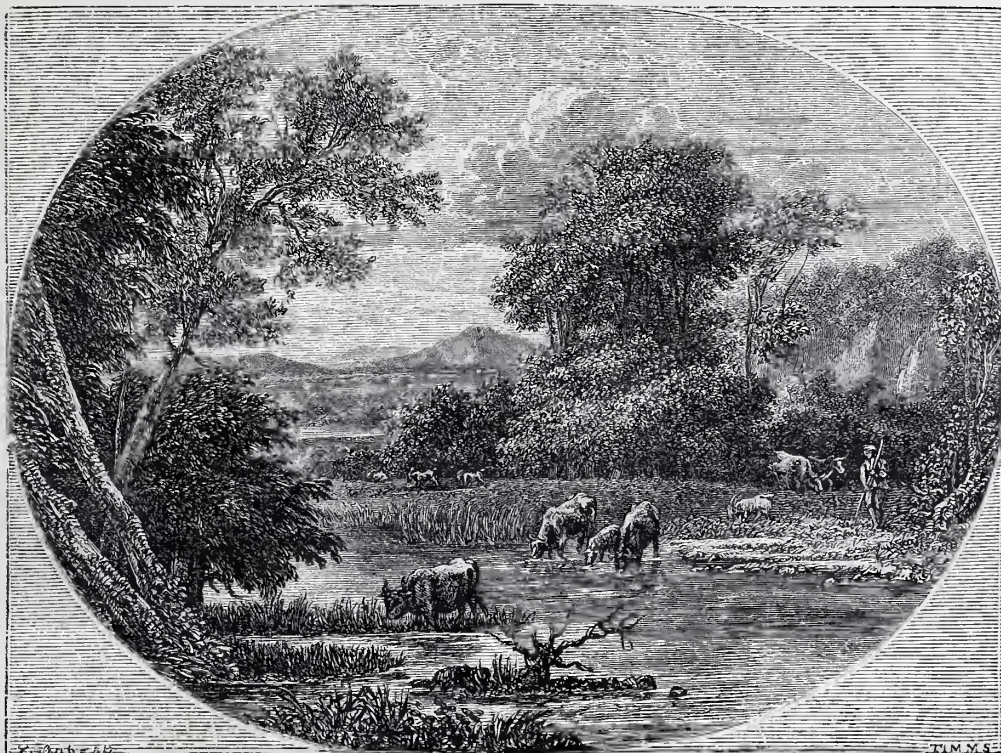
painting; the one, Gaspar Poussin, grand and majestic, revelling in the sublimities of nature,—the other, Claude Lorraine, graceful and brilliant, dipping his pencil in the golden hues of the sunshine, as he stretched himself on some green knoll to watch the passing clouds. No two painters ever differed more in their styles than these, and yet each may, in a great measure, be said to have trodden the same path in search of the beautiful, though they travelled not in company.

But perhaps it is not quite correct to place Claude in the French School, for though he was a native of France, and is claimed by his countrymen as one of themselves, he learned his art in Italy; and every inch of canvas he covered is rich with the glories of Italian scenery.

Claude Gellée, usually called Claude Lorraine, was born at Chamagne, in Lorraine, in 1600, and was the third of five sons. His parents were in comparatively indigent circumstances, and Claude, being left an orphan when twelve years of age, sought out his eldest brother who was a carver in wood, at Fribourg. Baldinucci is evidently in error when he remarks that the boy was articled for some time to a pastry-cook, a statement which has been followed by other writers, but which is contradicted by Sandrart, who was on terms of intimacy with him when resident in Rome. After he had been with his brother about a year, occupied in designing grotesques and arabesques, for which he seemed to have a peculiar aptitude, a relative, who was a travelling dealer in lace and had noticed the youth's taste for Art, persuaded the



brother to allow Claude to accompany him to Rome, whither he was about to go. Arriving safely in that city, he took lodgings not far from the Rotunda, but how he employed himself for three or four years, or under whom he studied, has not been made clear by his biographers; we are only told that he put in practice the lessons of economy taught him by his brother, by living upon the small resources he had taken with him, or with which he was occasionally furnished by his generous relative.

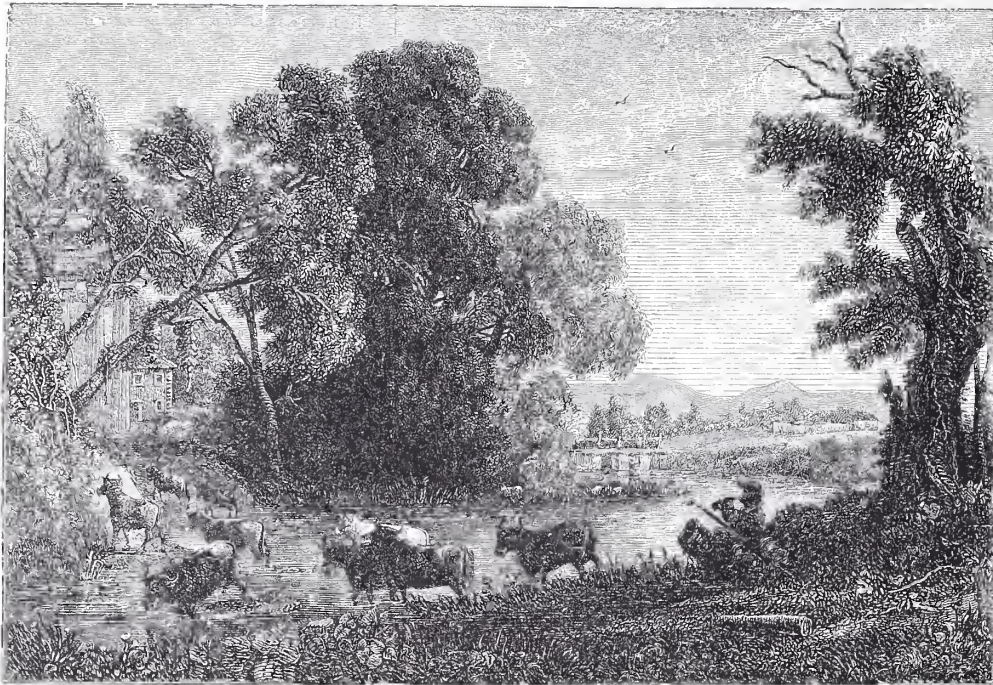


THE WATERING-PLACE OF THE FLOCK.

The party who persuaded him to visit Rome seems to have left him to do the best he could for himself. About the termination of the period just referred to, the "Thirty years' war broke out, which cut off all individual communication between the two sides of the Alps. His somewhat scanty resources

thus closed against him, Claude found it necessary to seek out some new channel from which his necessities might be supplied; he therefore, though only eighteen years of age, quitted Rome and travelled to Naples, where he was received into the atelier of Godfrey Waiss, an artist of Cologne,

with whom he remained two years, and during this time acquired a thorough theoretical knowledge of architecture and perspective,—sciences which he subsequently applied with so much skill and effect to his immortal landscapes. He returned to Rome, at the expiration of this period, with his mind well

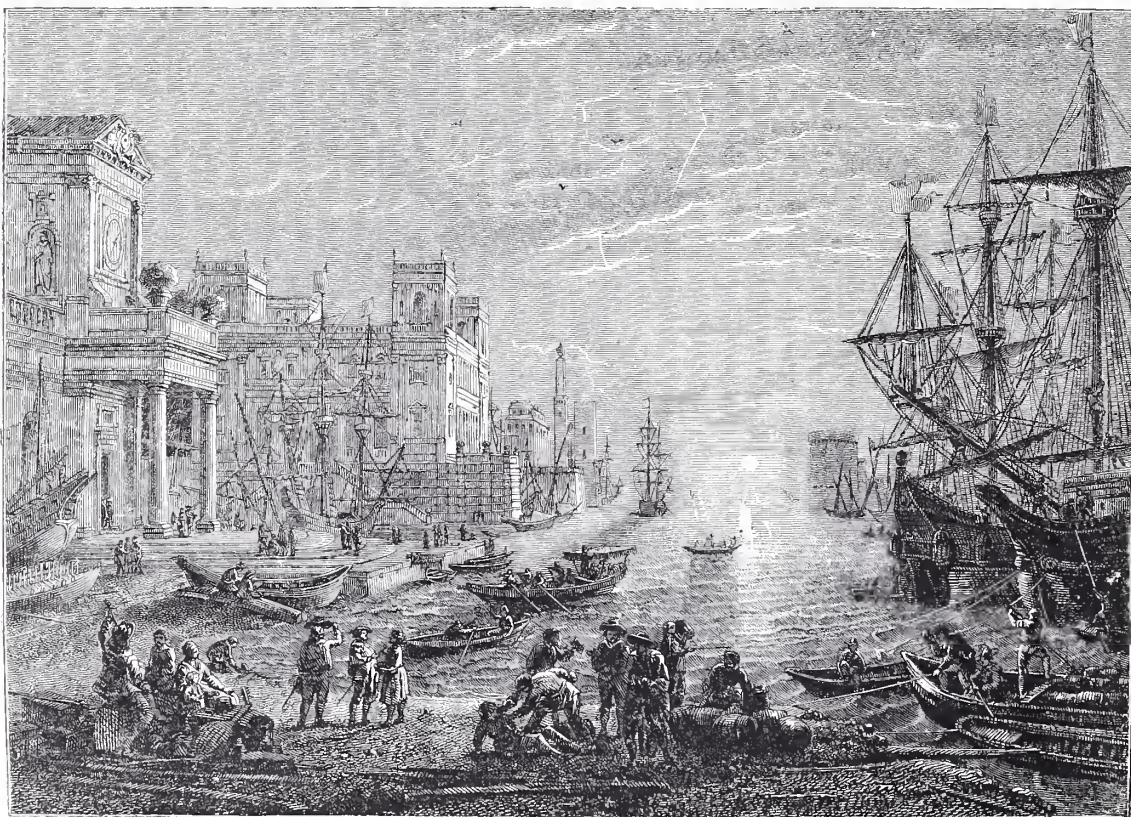


THE COW-HERD.

stored, but his purse so scantily furnished that he was compelled, according to Sandrart, to enter the house of Agostino Tassi less as a pupil than a domestic.

Tassi had been a pupil of Paul Brill; at the time Claude entered into his service Tassi was sixty years of age, and much afflicted with gout and other

complaints incidental to advancing years, but he possessed a gaiety and elasticity of spirit that rendered his society very agreeable. Popular as an



THE PORT OF ANCIENT MESSINA.

artist, his company much sought after, and overwhelmed with commissions, he maintained a suitable establishment, and received at his residence the most distinguished personages of Rome. At this period he was engaged in decorating the Hall of Con-

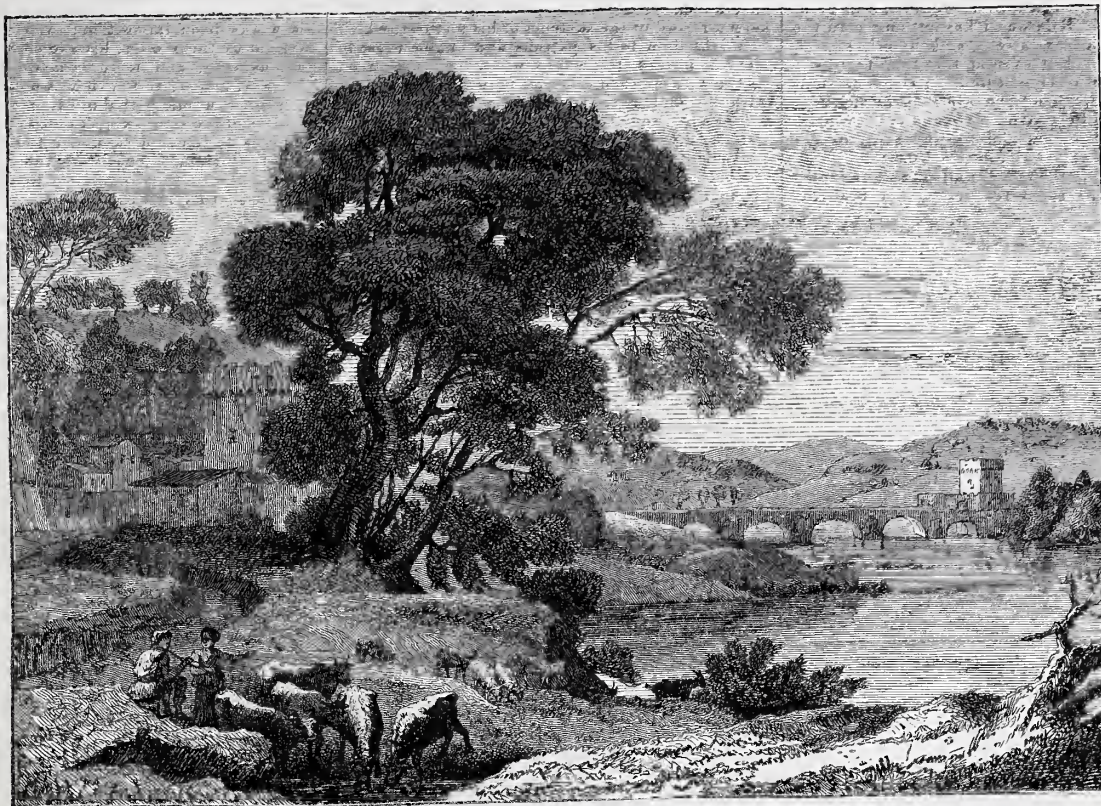
clave with architectural ornaments, perspective views, sea-pieces, and landscapes; but his age and infirmities required that while so occupied, he should have some one who would confidentially superintend the affairs of his household, look after his horses,

and attend to numerous other matters connected with his professional and private engagements. Claude was just the individual to suit his purpose, and he accordingly took up his abode with Tassi, where he continued till 1625, doubtless gaining

much useful knowledge during his residence there, both in his art and on general subjects, the latter of which his defective education made especially valuable; but of his artistic practice no records remain.

In 1625 he departed from Rome to return to his native country; and passing through upper Italy, he visited Loretto and Venice, traversed the Tyrol, stopped some time in Bavaria, where he

Painted two views of the environs of Munich, gained the Souabe, was attacked by banditti and robbed, and at length reached the banks of the Moselle, which he had not seen for twelve years.



AN ITALIAN LANDSCAPE.

Of his stay there we know nothing, but learn that after settling some family affairs, he returned to Rome in 1627, stopping a short time at Nancy, Lyons,

and Marseilles. Nicholas Poussin was then exercising considerable influence over the artists established in the Italian capital, and Claude was

not long in seeking out his distinguished countryman, and settling himself in his immediate vicinity; and there is no doubt that the works of Poussin



THE DANCE BY THE RIVER SIDE.

contributed in no slight degree to give a style, however indifferent, to those of his contemporary.

The genius of Claude, which had hitherto been hidden like some precious gem in "a dusky mine,"

now became manifest, and his reputation soon gained a wide-spread popularity. "It rose," says

one of his biographers, "as a bright morning sun, illuminating the whole of Italy, travelling over mountains and seas, reaching into France, and finding its way to the court of the Spanish monarch; sovereigns, princes, cardinals, and even the pope himself eagerly purchasing the works of this great master of art." Baldinucci has left on record the names of many of his patrons, and the prices given for his pictures. But even at that time there was no lack of imitations nor of forgers; the large sums received by Claude offered a strong inducement for other artists to copy his style and endeavour to impose upon strangers and the ignorant, by disposing of them as genuine productions; falsehood and imposture are the same in all ages. The injury thus done to the artist reaches farther than the

amount of money fraudulently drawn away from him; his genius is calumniated by the mediocre performances that are circulated in his name, and his reputation suffers accordingly. Claude soon became aware of this, and in order to put an effectual check upon the practice, he resolved to keep a record of the sketches of his pictures, which he might show to his patrons and enable them to identify any of the works wherever purchased; on the back of each drawing he wrote its number, with his cipher, the place for which the picture was painted, sometimes the name of the party who purchased or commissioned it, and the date. This book he termed the *Liber Veritatis*, or "Book of Truth." The Duke of Devonshire possesses the original sketches, but the work is well known to

most persons associated with the art of landscape-painting and to amateurs, by the fac-simile engravings which have been made of them by Earlom.

But the *Liber Veritatis* was not always sufficient to protect Claude from professional injury, nor those who were desirous of acquiring his works from imposition; even his studio was invaded by the spoiler, his sketches were seen by envious eyes, and pictures made from them by dishonest hands; so that it was not a very uncommon thing, at one period of his practice, to see two pictures of the same subject and as much like each other as they could be under the circumstances, issue forth simultaneously from different quarters. The artist was thus compelled to shut his studio against all visitors, except his most intimate friends



TOBIT AND THE ANGEL.

and patrons. Age too by this time had likewise crept upon him, he had become afflicted with gout, and was unable to take his favourite stroll by the picturesque cascades of Tivoli.

There is, we believe, a drawing by Claude in the collection of Her Majesty, bearing the date 1682; the artist must then have been eighty-two years old, and still he painted vigorously and well. But in December of that year his strength gave way, and he sank under the weight of years; he was buried in the church of La Trinità-du-Mont, leaving his property to his nephews and a niece.

In the month of July 1840, the remains of Claude Lorraine were transferred from the church in which

they were first interred to that of *St. Louis des Français*, and were placed in a tomb erected for him by order of the French Minister of the Interior. The tomb bears the following inscription:—*“La nation Française n’oublie pas ses enfants célèbres même lorsqu’ils sont à l’étranger.”*

It seems quite superfluous to attempt any criticism on the works of this great master of landscape-painting, whose genius is still held in such high admiration, and whose name is a watchword to all who would follow in the path he chose. Whether his subject be a simple pastoral scene, a rich and extensive view, or a glorious combination of architecture and water, his pencil exhibits equal grace

and tenderness, and the richest, most powerful, and brilliant colouring. His tints are as diversified as nature herself, his aerial perspective is delicious, and his foregrounds stand out in the full blaze of an Italian sunshine; broad masses of light stretch over them, while his distances recede far and wide till the blue hills and the blue sky melt into each other. In his figures only do we discern anything that betokens weakness and incapacity; they are very indifferent in drawing, and oftentimes deficient in motive. This, Claude unhesitatingly admitted; he used to say that he “Sold his landscapes and gave away his figures;” a trait of modesty, that accords with his mild and amiable character.

THE DOMESTIC MANNERS OF THE ENGLISH DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

IV.—OUT OF DOOR AMUSEMENTS OF THE ANGLO-SAXONS.—HUNTING AND HAWKING.—HORSES AND CARRIAGES.—TRAVELLING.—MONEY DEALINGS.

THE progress of society from its first formation to the full development of civilisation, has been compared not inaptly to the life of man. In the childhood and youth of society, when the population was not numerous, and a servile class performed the chief part of the labour necessary for administering to the wants or luxuries of life, people had a far greater proportion of time on their hands to fill up with amusements than at a later period, and many that are now considered frivolous, or are only indulged in at rare intervals of relaxation, then formed the principal occupations of men's lives. We have glanced at the in-door amusements of the Anglo-Saxons in a previous chapter; but their out-door recreations, although we have little information respecting them, were certainly much more numerous. The multitude of followers who in Saxon times attended on each lord or rich man as their military chief, or as their domestic supporter, had generally no serious occupation during the greater part of the day; and this abundance of unemployed time was not confined to one class of society, for the artisan had to work less to gain his subsistence, and both citizen and peasant were excused from work altogether during the various holidays of the year.

That the Anglo-Saxons were universally fond of play (*plega*) is proved by the frequent use of the word in a metaphorical sense. They even applied it to fighting and battle, which, in the language of the poets, were *plega-gares* (play of darts), *æsc-plega* (play of shields), and *hand-plega* (play of hands).* In the glossaries, *plegere* (a player), and *plega-man* (a playman), are used to represent the Roman *gladiator*; and *plega-hūs* (a playhouse), and *plega-stow* (a play-place), express a theatre or more probably an amphitheatre. Recent discoveries have shown that there was a

writers tell us there was one at the Silurian Isea (Caerleon), though these buildings were doubtless of rare occurrence; but every Roman town of any importance in the island had its amphitheatre outside the walls for gladiatorial and other exhibitions. The result of modern researches seems to prove that most of the Roman towns continued to exist after the Saxon settlement of the island, and we can have no doubt that the amphitheatres, at least for a while, continued to be devoted to their original purposes, although the performances were modified in character. Some of them (like that at Richborough in Kent, lately examined), were certainly surrounded by walls, while others probably were merely cut in the ground and surrounded by a low embankment formed of the material thrown out.

The first of these, the Saxons would naturally call a play-house, while the other would receive the no less appropriate appellation of a play-stow, or place for playing. Among the illustrations of the Anglo-Saxon manuscript of the Psalms (MS. Harl. No. 603), to which we have so often had occasion to refer, there is a very curious picture, evidently intended to represent an amphitheatre outside a town. It is copied in our cut No. 1. The rude Anglo-Saxon draughtsman has evidently intended to represent an embankment, occupied by the spectators, around the place where the performances take place. The spectator to the left is expressing his approbation by clapping with his hands. The performances themselves are singular; we have a party of minstrels, one of them playing on the Roman double pipes, so often represented in Anglo-Saxon manuscripts, while another is dancing to him, and the third is performing with a tame bear, which is at the moment of the representation simulating sleep. Games of this kind with animals, succeeded no doubt among the Saxons to the Roman gladiatorial fights, but few have imagined that the popular English exhibition of the dancing bear dated from so remote a period. The manuscripts show that the double pipe was in use among the Anglo-Saxons; with a little modification, and a bag or bellows to supply the place of the human lungs, this instrument was transformed into a bagpipe.

Not the least curious part of this picture is the town in the background, with its entrance gateway, and public buildings. The Anglo-Saxon draughts-men were imperfectly acquainted with perspective, and paid little attention to proportion in their representations of towns and houses, a circumstance which is fully illustrated in this picture. As the artist was unable from this circumstance to represent the buildings and streets of a town in their relative position, he put

in a house to represent a multitude of houses, and here he has similarly given one building within the walls to represent all the public buildings of



NO. 2. A TOWN.

the town. An exactly similar characteristic will be observed in our cut No. 2, taken from the same manuscript, where one temple represents the town. Here again we have a party of citizens outside the walls, amusing themselves as well as they can; some, for want of other employment, are laying themselves down listlessly on the ground.

The national sentiments and customs of the Anglo-Saxons would, however, lead to the selection of other places for the scenes of their games, and thus the Roman amphitheatres became neglected. Each village had its arena—its play-place—where persons of all ages and sexes assembled on their holidays to be players or lookers on; and this appears to have been usually chosen near a fountain, or some object hallowed by the popular creed, for customs of this kind were generally associated with religious feelings which tended to consecrate and protect them. These holiday games, which appear to have been very common among our Saxon forefathers, were the originals of our village wakes. Wandering minstrels, like those represented in our cut No. 1, repaired to them to exhibit their skill, and were always welcome. The young men exerted themselves in running, or leaping, or wrestling. These games attracted merchants, and gradually became the centres of extensive fairs. Such was the case with one of the most celebrated in England during the middle ages, that of Barnwell, near Cambridge. It was a large open place, between the town and the banks of the river, well suited for such festivities as those of which we are speaking. A spring in the middle of this plain, we are told in the early chartulary of Barnwell Abbey, was called Beornawyl (the well of the youths), because every year on the eve of the nativity of St. John the Baptist, the boys and youths of the neighbourhood assembled there, and "after the manners of the English, practised wrestling and other boyish games, and mutually applauded one another with songs and musical instruments; whence on account of the multitude of boys and girls who gathered together there, it grew a custom for a crowd of sellers and buyers to assemble there on the same day for the purpose of commerce."* This is a curious and a rather rare allusion to an Anglo-Saxon wake.

One of the great recreations of the Anglo-Saxons was hunting, for which the immense forests, which then covered a great portion of



NO. 1. GAMES OF THE AMPHITHEATRE.

theatre of considerable dimensions in the Roman town of Verulamium (near St. Albans), and old

* It is curious that the modern English words play (*plega*), and game (*gamen*), are both derived from the Anglo-Saxon, which shows that they represent sentiments we have derived from our Saxon forefathers.

* *Pueri et adolescentes. . . Illic convenientes, more Anglorum luctamina et alia ludicra exercebant puerilia, et cantilenis et musicis instrumentis sibi invicem applaudebant, unde propter turbam puerorum et puellarum illic concurrentium, mos inolevit ut in eodem die illic conveniret negotiandi gratia turba vendentium et ementium.* MS. Harl., no. 3601, fol. 12, vo.

this island," gave a wide scope. The most austere and pious, as well as the most warlike, of the Anglo-Saxon monarchs, were passionately attached to the pleasures of the chase. According to the writer who has assumed the name of



NO. 3. ANGLO-SAXON DOGS.

Asser, the great Alfred was so attached to this amusement, that he condescended to teach his "falconers, hawkers, and dog-keepers" himself. His grandson, king Athelstan, as we learn from William of Malmesbury, exacted from the Welsh princes, among other articles of tribute, "as many dogs as he might choose, which, from their sagacious scent, could discover the retreats and hiding places of wild beasts, and birds trained to make prey of others in the air." The same writer tells us of the sainted Edward the Confessor, that "there was one earthly enjoyment in which he chiefly delighted; which was, hunting with fleet hounds, whose opening in the woods he used with pleasure to encourage; and again, with the pouncing of birds, whose nature it is to prey on their kindred species. In these exercises, after hearing divine service in the morning, he employed himself whole days." It is evident from the ecclesiastical laws, that it was difficult to restrain even the clergy from this diversion. When the king hunted, it appears that men were employed to beat up the game, while others were placed at different avenues of the forest to hinder the deer from taking a direction contrary to the wishes of



NO. 4. SWINE-HERDS.

the hunter. Several provisions relating to the employment of men in this way, occur in the Doomsday survey. A contemporary writer of the Life of Dunstan gives the following description of the hunting of King Edmund the Elder, at Ceoddri (Cheddar.) "When they reached the forest," he says, "they took various directions along the woody avenues, and the varied noise of the horns, and the barking of the dogs, aroused many stags. From these, the king with his pack of hounds chose one for his own hunting, and pursued it long, through devious ways with great agility on his horse, with the hounds following. In the vicinity of Ceoddri were several steep and lofty precipices hanging over deep declivities. To one of these the stag came in his flight, and dashed headlong to his destruction down the immense depth, all the dogs following and perishing with him." The king with difficulty held in his horse.

The dogs (*hundas*), used for the chase among the Anglo-Saxons, were valuable, and were bred with great care. Every noble or great land-owner had his *hund-wealth*, or dog-keeper. The accompanying cut (No. 3), taken from the Harleian MS., No. 603, represents a dog-keeper, with his couple of hounds—they seem to have hunted in couples. The Anglo-Saxon name for a hunting dog was *ren-hund*, a dog of chase, which is

interpreted by greyhound; and this appears from the cut, to have been the favourite dog of our Saxon forefathers. It appears by an allusion given above, that the Saxons obtained hunting dogs from Wales; yet the antiquary will be at once



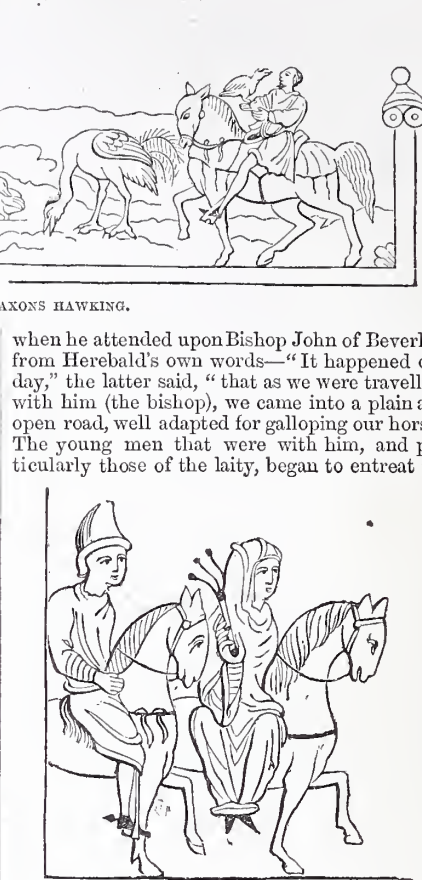
NO. 5. ANGLO-SAXONS HAWKING.

struck with the total dissimilarity of the dogs pictured in the Anglo-Saxon manuscripts, from the British dogs represented on the Romano-British pottery. The dogs were used to find the game, and follow it by the scent; the hunters killed it with spears, or with bows and arrows, or drove it into nets. In the Colloquy of Alfric, a hunter (*hunta*) of one of the royal forests, gives a curious account of his profession. When asked how he practises his "craft," he replies, "I braid nets, and set them in a convenient place, and set on my hounds, that they may pursue the beasts of chase, until they come unexpectedly to the nets, and so become entangled in them, and I slay them in the nets." He is then asked if he cannot hunt without nets, to which he replies, "Yes, I pursue the wild animals with swift hounds." He next enumerates the different kinds of game which the Saxon hunter usually hunted—"I take harts, and boars, and deer, and roes, and sometimes hares." "Yesterday," he continues, "I took two harts and a boar. . . . the harts with nets, and I slew the boar with my weapon." "How were you so hardy as to slay a boar?" "My hounds drove him to me, and I, there facing him, suddenly struck him down." "You were very bold then." "A hunter must not be timid, for various wild beasts dwell in the woods." It would seem by this, that boar-hunting was not uncommon in the more extensive forests of this island; but Sharon Turner has made a singular mistake, in supposing from a picture in the Anglo-Saxon calendar, that boar-hunting was the ordinary occupation of the month of September. The scene which he has thus mistaken—or at least, a portion of it—is given in our cut No. 4, (from the Cottonian MS. Claudius C. viii.); it represents swineherds driving their swine into the forests to feed upon acorns, which one of the herdsmen is shaking from the trees with his hand. The herdsmen were necessarily armed to protect the herds under their charge from plunder.

The Anglo-Saxons, as we have seen, were no less attached to hawking than hunting. The same Colloquy already quoted contains the following dialogue relating to the fowler (*fugelere*). To the question, "How dost thou catch birds?" he replies, "I catch them in many ways; sometimes with nets, sometimes with snares, sometimes with bird-lime, sometimes with whistling, sometimes with a hawk, sometimes with a trap." "Hast thou a hawk?" "I have." "Canst thou tame them?" "Yes, I can; of what use would they be to me unless I could tame them?" "Give me a hawk." "I will give one willingly in exchange for a swift hound. What kind of hawk will you have, the greater or the lesser?" . . . "How feedest thou thy hawks?" "They feed themselves and me in winter, and in spring I let them fly to the wood, and I catch young ones in autumn and tame them." A party of hawkers is represented in our cut No. 5, taken from the manuscript last quoted, where it illustrates the month of October. The rude attempt at depicting a landscape is intended to represent a river running from the distant hills into a lake, and the hawkers are hunting cranes and other water-fowl. Presents of hawks and falcons are not unfrequently mentioned in Anglo-Saxon

writers; and in a will, an Anglo-Saxon leaves to his natural lord "two hawks and all his stag-hounds."

The Saxon youths were proud of their skill in horsemanship. Bede relates an anecdote of the youthful days of Herebald, abbot of Tynemouth,



NO. 6. ANGLO-SAXONS ON A JOURNEY

bishop to give them leave to gallop, and make trial of the goodness of their horses. When they had several times galloped backwards and forwards, the bishop and I looking on, my wanton humour prevailed, and I could no longer refrain; but, though he forbade me, I struck in among them, and began to ride at full speed." Horses were used chiefly by the upper classes of society in travelling. Two of a party of Saxon travellers are represented in our cut No. 6 (from MS. Cotton. Claudius

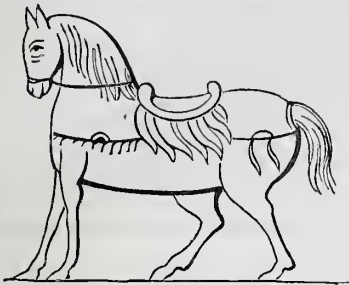


NO. 7. AN ANGLO-SAXON HORSEMAN.

B. IV.) The lady, it will be observed, rides sideways, as in modern times, and the illuminated manuscripts of different periods furnish us with examples enough to show that such was always the practice; yet an old writer has ascribed the introduction of side-saddles into this country to Anne of Bohemia, the queen of Richard II., and the statement has been repeated by writers on costume, who blindly compile from one another without examining carefully the original sources of information.* The next

* This erroneous statement is given by Mr. Planché, in his "History of British Costume." Statements of this kind made by old writers are seldom to be depended upon; people were led by political bias or personal partiality, to

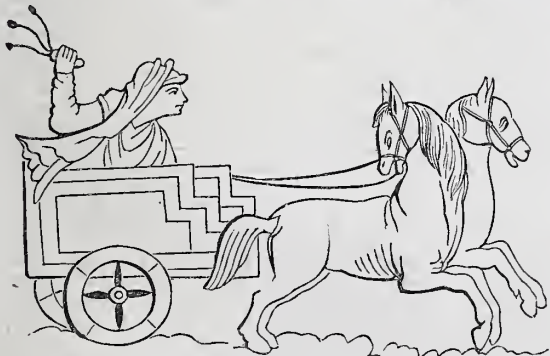
cut, No. 7, (taken from MS. Harl. No. 603,) represents a horseman with his arms, the spear, and the round shield, with its boss, which reminds us of those frequently found in the early Anglo-Saxon graves. The horse furniture is tolerably well defined in these figures. The forms of the spur (*spura*) and the stirrup (called in Anglo-Saxon *stirap* and *hlypa*) are very peculiar. Most of the furniture of the horse was then, as now, of leather, and was made by the shoemaker (*se secowyrhta*), who seems to have been the general manufacturer of articles in this



NO. 8. ANGLO-SAXON HORSE FITTINGS.

material. Alfric's Colloquy enumerates among the articles made by the shoemaker, bridl-thongs (*bridel twancas*), harnesses (*gerveda*), spur-leathers (*spur-lepera*), and halters (*halfra*). The form of the saddle is shown in the representation of a horse without a rider, given from the manuscript last quoted, in our cut No. 8.

In the Anglo-Saxon Church histories, we meet with frequent instances of persons, who were unable to walk from sickness or other cause, being carried in carts or cars, but in most cases these seem to have been nothing but the common agricultural carts adapted temporarily to this usage. A horse-litter is on one occasion used for the same purpose. It is certain, however, that the Anglo-Saxons had chariots for travelling. The usual names of all vehicles of this kind were *wægn* or *wæn* (from which, our waggon) and *crat* or *cræt* (which appears to be the origin of the English word *cart*). These two words appear to have been used synonymously, for the words of the 18th Psalm, *hi in curribus*, are translated in one Anglo-Saxon version by *on wænum*, and in another by *in crætum*. The Anglo-Saxon manuscripts give us various representations of vehicles for travelling. The one represented in the cut No. 9 is taken from the Anglo-Saxon manuscript of Prudentius. It seems to have been a barbarian 'improvement' upon the Roman *biga*, and is not much unlike our modern market-carts. The whip used by the lady who is driving so furiously, is of the same form as that used by the horse-woman in our cut No. 6. The artist has not shown the *wægne-pial*, or shaft. A four-wheeled carriage, of rather a singular construction, is found often repeated, with some variations, in the illuminations of the manu-



NO. 9. A CHARIOT.

script of Alfric's translation of the Pentateuch. One of them is given in our cut No. 10. It is quite evident that a good deal of the minor detail of construction has been omitted by the draughtsman. Anglo-Saxon glosses give the

ascribe the introduction of customs that were odious, to persons who were unpopular, or whom they disliked, while they ascribed everything of a contrary character to persons who were beloved.

word *rad* to represent the Latin *quadriga*. From the same source we learn that the compound word *wæn-fer* waggon-going was used to express journeying in chariots.

Riding in chariots must have been rare among the Anglo-Saxons. Horses were only used by the better classes of society; and we learn from Bedo and other writers that pious ecclesiastics, such as Bishops Aidan, Ceadda, and Cuthbert, thought it more consistent with the humility of their sacred character to journey on foot. The pedestrian carried either a spear or a staff; the rider had almost always a spear. It is noted of Cuthbert, in Bede's life of that saint, that one day when he came to Mailros (Melrose,) and would enter the church to pray, having leaped from his horse, he "gave the latter and his travelling spear to the care of a servant, for he had not yet resigned the dress and habits of a layman." The weapon was, no doubt, necessary for personal safety. There is a very curious clause in the Anglo-Saxon laws of King Alfred,



NO. 10. AN ANGLO-SAXON CARRIAGE.

relating to an accident arising from the carrying the spear, which we can hardly understand, although to require a special law it must have been of frequent occurrence; this law provides that "if a man have a spear over his shoulder, and any man stake himself upon it," the carrier of the spear incurred severe punishment, "if the point be three fingers higher than the hindmost part of the shaft." He was not considered blameable if he held the spear quite horizontally.

The traveller always wore a covering for his head, which, though of various shapes, none of which resembled our modern hat, was characterised by the general term of *hæet*. He seems to have been further protected against the inclemency of the weather by a cloak or mantle (*mentel*). One would be led to suppose that this outer garment was more varied in form and material than any other part of the dress, from the great number of names which we find applied to it, such as *basing*, *hæcce*, *hæcela* or *haecla*, *pell*, *pylca*, *scyccels*, *wæfels*, &c. The writings which remain throw no light upon the provisions made by travellers against rain; for the dictionary-makers who give *scær-scead* (shower-shade) as signifying an umbrella, are certainly mistaken.† Yet that umbrellas were known to the Anglo-Saxons is proved beyond a doubt by a figure in the Harleian manuscript, No. 603, which is given in our cut No. 11. A servant or attendant is holding an umbrella over the head of a man who appears to be covered at the same time with the cloak or mantle.



NO. 11. AN ANGLO-SAXON UMBRELLA.

† The word occurs in the reflections of our first parents on their nakedness, in the poem attributed to Cædmon. Adam says that when the inclement weather arrives (*cymeð hægles scær*—the hail shower will come) they had nothing before them to serve for a defence or shade against the storm—

"nys unc wuht beforan to scær-sceade."

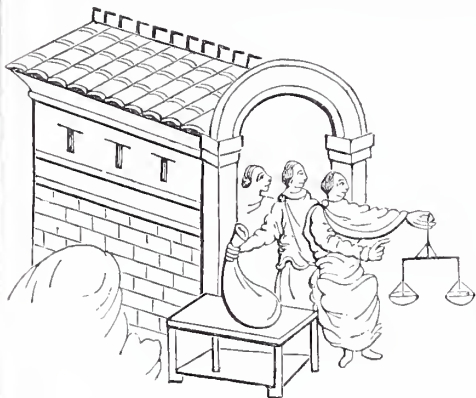
Travelling to any distance must have been rendered more uncomfortable, especially when passing through wild districts, by the want of inns. The word *inn* is itself Saxon, and signified a lodging, but it appears to have been more usually applied to houses of this kind in towns. A tavern was also called a *gest-hus* or *gest-bur*, a house or chamber for guests, and *cumena-hus*, a house of comers. Guest-houses, like caravanserais in the east, appear to have been established in different parts of Saxon England, near the high roads, for the reception of travellers. A traveller in Bede arrives at a *hospitium* in the north of England, which was kept by a *paterfamilias* (or father of a family) and his household. In the Northumbrian gloss on the Psalms, printed by the Surtees Society, the Latin words of Psalm liv., *in hospitibus corum*, are rendered by *in gest-husum heara*. This shows that Bede's *hospitium* was really a guest-house; these guest-houses were kept up in various parts of England until Norman times; and Walter Mapes, in his treatise de Nugis Curialium, has preserved a story relating to one of William the Conqueror's Saxon opponents, Edric the Wild, which tells how, returning from hunting in the forest of Dean, and accompanied only with a page, he came to a large house, "like the drinking houses of which the English have one in every parish, called in English gild-houses" perhaps an error for guest-houses (*quales Anglici in singulis singulas habebant diocessibus bibitorias, gildhus Anglice dictas*). It seems not improbable, also, that the ruins of Roman villas and small stations, which stood by the sides of roads, were often roughly repaired or modified, so as to furnish a temporary shelter for travellers who carried provisions, &c., with them, and could therefore lodge themselves without depending upon the assistance of others. A shelter of this kind, from its consisting of bare walls, a mere shelter against the inclemency of the storm, might be termed a *ceald-herberga* (cold harbour), and this would account for the great number of places in different parts of England, which bear this name, and which are almost always on Roman sites and near old roads. The explanation is supported by the circumstance that the name is found among the Teutonic nations on the continent—the German *Kalten-herberg*, borne by some inns at the present day.

The deficiency of such comforts for travellers in Anglo-Saxon times was compensated by the extensive practice of hospitality, a virtue which was effectually inculcated by the customs of the people as well as by the civil and ecclesiastical laws. When a stranger presented himself at a Saxon door, and asked for board and lodging, the man who refused them was looked upon with contempt by his countrymen. Bede describes as the first act of "the custom of hospitality" (*mos hospitalitatis*) the washing of the stranger's feet and hands; they then offered him refreshment, and he was allowed to remain two nights without being questioned, after which period the host became answerable for his character. The ecclesiastical laws limited the hospitality to be shown to a priest to one night, because if he remained longer it was a proof that he was neglecting his duties.

Merchant travellers seem, in general, to have congregated together in parties or small caravans, both for companionship and as a measure of mutual defence against robbers. In such cases they probably carried tents with them, and formed little encampments at night, like the pedlars and itinerant dealers in later times. Men who travelled alone were exposed to other dangers besides that of robbery; for a solitary wanderer was always looked upon with suspicion, and he was in danger himself of being taken for a thief. He was compelled, therefore, by his own interest and by the law of the land, to show that he had no wish to avoid observation; one of the earlier Anglo-Saxon codes of laws, that of King Wihtræd, directed that "if a man come from afar, or a stranger, go out of the high way, and he then neither shout nor blow a horn, he is to be accounted a thief, either to be slain, or to be redeemed."

So prevalent, indeed, was theft and unfair dealing among our Anglo-Saxon forefathers, and so much litigation and unjust persecution arose

from disputed claims to property which had been, or was pretended to have been, purchased, that it was made illegal to buy or sell without witnesses. It would be easy to multiply examples of robbery and plunder from Anglo-Saxon writers; but I will only state that, according to the Ely history, some merchants from Ireland, having come to Cambridge in the time of King Edgar, to offer their wares for sale, perhaps at the annual festivities of the Beorna-wyl, mentioned above, a *priest* of the place was guilty of stealing a part of their merchandise. We know but little of the trades and forms of commercial dealings of the Anglo-Saxons; but I take my leave of the period of which we have been hitherto treating, with a few figures relating to money matters,



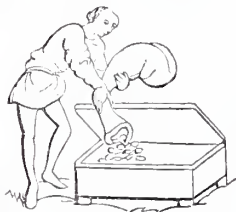
NO. 12. TAKING TOLL.

from the Anglo-Saxon manuscript of the Psalms (MS. Harl. No. 603). The cut No. 12 represents, apparently, a man in the market, or at the gates of a city, taking toll for merchandise. The scales are for weighing not the merchandise but the money. The word *pund*, or pound, implies that the money was reckoned by weight; and the word *mancus*, another term for a certain sum of money, is also considered to have



NO. 13. A MONEY TAKER.

been a weight. Anglo-Saxon writings frequently speak of money as given by weight. Our cut, No. 13, is a representation of the merchant, or the toll-taker, seated before his account book, with his scales hanging to the desk. In the



NO. 14. PUTTING TREASURE BY.

first of these cuts, a man holds the bag or purse, in which the money received for toll or merchandise is deposited. The cut No. 14 represents the receiver pouring the money out of his bag into the *cyst*, or chest, in which it is to be locked up

and kept in his treasury. It is hardly necessary to say that there were no banking-houses among the Anglo-Saxons. We cannot but remark how little change the manners and the sentiments of our Saxon forefathers underwent during the long period that we are in any way acquainted with them. During the reign of Edward the Confessor, Norman fashions were introduced at court, but their influence on the nation at large appears to have been very trifling. Even after the Norman conquest they retained their hold on the people, and at later periods they continually re-appear to assert their natural rights among the descendants of the Anglo-Saxons.

ART-UNION OF LONDON.

THE fifteenth anniversary meeting for the distribution of prizes to the subscribers to this society, was held on the 28th of April, in the Lyceum Theatre, Lord Monteagle presiding on the occasion.

It is gratifying to us who have advocated the interests of this institution from its commencement, to find that so far from its losing weight in public estimation, the report for the present year shows a considerable increase in the list of subscribers over that of the past; though that increase is not so large as we should have been pleased to see, nor to the extent which the active exertions of the London and local secretaries would have justified us in expecting. Still it is matter of sincere congratulation to find that the past two or three years have proved years of progress, and that the society still lives and flourishes. The amount of subscriptions for the year just ended is 11,470*l.* 4*s.* Of this sum 4658*l.* have been set apart for the purchase of pictures, bronzes, tazzi, and proof engravings, for prizes; the cost of engravings and the book of woodcuts has been 3957*l.* 9*s.* 5*d.*, while the expenses of printing and the sum added to the reserved fund amount to 2854*l.* 14*s.* 7*d.* The reserved fund, which the charter of the society requires to be set aside for the purpose of building a gallery at some future time, has now reached 4204*l.*

The sum allotted for the purchase of pictures or statuary has been thus distributed:—24 works of art at 10*l.* each, 20 at 15*l.*, 13 at 20*l.*, 12 at 25*l.*, 15 at 40*l.*, 8 at 50*l.*, 5 at 60*l.*, 4 at 70*l.*, 5 at 80*l.*, 2 at 100*l.*, 2 at 150*l.*, and 1 at 200*l.* To these are added 10 busts of the Queen, 7 bas-reliefs of the "Death of Boadicea," 20 iron tazzi modelled by E. W. Wyon from a Greek design, 75 Porcelain statuettes of Calde: Marshall's "Dancing Girl Reposing," 322 proofimpressions of Hilton's "Crucifixion," engraved by W. Finden; 111 proof impressions of "Queen Philippa interceding for the Burgesses of Calais," a statuette in alabaster of the "Dancing Girl Reposing," and one in wax of "Michael and Satan."

"The Burial of Harold" and the book of wood engravings illustrating Goldsmith's "Traveller," due to the subscribers of 1851, will be ready for delivery in a few weeks. The engraving of the "Entry into Jerusalem," and the designs illustrating the "Seven Ages," have been delivered since the last report.

With respect to the future, "The Piper," engraved by E. Goodall after F. Goodall's picture, is finished, and ready to pass into the hands of the printer. "Richard Cœur de Lion," engraving by H. C. Shenton, is approaching completion. The engraved design of the "Entry into Jerusalem," by Hancock, will be produced in bronze for some succeeding year. The same artist has prepared a second design in basso-relievo of "Christ led to Crucifixion," to serve as a companion to the former work. For the ensuing year the council have obtained a plate, engraved by Holl, after the capital picture by Frith, of "An English Merry-making a Hundred Years ago;" we have no doubt this will prove a most acceptable gift to the subscribers. The "Flaxman Medal," undertaken by Mr. Wyon, R.A., and the "Inigo Jones Medal," have been hitherto delayed in their completion.

In connection with sculpture, to the importance of an extended encouragement of which the council have often directed attention, an advertisement was issued in September last, offering, on the part of the corporation, premiums of 100*l.* and 50*l.* respectively, for the first and second best models in plaster, of a single figure, fitted to be afterwards produced in bronze. In reply to this, forty statuettes were sent in. By arrangement with the Executive Committee for the management of the Industrial Exhibition, a selection from these, twenty-four in number, has been deposited in the Great Building in Hyde Park. The council believing that many unwise and unjust decisions in artistic competitions, would have been prevented if the works submitted had been publicly shown previously to the award being made, have resolved to suspend their decision until after the opening of the Great Exhibition.

The council and the members of the society have to regret the loss of His Royal Highness the late Duke of Cambridge, President of the Institution, as well as that of the late Marquis of Northampton, one of the vice-presidents. The vacancy caused by the latter event has been filled by the present Marquis. The retiring members of council are C. R. Beauclerk, Esq., W. Leaf, Esq., and the Hon. Thomas Wyse; to which must be added Lord Compton, now Marquis of Northampton, the new vice-president. Their places are filled in the new list by the names of Lord Lonsborough, F. J. Field, Esq., Sir Gardner Wilkinson, and the Baron de Goldsmid.

INNOCENCE.

FROM THE STATUE BY J. H. FOLEY, A.R.A.

To give so much of interest to an every-day subject as will stand in the stead of novelty, requires in an artist no ordinary amount of talent and close study; the task is easier to the painter, with the various appliances of his Art at command, than to the sculptor with his lump of inanimate clay, or his block of marble. There is no beauty in these except what his mind and his hand can mould them into; no diversified natural effects, no change of seasons, nor transposition of colours and costumes, which the painter of landscape or of history may employ as he thinks fit to give originality to his work. The sculptor must rely solely on himself: but if his resources are few, the greater honour is due to him if he employs them successfully. To borrow a proverb often applied to the ordinary concerns of life, it is an easy matter to make a great display with ample means, but not so easy to make a respectable one where they are narrow and limited.

The subject of "Innocence" has long been a favourite one among modern sculptors, of other countries as well as of our own; we can, therefore, scarcely expect to see much novelty in any treatment of it in the present day, nor is it one which really admits of it. To render it generally acceptable it is necessary only that the grace—one of heaven's sweetest and best—should be exemplified in the "form and features" of its possessor; and this Mr. Foley's statue indubitably reveals. "Innocence" is always symbolised under the type of a young girl, (and we are not so ingallant as to question the propriety of the adjudication;) the sculptor here has placed a dove, the scriptural representative of the virtue, in her bosom, where she is fondly caressing the bird. The figure is semi-nude; it is effectively supported by the drapery below in a manner to give elegance to the upper part of the person. The head and face are charmingly indicative of the sentiment intended to be conveyed, while the limbs and body are admirably modelled. The work is one of simple elegance; it is of life-size, and was exhibited at the Royal Academy in 1848.

ART IN THE PROVINCES.

BELFAST.—The exhibition of works of Art in this town for the season which has recently closed, has been one of unusual success, auguring well for the taste and liberality of its patrons, and for the hopes of future exhibitors. Indeed, were a few of the populous towns of Ireland to follow the example set them by the inhabitants of Belfast, we should cherish an ardent belief that a new era—one of bright expectation—was about to dawn upon a land where discord and commotion have too long predominated; we are sanguine enough to fancy we see a strong glimmering of such a light already in the horizon. During the past year nearly 2500*l.* have been expended in pictures in Belfast; upwards of one half of this sum for works purchased out of the exhibition rooms. The following list of those selected will, it is to be hoped, operate as an inducement to many of our English artists to assist the committee in making a good display next season:—"A Mother," Karl Hartman; "Expectancy," J. A. Houston, R.S.A.; "Jealousy," J. Jenkins; "Rienzi in the Forum," A. Elmore, A.R.A.; "A Rain-storm on the Conway," W. E. Dighton; "The Lover's Walk by Moonlight," F. Danby, A.R.A.; "Valley of the Liffey," H. Frazer, R.H.A.; "View from the Summit of Helvellyn—Cumberland," A. Vickers; "Cottage Interior," C. L. Nursey; "The Midday Repast," B. Willis; "People on a Raft," T. Danby; "A Brook in Wales," H. J. Boddington; "A Study," J. Sant; "Waiting for the Ferry—frost scene near Cobham," C. Branwhite; "Snowdon—from the Vale of Dinas," F. H. Henshaw; "View of Brathay Bridge—Ambleside," W. J. Blacklock; "Stormy Weather," H. Hewitt; "Moonlight—Schichallian," A. Perigal, A.R.S.A.; "Valley of the Logan," H. Frazer, R.H.A.; "The Entomologist," W. S. Watson; "Evening," G. E. Hering; "Outskirts of Windsor Forest," J. Stark; "A Mountain Pass—near Bangor," A. Vickers; "He Loves—He Loves me not," Karl Hartman; "Compton Wyncalis," F. H. Henshaw; "Scene in the



INNOCENCE.

FROM THE STATUE BY J. H. FOLEY, A.R.A.

Engraved by F. P. Jeff.

Published by G. B. Whittell.

London: Published for the Proprietors, 1851.

Cloisters of St. Maclou,' R. Brandard; 'The Sister's Grave,' J. Sant; 'Highland Moor,' A. Perigal, A.R.S.A.; 'Sunset—near Llanrwst,' A. Vickers; 'St. Peter's,' the late J. Atkins; 'Boy and Tide Shell,' a cast from the marble, J. R. Kirk, A.R.H.A.

PLYMOUTH.—In a former number of the *Art-Journal* we briefly noticed the liberal and magnificent donation of William Cotton, Esq., F.S.A. of Ivybridge, to the Plymouth public library, consisting of a valuable and choice collection of books, prints, and drawings, inherited by that gentleman from his paternal uncle, Charles Rogers, Esq., F.R.S., F.S.A. This valuable accession to the Plymouth library was offered by Mr. Cotton upon certain conditions, one of which implied the erection of a suitable building for the reception and preservation of the books and prints. The new building is now, we understand, in a forward state of erection, and it is expected will be completed in the course of the present summer. It has been erected from the designs of Messrs. Wightwick and Damant, architects, of Plymouth, and will form a handsome façade to the public library in Cornwall Street. Mr. Cotton's donation comprises a valuable and interesting series of lives of eminent painters, works relating to the Fine Arts, picture galleries, &c.; several folio volumes of choice prints; painters' portraits in two vols. folio; Smith's mezzotints; the works of Mc Ardell, Wille, &c.; Delphin, and various classics, in 4to.; rare editions of the British poets; a collection of old plays, masques, and interludes, as performed before the court in the reign of Elizabeth, James, and Charles the Second; richly illuminated missals of the 15th century; and a curious diptic, or portable altar-piece; an early Greek painting, from the collection of Edward Harley, Earl of Oxford, and supposed to have been executed in the 10th century. The drawings, which, we understand, are to be framed and suspended on the walls for public inspection under certain regulations, comprise admirable sketches and designs of Leonardo da Vinci, Domenichino, Rubens, the Carracci, Rembrandt, Ruysdael, &c. The pictures include some capital portraits by Sir Joshua Reynolds; a Nativity, by Jacopo Empoli; St. Francis, by Filippo Lauri; and a cabinet picture of great beauty by Gaspar Natscher, on copper, of a musical conversation, which has been engraved by Delatre. We are informed that Mr. Cotton has recently purchased three highly interesting portraits by the hand of Sir Joshua Reynolds, which we believe it is his intention also to give to the Cottonian library at Plymouth. These pictures have been acquired from a descendant of the late very Rev. G. Palmer, Dean of Cashel, whose mother was a sister of the illustrious painter, and in whose family these pictures have been carefully preserved. They are early specimens of Sir Joshua's painting, and comprise the interesting portraits of his father, the Rev. Samuel Reynolds, of Plympton, in profile, which has been engraved by S. Reynolds; a portrait of his sister Fanny Reynolds, who lived with him, and was so much admired by Dr. Johnson; and a portrait of himself in early life, very finely painted.

ART IN AMERICA.

A NATIONAL ACADEMY OF DESIGN was instituted in the year 1826, at New York, for the advancement of the interests of Art in the United States, and two years afterwards it was incorporated by the legislature. At that period the "American Academy of the Fine Arts" was their only Art-association, and from the circumstance of its being governed by gentlemen not members of the profession, united with other objections, it failed in fully meeting the wants of the artists. Hence the foundation of the "National Academy of Design," which struggled long but bravely against an accumulation of adverse circumstances, till at length it supplanted the old society, and in the past year moved into a suite of apartments, six in number, erected for its especial use; these rooms are in all respects well adapted to their purpose. At the time of the foundation of the Academy its members were few in number, now it includes the names of all the best artists in the city. It has opened free schools for the study of antique sculpture and the living model, it possesses an excellent collection of statues, busts, and casts, a moderate but well chosen library of art, and it proposes to establish further aids to study in the way of lectures, additional schools, professorships, &c. The members consist of three bodies, academicians, associates, and honorary members, elected by ballot, and the whole management of the Institution is committed to a Council: diplomas and honorary degrees are also conferred by the Academy.

The number of the Academicians has hitherto been limited to thirty-five, and for the last two years the list has been complete; very lately they have increased it to fifty, so as to keep pace with the necessities and wants of the rapidly increasing and advancing body of artists. Comparing this conduct on the part of the New York Academy, with that of our own Royal Academy, the *New York Literary World*, from which we draw our information on this subject, says—"The Royal Academy of London has, from the want of this spirit of progress, grown every year more unpopular, until it is now regarded with positive disfavour, both by artists and the public. The number of the members of this unprogressive body is as limited now as it was at its foundation seventy years ago, while the number of artists possessing every qualification for, and claim upon, its privileges and honours, is twenty times as large." The truth of these remarks cannot, unfortunately, be questioned; we feel ashamed, though not surprised, to find our own Academy thus subjected to animadversion: will it never remove from its door this stumbling-block of offence, which excludes the respect even of those who feel no interest in it?

The annual exhibition of the New York Academy was opened in April last: we learn from the source already indicated, that it is one of general excellence. The strength of the exhibition, as might be exhibited, lies in the landscape department wherein shine conspicuously Durand, the President; Kensett, Church, Huntington, Crupsey, Muller, Gignoux; portraiture is ably sustained by Hicks, Elliott, Gray, Huntington, Cafferty, Rossiter, Osyard, Baker, the Flags, and others. Several of these artists also obtain honourable mention for their subject-pictures, but historical painting appears at present to have made but little progress on the other side of the Atlantic. Still there is no doubt that Art, and a taste for Art, are making sure way over the broad continent of America, and will, ere many years elapse, take root and flourish in her kindly soil.

The Philadelphia Art-Union held its third annual meeting for the distribution of prizes to the subscribers of the past year on the 31st of December last. It appears from the report of the proceedings which has been placed in our hands, that the Association as it then stood consisted of 1873 members, subscribing five dollars each, making an amount of 9365 dollars. Of this sum 7365 dollars were set apart for the payment of the engraving to which each subscriber is entitled, and for the current expenses of the society, while the balance was devoted to the purchase of pictures for distribution. These amounted to fifty in number, consequently the average cost of each was comparatively small; but then it must be remembered that art has not hitherto reached such a position in America as to justify a large price for its works. The engraving issued to the subscribers is by Ritchie, from a picture by Huntington, suggested by a passage in the "Pilgrim's Progress," and entitled "Mercy's Dream." An impression of the plate is before us, and it certainly speaks well for the advance Art is making on the American continent. The composition of the work is good, and Mr. Ritchie's translation of it would do no discredit to an "older" country; his work is bold and effective, and with more refinement would have been unexceptionable. Both painter and engraver have attained high rank among the artists of America. The print for the present year is being engraved by Mr. Andrews, of Boston, from a picture also by Huntington, "Christiana and her Children," from the "Pilgrim's Progress." And while adverting to Art-matters in connexion with America, it will not be out of place here to remark upon the unusual number of prizes which have this year fallen to the lot of American subscribers to our London Art-Union: thus several pictures of considerable value are likely to find their way to the United States, and so contribute to the pictorial wealth of that country, and serve as lessons for her present and future artists. It is a question of some consideration with the artists of America to make a journey to Europe for the purpose of studying the works of their great cotemporaries; the continent of Europe and the British Isles are not so accessible to them as to those who live where the best productions of Art abound; it is, therefore, most important that what they cannot come to see, must, if possible, be taken to them, to enable them to profit thereby. We do not grudge, but, on the contrary, congratulate them on what they may thus acquire.

The committee of the Philadelphia Art-Union publishes monthly a small pamphlet called "The Reporter," which furnishes much interesting information on matters connected with Art both in America and elsewhere.

FOREIGN LITHOGRAPHS.

THE doctrine of free trade is now so generally admitted, or, at least, the system is so far established, that it would seem a vain endeavour on the part of those who question its beneficial operation to stem the current of public opinion which has set in its favour. Taking, however, as favourable a view as its most zealous partisans could desire, they will yet be rational enough to admit that whatever the advantages attending it, they are not unmixed with evil or mischief—not without some alloy.

Free trade, or, in other words, a free interchange of ideas, as connected with Art and Literature, is, unquestionably, most valuable; and the interchange of thought among nations, as among individuals, tends largely to the mental development of each. It is almost too trite an illustration to say, "As flint draws sparks from steel," but that is just the merit and the basis of the benefit derived from free intercommunication, so long as one brings flint and the other steel; but if in that intercommunication the steel should approximate in its quality to flint, or flint to steel, there will be no more sparks. In Art and Literature, if there be something to admire, in one nation which can stimulate the mind of another, it is because of a national idiosyncrasy, which it were as absurd to make an effort to adopt as the national difference of countenance. This difference of national mind, and the peculiarities which are the result, constitute the excellence and the beauty which win our admiration; but if this admiration of each other's merits on the part of nations or individuals were to be carried so far, that each should essay to imitate what each has admired in the other, all originality would be lost, all national or individual merit would be merged in a sickly imitation of each other's powers. Who would admire any of our popular and able writers the more if, captivated by excellencies to be found in any foreign author working in the same fields of literature, they should so far adopt another's manner as to lose that for which they are admired and by which they are identified?

Now, it is just consequences parallel to these, which a silent, and hitherto unobserved current, is bringing on the Arts in England, and may, eventually, swamp, or dilute, every excellence of our own school. The causes tending towards this result may be long operating, ere they be noticed, and may appear too insignificant to threaten such a catastrophe; we must remember, however, that great events are not always found to proceed from great or very obvious causes.

Since the introduction and free importation of foreign prints, especially lithographs, the windows of our shops in town and country have been so exclusively occupied by them, that an English lithograph is, by comparison, now rarely seen, whether of a landscape or a figure. Whatever wants, therefore, the English public may have of one or the other, these can, and must supply; and from this cause not a little mischief may eventually be apprehended if we contemplate for a while the use which is made of them. They are placed before the youth of the country throughout its length and breadth, as models for study, or rather for imitation—not a drawing-master who does not use them as examples for his pupils; and thus those who may be expected eventually to succeed the present race of patrons of Art—who are to become the future Art-consumers—are educated on foreign models. With these long before his eyes, and habituated to look on them as models, as standards of truth and excellence, the youth naturally adopts them as the measure of the excellence of whatever of Art production he regards in future life, and pronounces his verdict, *pro*, or *con*, in proportion as it approximates towards his early-received, long-adopted, and firmly-rooted opinions; and thus he has learned to judge of British Art by a French, German, or Swiss standard. This mischief is not only likely to affect our national school in the manner already described, but also in another. These foreign prints, legion in number, are easily and cheaply obtained by those of our youth who have the intention to follow Art as

their pursuit in life, a great and tempting choice is afforded, and whatever is selected is naturally revered as a paragon of unquestionable excellence; every effort is made to imitate it as closely as possible, and the ardent and indiscriminate admirer of a foreign model imbibes a taint which may probably tinge, or stain ineffaceably, all his own original productions, and deprive them of that English character which should constitute their charm and their merit.

These influences operating extensively, must inevitably lead to the anticipated result, sooner or later, and in a degree sufficient to mar, if not to denationalise, our own school—those qualities which now worthily and properly distinguish it from every other, being thus liable to deterioration, and it being impossible for the English mind to become altogether French, German, or any other, simply because it is English and no other, loses its proper, significant, and estimable distinction in a decoration of borrowed qualities, not often excellencies, and these at second hand.

These observations must not be understood as made in any narrow spirit, from blindness to any good to be found from foreign schools, or from narrow-minded prejudice to our own; indeed they would have been unnecessary had the market not been so exclusively and overwhelmingly supplied with foreign productions, good, bad, and indifferent—of which the good, as in all other cases, are the *rare oves*; or, if there had been anything like a proportional number of examples from our own school, which would have afforded and induced a comparison of merits, and led to a selection, directed either by knowledge or congenial feeling and sentiment. Hence great good might have arisen, great benefit been gained by such a comparison of talent; but when the market in every direction is crammed with foreign models for study (from a Donkey to Demosthenes) to all but the entire exclusion of specimens of our native school, the result anticipated must follow. We shall have hybrid painters and hybrid appreciators; the features of the national mind will be merged in its foreign components, imperceptibly engrafted, or they will appear in a semi-French or semi-German shape, greatly deteriorated, if not finally extinguished. Nor is it thus only that we may retrograde.

The English painter has ever been reproached for his want of skill in drawing, and an invidious and unfair comparison made between his works and those of his foreign contemporaries. To them lithography has afforded an additional means, and even a school for the cultivation of their skill in this respect; and this torrent of their productions has set in through the flood-gates of free trade, which bids fair to sweep away every chance for our own artists to improve themselves in like manner, and by like means—to say nothing of the pecuniary loss in deprivation of profitable employment. Thus there is mischief every way.

It is easy, however, to complain, and nearly useless, unless a practicable remedy can be suggested. To urge that the doors should be closed against the admission of foreign prints would be folly; the better way, therefore, will be to meet the foreign artists on their own ground, and adopt somewhat of their principles of action.

When a French painter has produced a work, too comprehensive, perhaps, for publication in its entire form, but from which it may appear to a lithographic artist, or a publisher, that interesting studies may be selected, application is made to the painter for permission to copy a head, a figure, or even a group; and for either of these there is a general tariff for copyright, of about 100 francs, and thus examples are obtained and selected from the best works. Selections from others, of less talent and reputation, are, of course, made at a more reasonable rate. Such a system adopted here would be productive of incalculable good to the English School. How many pictures appear annually, which, from many causes, are not engraved, and thus made public, although possessing features of no ordinary interest and beauty? Those passing into private possession, irradiate but a limited sphere with their charms; were selections, however, judiciously made from these and given to the public by means of litho-

graphy, beauties now but little known, and lessons of great value, would be thus disseminated, which in price and merit might fairly compete on equal terms with every imported exotic; and such examples would be more in harmony with the British mind, nourishing to British talent, and calculated to sustain and increase all those powers which constitute its national, distinctive, and meritorious features. Not alone would the British public have their tastes improved by the outpourings of British and congenial minds, but British hands, heads, and machinery would be employed, whether in engraving, or in lithographing, in manufacturing paper, or in printing, with all the attendant *et ceteras*, and British duties would be paid into the national exchequer. A wider, more profitable, or more useful field of commercial and tasteful enterprise could hardly be opened out to any publisher; and there is little doubt, that under the guidance of experience, the public wants, being thus supplied from the best sources of our talents in all branches of the Art, such speculations would be productive of great pecuniary benefit: but in a yet larger degree would they be influential,—in guiding, improving, and maturing the national taste for Art, and the national power to appreciate every variety of merit in Art-productions with a delicate, refined, and unhesitating discrimination.

PICTURE SALES OF THE MONTH.

PRIOR to the month of May there is little worthy of record concerning the works of Art submitted to public competition, but with that month commences the busy time in the auction rooms. Several sales were made by Messrs. Christie and Manson, in April, but none of them were of sufficient importance to demand observation.

On the 3rd of May, Messrs. Christie and Manson disposed of a collection of about ninety pictures, chiefly of the Dutch and Flemish schools, belonging to Mr. T. Capron. The following list includes the principal of these works, with the prices at which they were sold—'The Surgeon,' Teniers, 60 gs.; 'Le Bon Menage,' Teniers, 104 gs.; 'The Backgammon Players,' Teniers, 70 gs.; a small picture entitled 'A Peasant,' A. Van Ostade, 70 gs.; the companion to it, under a similar title, 50 gs.; both these works are engraved by Chenu; 'A Landscape, with a Farm-house and Peasants Dancing,' J. Ruysdael and A. Van Ostade, 66 gs.; 'A View on a River,' an excellent picture by A. Cuypp, 161 gs.; 'A Party of Horsemen halting before a Cabaret,' Wouvermans, 108 gs.; 'A Frozen River,' Van Da Capella, 56 gs.; 'The Courtship,' Teniers, 58 gs.; 'Cavaliers starting from an Inn,' Cuypp, 192 gs.; 'An Italian Landscape,' Karl du Jardin, 70 gs.; 'A Dutch Village, a Moonlight Scene,' Van der Neer, 180 gs.; 'The Gardens of an Italian Palace,' Metz and Weenix, 106 gs.; 'Jan Steen's Wedding,' Jan Steen, 150 gs.; 'A Servant Girl ringing a bell at the door of a house,' N. Maes, 68 gs.; 'A Landscape with a mounted Peasant, and a Female leading a Cow,' Berghem, 58 gs.; 'A Romantic Mountainous Landscape,' A. Cuypp, 60 gs.; 'The Kermesse,' a small but spirited picture by Teniers, 185 gs.; an admirable example of the brilliancy and finish of A. Van Ostade's pencil, 'A man playing the Hurdy-gurdy before a Cottage Door,' 460 gs.; and 'A Village Scene,' both by J. Ostade, one of the finest specimens of that master, 450 gs.

On the 10th of May, their great room was well attended by amateurs and dealers, to take part in the dispersion of a collection of about eighty pictures, belonging to the late Mr. W. Theobald, principally of the Dutch and Flemish schools, with a small sprinkling of the early English—Wilson, Morland, Lotherbourg, &c., and of the more modern Dutch. We annex a list of the most important works sold, with the prices they realised:—'A Dutch Galliot in a Gale off the mouth of a River,' Schobel, 81gs.; 'View off the Dutch Coast in a calm,' Koekkoek, 75 gs.; 'Morning,' and 'Evening,' a pair by Burnet, 110gs.; 'Head of a Young Girl,' Greuze, 50gs.; 'Dead Game,' in a landscape, a small and highly finished work of a master whose pictures are rare, P. Gysels, 65gs.; 'An Italian Peasant on a white Horse,' Berghem, 75gs.; a small picture by the elder Teniers, 'A Party of four Peasants drinking in front of a Cabaret,' 126gs.; a cabinet picture by R. Wilson, 'A Classical River Scene,' 64gs.; 'A Scene on the Dutch Coast,' Ruysdael, 71gs.; 'A Landscape,' Pynacker, 96gs.; 'A Dead Peacock suspended from the branch of a Tree in a Garden,' 78gs.; a small but truly beautiful

example of the pencil of Berghem, 'An Italian Landscape,' fetched 235gs., a large sum for a work of this size, but certainly not more than its worth; 'A Landscape with Figures,' by P. Potter, engraved in the Choiseuil Gallery, 60gs.; 'A View on the Shore at Scheveling,' Backhuysen, 113gs.; 'A Landscape with a Hawking Party,' the joint production of Wynants and Wouvermans, 131gs.; a small upright 'Italian Landscape,' K. Du Jardin, 50gs. The next picture that was sold shows that the absurd mania for acquiring the works of the most meretricious and foppish painter of the French school has not yet subsided, for a slight sketchy picture, 'The Head of a Girl,' by Greuze, was knocked down for 320gs., a sum that would have bought half a dozen better works by modern English painters whom we could name. Of a different and far healthier character than this, was the picture that followed, 'A Road through a Wood, intersected by a Pool of Water,' J. Ruysdael, 257gs.; it is engraved in the Choiseuil Gallery, and is mentioned in Smith's supplement; 'A Lady in a Green Dress holding a Book,' by G. Metz, fetched 115gs.; a very small work by Van Der Heyden and A. Van de Velde, 'A View in a German Town,' 81gs.; 'An Interior, Teniers, from Lord Wharcliffe's collection, 80gs.; 'A Music Party,' De Hooghe, from the same collection, 110gs.; both these pictures are referred to by Smith. A capital example of Wouvermans, 'The March of an Army with Baggage Waggons,' 200gs.; 'A Frozen River with Skaters,' small, 51gs.; 'The Sick Lady,' Jan Steen, 56gs., mentioned by Smith; another of Greuze's figure subjects, a 'Portrait of Signora de Amicis, a celebrated cantatrice,' 210gs.; a rich and glowing 'Landscape,' by J. and A. Both, was quite worth the sum it reached, 385gs.; as was also a 'Landscape,' by J. Ruysdael, from the collection of Count Perregaux, and mentioned in Smith's supplement; it realised 355gs.; 'A Canal in a Dutch Town,' one of Van Der Neer's charming moonlight scenes, from the collection of Mr. Brind, sold for 275gs. The last picture in the catalogue was a magnificent Backhuysen, 'A Dutch Fleet getting under weigh at the mouth of the River Y,' this work was formerly in the collection of Cardinal Fesch, and at the sale of his pictures, at Rome, in 1846, it was sold for 1890 scudi, equal to about 400gs. of our money, to, we believe, an agent of the late Mr. Theobald's, for it shortly afterwards reached England: it was bought at the sale we are now noticing for 650gs.

THE MUSEUM OF PRACTICAL GEOLOGY.

THIS National establishment was opened to the public on Monday, May 13th, by H.R.H. Prince Albert, and we embrace the occasion to give a short notice of its history and objects. In 1835 Sir Henry de la Beche, C.B., made an application to the then existing government for a place in which to deposit mineralogical specimens collected during the progress of the geological survey. A small apartment in Craig's-court, Charing Cross, was devoted to this purpose, and the collection having gradually increased until it became too extensive for two houses, the value of this museum as an educational establishment was felt, and the present commodious building in Jermyn Street, St. James's, was built by Mr. Pennethorn for its reception.

The building consists of a fine entrance hall, in which are collected the building stones of the United Kingdom, and British marble and other ornamental rocks are shown in pilasters, panels, and pedestals. A very fine specimen of tessellated pavement by Messrs. Minton and Co., being a copy of the Woodchester pavement, adorns the centre, and some encaustic tiles are arranged at one end. The capability of the English stones to works of art is shown in the Young Antoninus, and a Minerva in sandstone. The use of gypsum is shown in a fine cast of the Apollo-Belvidere, and in the Dying Gladiator, which is of Parian cement. The Aberdeen granite, the Derbyshire alabaster, and the Irish serpentine are shown in fine tazzi; and other interesting illustrations will be found in this division. Beyond this is the theatre for lectures capable of holding about 600 persons; the lectures will, we understand, commence in the autumn, and a large apartment in the Piccadilly front is devoted to the library, where there is a good collection of books relating to all those points of science which are in any way connected with the objects of the establishment.

Ascending the stairs from the hall we reach the principal portion of the museum, which is a noble apartment, admirably illuminated from the roof, the object being to show, in the most extended sense, the useful applications of the sciences of geology and mineralogy; here are gathered examples of all the minerals of the kingdom, which have an economic value, and associated with these are illustrations of the processes by which the metals are separated from their ores, and of the application to which they have been adapted.

In addition to this the laws of organic formations are well shown, the earliest examples of fossil forms being collected in a lower gallery. As they rise in natural order so are they arranged, until in the upper gallery we have the most recent fossil remains, and examples of living specimens, to show how one runs into the other.

At one end of the upper story is the laboratory, in which all kinds of experimental investigations and practical analyses are carried on, and at the other, the *Mining Record Office*, in which all the documents connected with mining in this country are deposited. Such is the character, and such the objects, of this valuable institution, now open gratuitously to the public the first three days of every week from 10 to 4 o'clock.

On the occasion of the opening, H.R.H. Prince Albert was received by Lord Seymour, the Chief Commissioner of Woods, Sir Henry de la Beche, the Director of the Museum, and the following officers of the establishment.

PROFESSOR EDWARD FORBES, Paleontologist.
MR. W. W. SMYTHE, Mining Geologist.
PROFESSOR RAMSAY, Local Director of the Geological Survey.
DR. LYON PLAYFAIR, Chemist.
MR. ROBERT HUNT, Keeper of Mining Records.
MR. TRENHAM REEKS, Secretary and Librarian.

A very distinguished company were assembled, amongst whom were several members of the government, several foreign ambassadors, the leading representatives of our aristocracy, and the most eminent scientific men of the age.

The Prince being conducted to a chair on a raised dais, Sir Henry de la Beche read the address, setting forth the uses as an educational establishment to which the Museum of Practical Geology was devoted, to which his Royal Highness returned the following reply:—

"In thanking you for the address which you have just read to me, I would also express the sincere gratification with which I witness the opening, in a form more likely to make it generally and practically useful, of an institution the progress of which I have long watched with much interest, and the want of which had been long felt in this country.

"I rejoice in the proof thus offered of the general and still increasing interest taken in scientific pursuits, while Science herself, by the sub-division into the various and distinct fields of her study, aims daily more and more at the attainment of useful and practical results. In this view it is impossible to estimate too highly the advantages to be derived from an institution like this, intended to direct the researches of science, and to apply their results to the development of the immense mineral riches granted by the bounty of Providence to our isles and their numerous colonial dependencies.

"It will always give me the greatest pleasure to hear of, and, as far as I am able, to contribute to, the continued success of the Museum of Practical Geology."

After this His Royal Highness was conducted over the establishment by the officers, and having expressed himself in the highest degree satisfied with all the arrangements, he departed. We hope on some other occasion to direct attention to the valuable collections of pottery and glass; the illustrations of enamelling; and the ornamental castings to be found in this useful museum.

We believe that now, under proper arrangements, admission to this museum may be obtained by any applicant; it is, indeed, public property, and cannot fail to prove, year after year, of immense value to the country. Considered merely as a collection of curious and interesting objects, visitors will be largely repaid for the time occupied in its examination, while it develops the resources of the British Islands, and exhibits their applicability to the necessities and luxuries of life.

SCENES OF ARTIST LIFE.

No. II.—TENIERS.

ALTHOUGH the Emperor Charles V. stooped to pick up the painting brush which Titian dropped, when the winner of battles, and the wearer of many crowns, was sitting for his picture to him at Bologna; although the tyrant Philip II. spent the best part of his conscience-struck and gloomy existence in the studio of Sanchez Coello, at Madrid; although Philip IV. honoured the portrait of Velasquez, in painting with his own hand on the dress of the painter the cross of the order of Santiago; yet there is no proof that any one of these royal persons were artists, or that there had been an artist-prince since the days of "le bon Roi René," the father of Margaret of Anjou; a king, better known in history as an artist and an author, than in any other character; and whose romantic existence has been made the theme of many a novel, by Sir Walter Scott and other romance writers.

The Spanish monarchs, generation after generation, inherited a love of the Fine Arts. They possessed some knowledge of Art, one and all of them; but Don Juan of Austria, (called in English Don John,) the second so named in the political history of Europe, was a real artist, a royal and noble artist.

Don Juan was the illegitimate son of Philip IV. but legitimised by a public act. He was born at Madrid in 1629, he was a great general, but a bad statesman and politician; when he governed the poor weak King, Charles II., and Spain, everything went wrong; and the hero of the day was found to be deficient in that justness of foresight, and wisdom in council, that makes the great ruler of kingdoms. Don Juan was by nature and by taste an artist, and at one period of his life, when in the Netherlands, placed himself as pupil to Teniers, lodging in Teniers' house at Antwerp, accompanying him about the country, to all the kermesses, or village fêtes; dancing and singing with the peasants at all the merry-meetings in the neighbourhood, as forming part of an artist's education; or along with Teniers, pencil in hand, pursuing the art with due deference to his great instructor. And Don Juan left with his master a proof of his gratitude, in painting the portrait of the artist's child; this act of courtesy by a royal hand has lately been represented in an engraving at Paris—the prince is occupied at the easel in painting the son of Teniers, while the father is standing near, watching the progress of the picture.

David Teniers, the younger, was born at Antwerp, in 1650; his father, the elder Teniers, had given him an excellent education, and he connected his name with the greatest names in Art in his country, marrying Anne Breughel, the daughter of the painter Breughel, and who had been early left an orphan, and became the adopted child of Rubens.

Thus surrounded by every tradition of Art, blessed with health and energy, Teniers had an opinion of his own destiny, which was partaken by the rest of the world, that he was born under a lucky star! every sort of prosperity attended his progress through life: his appearance was that of a good-looking, well-nourished, well-dressed gentleman; he had large features, and a good-humoured, good-natured countenance; a complete Dutchman taken in the most favourable sense, and after early youth had passed, wearing on his picturesque and handsome dress many orders and decorations. His paintings have been thought to resemble the writings of Sir Walter Scott, exhibiting and evincing genius, as well as bespeaking thought and knowledge in the most trifling details; nothing forgotten or unattended to, and every separate representation of scenery or situation, a perfect picture, thus showing he possessed, as Sir Walter Scott did, a master-mind in all he undertook.

Teniers has left many representations of himself, and of those persons connected with him. In all of these something of his life of prosperity comes forward; sometimes is seen his grand and substantial-looking chateau, with its thick walls, towers and battlements; sometimes he introduces his handsome and graceful

looking wife, and his fine family of children; at another time are his father, mother, brother, sisters; all these persons were well-looking, and dressed like himself; in one picture a gipsy tells the fortune of Teniers and his wife, and it is a prosperous fortune for they look pleased; in another, there is a concert, Teniers plays on the violoncello, while his wife accompanies him on the lute; in another they are seated in an architectural garden by the side of a canal, it is summer-time and flowers are everywhere in profusion, and before them is spread a repast of melons and grapes, while a moukay and two dogs sit by, expecting to participate. In another painting Teniers has a hawk on his wrist; in another he represents falcon-hunting in a wide expanse of country; in another picture may be seen the governor of the Netherlands, with his serious, grave, Austrian countenance and demeanour, along with a gaily-dressed party of lords and ladies, riding in the marshy lands, or in the rich valleys of Flanders—always in scenes of prosperity, and always in the midst of the festivity is Teniers, himself partaking in the amusement.

Teniers had a particular talent for imitating the works of other artists, what are termed *pasticcios*, and having been a person of convivial habits no doubt was a ventriloquist, and could pursue those habits of imitation in voice and manner.

The Archduke Leopold, third son of Ferdinand III., Emperor of Austria, was his patron, he was governor of the Netherlands, from the year 1647 to 1656, and died at Vienna in 1662. The Archduke not only protected Teniers as an artist, but liked his company as a companion; he made him *gentilhomme de la chambre*, and gave him the gold key. Not only did he receive all the distinction that the governor of his native country could confer on him, but foreign distinctions were sent him in abundance; that extraordinary queen, Christina of Sweden, sent him her portrait suspended to a gold chain which he wore, and which he has often represented in his pictures of himself. It was only Louis Quatorze who hated Teniers, and his works, and ordered them to be removed from his collection of paintings; it might have been that that magnificent and pompous King did not like looking at representations of scenes of festivity, of a more free people than his own population, or at the rejoicings of rural fêtes and merry-meetings, differing from those of Marli or Versailles.

Teniers' days were passed either in the pursuit of his art, or in feasting, hunting, or falconry parties; in these scenes he often represented his patron the Archduke, and the persons of his court and government. Sir Joshua Reynolds regrets that Teniers did not employ the precision and grace of the powers of his pencil on more noble subjects than those he generally sought; but what he undertook he generally ennobled, as truth in Art does ennoble, and as truth in literature, and as truth in all accessories does ennoble. The versatility of his pencil was brought forth to please the Archduke, and those pictures at the present time in the galleries of Vienna were many of them painted about the year 1661 and 1662. Among these paintings are those representing the Archduke's apartments at Brussels, with the pictures and furniture contained therein; every picture perfectly imitated on a small scale.

In Teniers' large pictures of hawking and hunting parties, the landscape, the horses, the dogs, the birds, are all finished to perfection; and he equally excelled in the representation of *Traineaux courses*, skating on the ice, fishing in the rivers, and dances at the fairs in Holland and Flanders. His genius was a universal genius, and so rapid was he in execution, that he said himself, that it would require a gallery two leagues in length to contain all the pictures that he had painted.

As a portrait-painter he is equally celebrated; whether it was the Archduke his patron whom he represented; a middle-aged man with a grave, sedate Austrian demeanour, a man of wood and iron, slow and sure in manner and disposition; or the handsome, volatile Spaniard, Don Juan; the winner of battles fought without rhyme or

reason, and the wooer of the affections of fair ladies; his portraits are equally admirable. Of Don Juan, there is an exact account corresponding in all ways to Teniers' portraits of him, for he visited his paternal aunt, Anne of Austria, at the court of France, at the time that Madame de Metteville was in attendance on that Queen, and Mademoiselle de Montpensier was then writing her Memoirs.

Madame de Metteville writes that the queen was well pleased with Don Juan; and should have been still more so, but that her religious scruples were shocked, that he as well as the persons of his suite eat meat in Lent, which they excused on the plea of custom, fish being difficult to procure at Madrid. Anne had promised her nephew that he should see her son the young king, in private, but according to the etiquette of the French court, so many persons were present at the interview, that Don Juan inquired from the queen, whether such was really the private life of a king of France? Madame de Metteville describes the dress of the Spanish prince at this royal visit, and makes the remark, that he did not ask the ladies of the court who were presented to him to sit down. She describes Don Juan as a little man with blue eyes, dark hair, and a very animated countenance; and he was dressed in a *vestido de camino*, a coat of a grey colour, with a *juste-au-coups* of black velvet with silver buttons; his suite was composed of Spaniards of high rank. Mademoiselle is more particular in her account of this same visit to Paris of the Spanish hero. She writes that the queen first received Don Juan in the convent of the Val de Grace. These convent visits were gay proceedings, and Mademoiselle lays great stress upon the necessity of being magnificently dressed on this occasion.

Don Juan arrived when they were at vespers, and the queen left the church to receive him in that same apartment in the convent, where many years before Cardinal Richelieu had insulted her in having her desks and cabinets broken open, and her clothes searched, in the hope of finding letters from Spain; but times were changed, Anne was now as powerful as she had then been powerless. When Don Juan saw the queen he knelt on one knee, and she gave him her hand according to the custom of Spain. She called him her nephew, and they carried on the conversation in the Spanish language. The following day he made a long visit to Anne and to Mazarine at the Louvre. They asked him after a personage belonging to all royal establishments in Spain, *his fool*; but Don Juan's fool was a celebrated person, and of a different fashion from other fools. She was a woman, dressed in man's clothes, with her hair cut like a man's, and wearing a sword by her side; she was very ugly, and had a cast in her eye, but clever and amusing to the greatest degree. She soon found her way to court, and became a great favourite, and was never out of the Palace of the Louvre during Don Juan's visit to Paris; amused the young king and the ladies of the household extremely. They loaded her with presents at her departure, and Capitor, for that was her name, received many portraits and souvenirs set in diamonds from the royal family and others in France. Strange times were those, in the mixture of a religious exterior, total want of religion; great gallantry in manner to women, endless ceremony, and total defiance of decorum.

It is a pity that Teniers was not with Don Juan to paint the scene in the Louvre, as well as that at the Val de Grace.

Amongst the most interesting of Teniers' works, are the following pictures:—

1. "A Flemish Fête," that sold lately at the sale of the late King of Holland's pictures, for one thousand guineas.

2. "A Chasse aux Heron." The Archduke Leopold and his suite are riding up a ravine, watching with attention a Heron that is defending itself against two hawks. In the gallery of the Louvre.

3. "Teniers' Château, with a Bridge, and Men clearing away Ice from the River."

4. "A Marsh and Water, with Reeds and Aquatic Plants, and Wild Fowl and Storks." At Belvoir Castle.

5. "Teniers in an Architectural Garden, sur-

rounded by Musical Instruments." He plays on the violoncello, others of his family accompanying him on various instruments, while his father stands at the open door of a pavilion looking on; beyond is the river, on the other side of which is the entrance to Teniers' chateau.

6. "A Landscape;" interesting as illustrating the home and domestic feelings and manners of the artist. In the foreground Teniers and his wife are in conversation with their old gardener, At Grosvenor House.

7. "The Entry of the Archduchess Isabella into Brussels." She is seated in a state coach drawn by six black horses, preceded by a numerous party of persons on horseback, and followed by many carriages and a great concourse of people, among whom may be seen the artist and his family. In the Gallery at Hesse Cassel.

8. "A Chemist in his Laboratory blowing the Bellows and watching a Crucible in the Furnace." He is surrounded by his chemical apparatus, and in the background of the picture are several persons employed in experiments. In the Dresden Gallery.

9. "A Gipsy advances from a Group of Gipsies, to tell the fortune of Teniers' wife, while Teniers is attentively listening." The portrait of the lady is beautiful, and represents a noble and graceful woman absorbed in the interest of what the gipsy is saying; the scene is placed in a village in Flanders, and Teniers' son, a boy of ten or twelve years old, is holding a greyhound, who is trying to escape.

10. "The Seven Acts of Mercy—Clothing the Naked, Feeding the Hungry," &c. This subject Teniers repeated as often as five times; in England it may be found in the collection of Lord Ashburton; and also in that same collection is a fine portrait of himself in a black Spanish costume.

Teniers' versatility of talent may be shown in this list, and also in the gallery of pictures at Buckingham Palace, where is a magnificent collection, made principally by George IV., who was partial to the works of Teniers.

ON ENCAUSTIC TILES.

WE return to the consideration of ornamental pavements of artificial stone, with the view of yet further illustrating the history of the use of Encaustic Tiles, of which we give some further illustrations in this Journal. The very beautiful geometric figures which prevail in the works of Minton & Co., particularly recommend them to attention; and the choice variety which are displayed from the works of those spirited manufacturers, in the building of the Great Exhibition, are certain of enlisting the admiration of visitors. Last month we alluded particularly to the tiles and tesserae of the Romans, glancing very briefly at the Moorish tiles, and those of the middle ages.

It would appear that tiles began to be used in this country about the latter end of the twelfth, or the beginning of the thirteenth century, and many of this date exhibit a very elegant pattern of trefoil foliage. By ingenious arrangements this is made to form crosses and quatrefoils, and these are united, often with much intricacy, with heraldic arms, &c. Religious monograms are not uncommon, and often letters are arranged on tiles, sometimes singly, and sometimes in complete words; but often single letters are so disposed on the several tiles, that they form a legend when placed side by side. Figures in costume are more rare, but they are occasionally found; the encaustic pavement at Ely is of this character, and has many peculiarities. Tiles of various sizes and patterns are so constructed, that they form, when united, the figures required to be represented, such as trees, lions, Adam and Eve, &c., and another variety, found in the same cathedral, is composed of tiles which exactly correspond, in construction, to those of Minton & Co., as engraved in our last number. They fit into one another, and are arranged in geometrical patterns, thus producing the effect of a tessellated pavement. These tiles were of red, black, yellow, and green colours; the red and yellow being produced by different quantities of

iron in the clays employed,—the black, by combining carbonaceous matter with the clay,—and the green, by the addition of oxide of copper. Many of these are stamped with ornaments, such as the rose, fleur-de-lys, and the like; and it is evident that they have been highly glazed, although the glaze is now nearly all worn off.

At Lynn a manufactory of tiles was discovered; another was also found at St. Mary Witton, and one at Malvern. As tiles were still remaining in these kilns, an insight into the character of the manufacture was obtained. That at Malvern was discovered seven feet underground, in 1833, and was found to consist of two strongly-built semi-circular arches, separated from each other by a massive pier; a horizontal flooring extended across each of the arches, about two feet above the level of the ground, and upon this the tiles were burned. The fire had evidently been kindled under this flooring, which was rendered intensely hard and slag-like by long-continued exposure to heat. Thus a well-formed oven was constructed; but no aperture for the escape of smoke could be discovered, and as a quantity of charcoal was still in the kiln, it is highly probable this material was used in the manufacture. The kiln at St. Mary Witton was of a similar description, and in this was found a considerable number of tiles which corresponded with those employed in the churches in the neighbourhood, and particularly with those in Worcester Cathedral. Those found at Lynn were generally embossed in relief, no second material being inserted to restore a smooth surface, as is the case in those generally found in other parts of the country.

The discovery of these kilns, and the tiles in them, is very instructive, as they lead us to a knowledge of the process of manufacture adopted at this early period. It would appear evident that some of the tiles on which the patterns are in relief, have been used to imprint intaglio patterns upon soft clay; this impressed pattern being sometimes, but not always, filled in with clay of another character, so as to produce a variety. After this a mineral glaze was passed over the whole, by which the red and white, or other colours in the inlaid tile, were rendered more evident, and the whole, being fixed, received the required amount of solidity.

Tiles of various colours, in one piece, do not appear to have been common, and many of those which have presented great varieties of colour in the same piece, have received those, it has been thought, from purely accidental causes. There is no sufficient reason, however, for supposing that the manufacturers of those days were not acquainted with the different colours given by iron and copper; they certainly knew that clays from different localities gave different tints on burning, and why may they not have availed themselves of this knowledge for the purpose of producing pleasing effects, when the production of them was comparatively so very easy?

In the reign of Henry VIII. paving tiles of green and yellow were imported from Flanders, for Christchurch, Oxford and Hampton Court. It is interesting to learn what was paid at this time for those productions of the continent, and we learn this from the following items in preserved memoranda:—

"To Jo Norton for XXVI C. Paving Tiles or yellow and green for the New Hall at iijjs. viij*d*. the hundred *vj*. *xvi**d*."

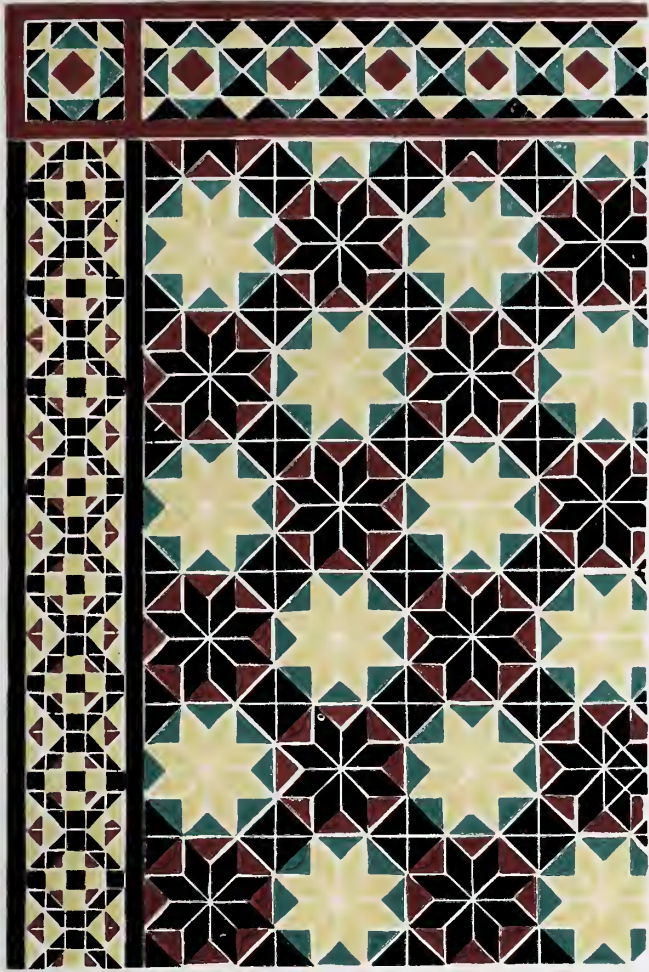
"Item, of MMMM Flemyshe pavyng*e* tiles of greene and youllow at *vs*. the hund*y*the."

"Pavyng*e* tiles anneled for the kynges new hall at *xxv*is. *viii**d*. the *M*."

"VI thousand and fourseore of pavyng*e* tiles delivered at Hampton Court, for to pave the kynges new hall at *xxv*js. *vij**d*. the thousand."

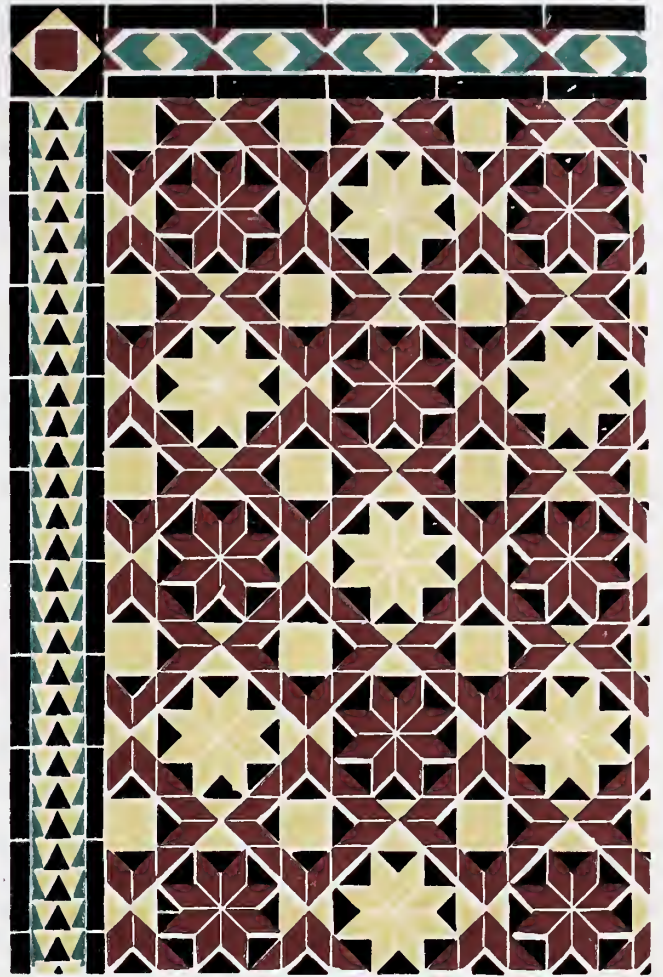
That tiles were imported appears evident from the fact that the Mayor's Chapel, at Bristol, was, in part, paved with tiles having an ornamented superficial colouring, applied in a manner similar to enamelled earthenware, but with an incised or impressed outline. These appear to have been imported from Spain, as they correspond to the variety manufactured in that country, and known as *azulejos*. The earliest authentic specimens of coloured tiles, in which the chromatic arrangements were much varied, appear to have been those made for Sir Nicholas Bacon in 1577.

The various devices adopted in the decorative



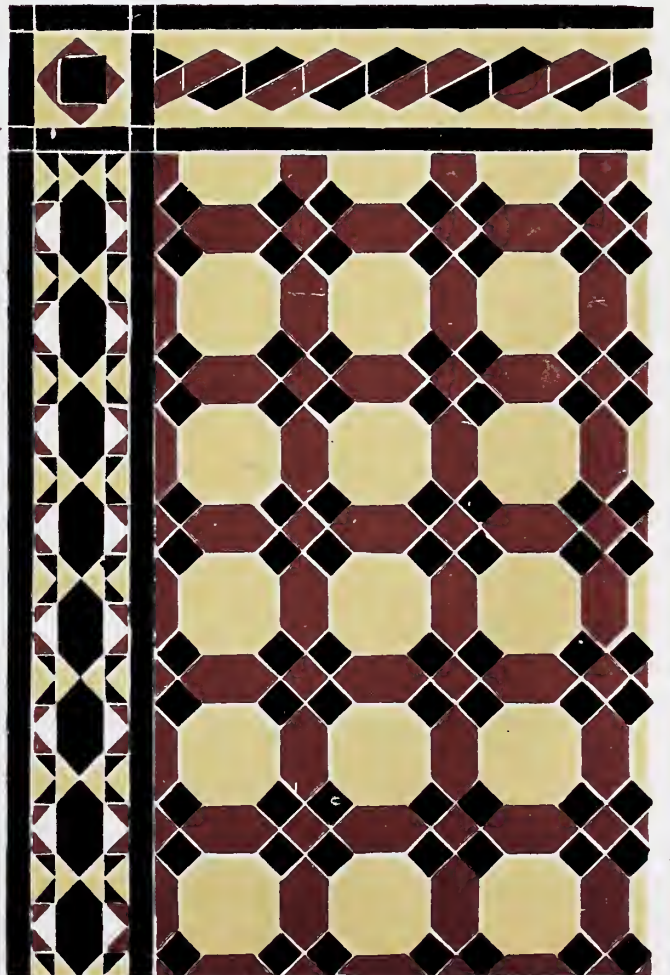
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tile pavements, it has been well observed, "May be classed amongst the most beautiful and appropriate decorations of the sacred edifices which the middle ages present. Harmonising, as they did, with the soft and mellow tints of the stained glass of the windows, with the elaborately-embroidered frontals and altar-cloths, and with the gorgeous copes, maniples, stoles and apparels of the priests, they imparted a feeling of spiritual awe and solemn grandeur to those holy edifices which they adorned."

With the decline of that taste which gave rise to the most beautiful specimens of our ecclesiastical architecture, the use and manufacture of encaustic tiles appears to have almost suddenly ceased. It is our intention to resume the subject, and, in our next, particularly to describe, from the best authorities, the various devices with which these decorative paving tiles have been impressed. The attention of our antiquarian societies have been of late directed towards this subject, and many valuable relics of this floor-decoration have been discovered. The discovery of a beautiful floor of this kind in the Cathedral at Worcester, by Mr. Jewitt, in 1848, during the visit of the British Archaeological Association, is instructive, as showing the state in which many of our most important architectural illustrations are at the present moment. Mr. Jewitt says—

"When I arrived in Worcester, to attend the recent congress, and examined the magnificent cathedral, I could barely find a score of tiles, with the exception of the justly-celebrated monumental cross in the Lady Chapel; but, having been told by a gentleman that *he believed* there were a few in the old singing-school attached to the cathedral, I proceeded thither, and, while examining it, I also carefully explored the adjoining rooms and passages, and had the extreme satisfaction of discovering, beneath the accumulation of ages, one of the best remaining examples of this species of fictile decoration. Without, for a moment, entering into the original intention and use of that portion of the cathedral known as the old singing-school, and Cromwell's Rooms, I will merely observe that they are approached by a flight of stone steps and a short passage, leading from the vestries at the west end of the south aisle to the choir. On emerging from this passage there is a small closet on the left, and a doorway and winding passage, leading to another closet, &c., from which the singing-school is entered. These are all groined; but at the period of my visit were filled with such a motley assemblage of rubbish that it was next to impossible to examine them; here decayed matting, broken tin candlesticks, and rusty iron enough to stock the shop of a marine store-dealer, were mixed up with dust that would have made a scavenger's fortune, and, under this mass of filth and rubbish, after scraping the floors in many places, I had, as I have said, the extreme gratification of discovering one of the most interesting examples of tile paving which has ever come under my notice. It is much to be deplored that these valuable remains of ancient grandeur should have so long been shut out from examination, and have been totally unknown, even to those whose residence the cathedral may be said to be. The whole of the rooms, passages, and closets, have been paved with decorated tiles of the finest character, and they are, for the most part, remaining in their original arrangement, to the extent of, at least seventy square yards, of which the only portion previously known were those in the one room, the singing school. Many of the patterns are obliterated, and others partly so, but enough remains to show what their former magnificence must have been."

The copies of the ancient examples of the tiles of various ages which have been made by Messrs. Minton and Co., promise to render this very interesting variety of decoration again common, not only in our churches and public buildings, but in the houses of the wealthy. The persevering industry which has distinguished the efforts of Mr. Minton in his endeavours to restore this ancient branch of manufacture is most praiseworthy. The examples furnished from the pottery at Stoke-upon-Trent possess all the graceful freedom of the originals, involve all their intricate geometrical arrangements, and

are superior to them in colour, and in the character of the material employed.

Mr. Albert Way has remarked—"The modern pavements have hitherto been less successful in regard to general arrangement than the close imitations of ancient designs, as exhibited on each tile severally; this defect has arisen chiefly from the very imperfect state of the ancient pavements, and the consequent difficulty of obtaining authentic and satisfactory authorities."

This remark by no means holds good as to the productions we illustrate. In these the general arrangement is most perfect, the utmost attention having been paid to the completion of each pattern where it has been extended over many tiles, and to the mode in which the pattern has been repeated. Many of the borders which have been introduced by Mr. Minton are of a very elegant kind; although many of these are based on the authority of the ancient works, they have been very judiciously varied. This is satisfactory, since we would desire to see our manufacturers exerting the ingenuity of the artist in producing new designs, rather than linger on servilely copying the reliques, elegant though they be, of those who have been numbered with the dead for centuries.

ROBERT HUNT.

GUILD OF LITERATURE AND ART.

WHATEVER differences of opinion may arise as to the comparative eligibility of the plan of the proposed new endowment, in connection with an insurance company, for the benefit of men of letters and artists, it is impossible to question, for one moment, the generous and unselfish motives of its promoters. If, therefore, in dissenting from some of the views promulgated in their prospectus, we should appear to discourage, in ever so slight a degree, their noble and zealous efforts, we trust we shall obtain credit for motives as generous and disinterested as their own. The distinguished authors and artists who are associated in this praiseworthy enterprise profess to assert no infallibility for their labours; and if they do not desire to provoke discussion on the subject, are at least willing to listen to suggestions offered in that spirit of candour and courtesy which ought to characterise all criticism upon a scheme the laudable objects of which are so entirely beyond suspicion as this. These objects are stated to be—to encourage life assurance and other provident habits among authors and artists; to render such assistance to both as shall not compromise their independence; and to found a new institution in which honourable rest from arduous labour shall be associated with the discharge of congenial duties. With these views, it is proposed to found a society of authors and artists, by profession, who shall effect some kind of insurance, great or small, on their lives, on the usual conditions of offices of this description; whether for sums payable after death; annuities, accruing at a specified period during their lives; or for any of those various objects contemplated by our existing offices of insurance or endowment. Instead of attempting to establish a new insurance company the parties to this scheme have decided upon engrafting it on one already in existence, which assimilates itself more closely than any other to the leading feature of their undertaking;—that of encouraging habits of providence, by offering a higher premium for their display than can be obtained elsewhere. But for the recent prostitution of the axiom *Aide toi et le ciel t'aidera*, to political partisanship, it might have been appropriately adopted as the motto of their prospectus; their grand aim being to offer every inducement in their power to authors and artists to help themselves, and to render the benefits to be derived from the society contingent, to a great degree, upon their own efforts, whether successful or otherwise, so to do. In cases of greatly impaired health or advanced age, in which insurance might be difficult or impossible, the required qualification of life insurance will be dispensed with. The funds for the proposed endowments are to be obtained by the exertions of the authors of the project, in their several capacities of litterateurs, painters, and actors, assisted by other members of their own fraternity, and the subscriptions and bequests of the aristocracy and gentry of the country. With these means (and a considerable sum has already been realised by the performance of the play contributed to the embryo institution by Sir Edward Bulwer Lytton), it is proposed to establish an association, having at its disposal certain salaries and emoluments, to which duties of no very

oncrous kind will be attached; such as giving three lectures a year on subjects connected with literature or art, which, if delivered by proxy, must, at least, be composed by the respective *beneficiaires*. The offices of endowment are to consist of—1st. A Warden, with a house and salary of 200*l.* a-year. 2nd. Members, with houses and 170*l.*, or, without houses, 200*l.* per annum. 3rd. Associates, with salaries of 100*l.* a-year. For these offices, all litterateurs and artists, who are insurers, no matter to what amount, are to be considered eligible. The members qualified for election will be those writers or artists of established reputation, and generally of mature years (or, if young, of failing health), "to whom the income may be an object of honourable desire." The office of associate is destined for those "whose toils or merits" are less known to the general public, and who give promise of future eminence. Houses are to be erected on a piece of ground liberally presented by Sir Edward Bulwer Lytton to the society, and with the profits of the comedy just performed at Devonshire House, and about to be repeated throughout the country; the contributions (in meal or malt) of artists and men of letters themselves (Mr. Maclise is painting a picture for the institution, the copyright of which is expected to realise a considerable sum); and the annual subscriptions of the public; the authors of this scheme, are sanguine enough to believe that they will be furnished with adequate means for carrying out the several objects they have at heart. But, coinciding as we do in the leading object of the institution, we cannot but confess that the details of its plan appear as yet to have been very imperfectly considered, and that they are by no means adequate to realise the expectations of the projectors.

Commencer par le commencement: we object to the combination, save as distinct branches of one institution, of two bodies so essentially different in their habits and pursuits as those of literary men and artists. The exhibition of a painter of genius (and we do not overlook the fate of Barry and of Haydon, due in a very great degree to their own eccentricity of conduct, struggling, *in these days*, with the description of poverty contemplated by the proposed institution, and wholly unaided by the two munificently supported associations which already exist for the relief of such cases, is one of very rare occurrence indeed. Almost all our modern painters of eminence have been enabled to save handsome competencies for their families, and where, owing to some disastrous combination of events, which no human foresight could have provided against, this has not been the case, the Royal Academy, the Artists' Fund, or the Artists' Benevolent Society, have afforded prompt and immediate relief. The Royal Academy has we all know a large fund in reserve devoted to such uses. The widow of an academician is entitled to an income of 70*l.* a year for life. An academician, himself, if he falls into adverse circumstances, can claim by virtue of his office pecuniary aid from the body to which he belongs, and can receive it without any sense of degradation. If he be a member of the Society for the Distribution of the Artists' Fund, and have been an insurer in its office, he can establish a similar claim, even during a period of temporary illness, without the painful consciousness of being an applicant for eleemosynary relief. But the fact is not to be disguised that artists are, as a body, much more prudent in their habits and more devoted to their profession than literary men; and that, from the causes we have assigned, they would be less frequently claimants on the bounty of the proposed Institution than men of letters, whilst they would bring a much larger quantity of honey to the common stock. Their professional claims are, moreover, much more easily defined than those of literary men. The merits of a good picture are almost invariably recognised and rewarded; but ages sometimes elapse before the value of a literary work of imagination is duly recognised. However wide the differences of opinion which may prevail as to the peculiar characteristics of a painter, no one refuses to acknowledge his genius, if it be really entitled to consideration. The jingle of a rhyme may deceive the ear and captivate the judgment, but a picture must possess qualities resulting from a long course of practical cultivation of the higher branches of Art, which can be more or less appreciated by the merest tyro in the profession; its beauties or demerits are at once palpable to the eye. The poet, novelist, or historian of the present age, is either the *enfant gâté* or the victim of a coterie. Let us suppose for a moment Mr. Tennyson to be a candidate for the wardenship of the new Guild: who would be the judges of his eligibility? One set of critics would elevate him far above

Wordsworth and Byron, and another would profess to understand nothing that he had written. The *Athenaeum* considers Mrs. Barrett Browning the female spirit of the age, the *Spectator* will allow her no merit of any kind soever. Yet what painter would be fool-hardy enough to deny, whatever his school of art might be, the possession of the highest genius to Stothard, to Turner, to Lawrence, to Etty, to Leslie, or to Landseer. Their claims cannot be gainsaid; all who run may read them. It is for this reason and others already enumerated, that no artist whose merits really entitle him to a wardenship or membership of the "Guild of Literature and Art," is ever likely to become a candidate for it. In literature the case will be widely different; there will be candidates enough and to spare; but would Southey, narrow as his fortunes once were, have accepted such an appointment? We think not. Even if he had, would Lord Jeffrey have voted for his election? It is equally improbable that he would. The time has been when from political and literary prejudice, Leigh Hunt's claims on such a body would not have been entertained for a single moment. The influence of an atrabilious *Quarterly Reviewer* would have stifled every feeling of sympathy for either his genius or his misfortunes. There is another point which appears to have been overlooked by the projectors of this scheme. The *genus irritabile* is not gregarious but exclusive. The union of artist and litterateur over a bottle of claret may be complete; but how far they would amalgamate as the recipients of a common bounty, remains to be seen.

The value of the principal feature of the proposed Guild cannot be questioned. It has already been tried with success by the originators of the Artists' Annuity Fund, and has been the means of relieving the necessities of many excellent men, without injury to their feelings or loss of *caste* in their profession. But we very much doubt if any hope be held out that the premiums of the insurer will when necessary be paid by the Institution, that great success will attend it. It is upon the regularity of such payments that most insurance offices depend for their profits, without which they cannot offer the great advantages they sometimes hold out. Besides, how is providence to be "enforced," if any laxity of pecuniary punctuality be permitted in regard to the payment of the respective premiums.

In adopting a main feature of the Artists Annuity Fund, the projectors of the guild appear to have overlooked that which forms a leading characteristic of the elder institution; the devotion of the proceeds of the Benevolent Fund to the support of the widows and orphans of the artist.

It is true that if the premiums for insurance be duly paid, the contingency of death will be to some extent provided for; but how few literary men, even of public eminence, have been able to keep on foot such insurances. How many on the other hand have struggled on for years, and then been content to dispose of their policies for what the office might choose to give for them. Nothing can be more wise or beneficial than life insurance, if the insurers be secure of the means of duly paying their premiums. If not, the act is one, not of providence, but of folly. We have before us a recent case in which a distinguished literary man who had paid nearly 400*l.* in premiums on his policy in one office, was compelled to choose between the evil of forfeiting it altogether, or disposing of it for the inadequate sum of some 60*l.* offered him by the company. Had there existed a Literary Fund or a Guild of Literature and Art, which would have kept up this policy, and retained it until the proprietor was enabled to redeem it, how great a service would have been rendered without injury either to the feelings of the insurer or the funds of the Society. We repeat our conviction, that the higher class of artist will never bring himself to be the recipient of eleemosynary relief; to live in what is literally an almshouse, and owe the alleviation of his position to "appeals to a benevolent public;" whilst the respectable *litterateur* would suffer a martyrdom ere he would seek the improvement of his condition through such a channel. There are no classes of men who feel more acutely the horror of eleemosynary appeals than artists and men of letters. What is most wanted appears to us to be a society which would advance, at a moderate interest, to literary men and artists of known character and honour, from time to time, such sums as might be necessary to enable them to overcome some unforeseen casualty, without placing themselves in the position of being the recipients of eleemosynary gifts of money, so painful to a rightly-constituted mind. The difficulty which artists and literary men of the most unimpeachable character have in obtaining pecuniary aid in time of need, might suggest the introduction of

some such feature into any new Institution of this kind. At present, a member of either body, whatever may be the estimation in which his character is held, even if he be so lucky as to have three friends trusting enough to become his securities, cannot obtain a trifling loan from an insurance company without effecting a life policy for twice the amount he borrows; paying about five per cent upon it for expenses, and five more for interest; a sacrifice which amounts, in effect, to about twenty-five per cent. Surely some remedy, based upon a reasonable amount of security, might be devised, so far as artists and literary men are concerned. Many men, who would not receive pecuniary aid as a benefaction, would gratefully avail themselves of it on such a principle. We throw out the suggestion for the consideration of those whom it may concern.

However, dissenting as we reluctantly do from some parts of the proposed plan, we cannot eulogise too highly the energy and zeal which has been displayed throughout by its originators; and we do not doubt that the day is not far distant when, with some modifications and additions, the success of their scheme will be found adequately to reward their noble and disinterested exertions. We shall, in all probability, recur to the subject when the demands upon our space will enable us to do so with convenience.

ART IN CONTINENTAL STATES.

PARIS.—The distribution of prizes of the Academy of Fine Arts, for the best works of painting, engraving, lithography, and architecture, took place on the 3rd of May, in the great hall of the Palais National, in presence of the Vice-President of the Republic, the Ministers of Public Instruction, &c. The Minister of the Interior made rather a lugubrious speech, in which he declared that the clergy were now too poor to patronise art, that landed property was too minutely subdivided to do other than follow the example, and, in short, France has now "but one patron left for art—the nation." The best comment on this final remark being the fact of the sale of works in this year's exhibition being the worst on record. A melancholy position this for the Arts of France, and one we are most grieved to note; we, however, look forward with strong hope that the nation will recover itself shortly, and maintain its position nobly.

BRUSSELS.—The statue of Vesalius, "the father of anatomy," to the production of which the entire medical body of Belgium subscribed, as well as the state, has been now perfected by the bronze inscribed tablets placed on its base. The noble figures of Godfrey de Bouillon, and Charles de Lorraine, await a similar completion. That of the Crusader is to receive two basso-relievos, representing the capture of Jerusalem and Godfrey, and the coronation of the intrepid chief; the two first lines of Tasso's "Gierusalemme Liberata" are to be inscribed on one of its sides. When we consider the size of the Belgian capital, and the number and ability of its works of commemorative public sculpture, we feel ashamed of the "littleness" of our own overgrown capital.

Art-Exhibition of all Nations, Brussels.—The plans for the building about to be erected in the yard of the *Musée d'Industrie* for the purpose of placing therein the works of art of the forthcoming great exhibition, have been laid before the Minister of the Interior. The buildings will form a parallelogram, in the shape of the *Palais d'Industrie*, with a front on the Place du Musée. To the four principal galleries which occupy the four sides of the parallelogram, two transversal galleries will be added; the latter will be divided in compartments, especially devoted for pictures of small dimensions. The galleries will be built of wood and lighted from the roof. The transversal galleries will have a lower roof. The six galleries forming the Exhibition will extend to 4000 metres, which is supposed to be adequate to the greatest amount of art-works likely to be forwarded. These temporary buildings will communicate with the *Palais d'Industrie*, to enable the public to inspect, at the same time, and without leaving the building, the Museums of Industry, ancient pictures, natural history, and the national library. It is stated that Messrs. Delacroix, Diaz, Couture, and other French artists, will send works to this world-gathering of art in the Belgian capital.—*Builde*.

FRENCH TESTIMONIALS.—The provinces of France are setting a noble example to surrounding nations in the honour they are rendering to men of genius born in their respective localities. No fewer than five public testimonials are in course of erection in various parts of France, in commemoration of the fame and talents of their great men.

PHOTOGRAPHY ON WOOD.—A German artist

professes to have discovered a process by which engraving on wood will be facilitated by photography. He affirms that wood may be rendered nearly, if not quite, as sensitive as paper; and that, in a photogenic frame, he has produced most exquisite impressions of lace, feathers, &c., on wood. The engraver is thus supplied with his drawings ready to hand.

ART IN MUNICH.—Two fine statues, of the size of life, have been added to the decorations of the Royal Library of Munich. The first is that of the founder of the institution, Albrecht V. of Bavaria; the second that of King Ludwig, holding in his hand the plan of the present building, which was erected under his auspices. Both these statues are the work of Schwanthaler.

RESTORATION OF THE PICTURES OF RUBENS.—The artists employed by the Belgian government to restore the pictures of Rubens in Antwerp, are stated (in the report addressed to the communal administration of that city) to have entirely succeeded in their difficult and responsible undertaking. The picture which had suffered most is restored satisfactorily, and replaced. The restorations were confined to removing the varnish with great caution, and fixing the colour where it had become loose. The pencil was rarely applied excepting to connect parts of the pictures with each other, from which particles of colour had perished.

COPENHAGEN.—The Royal Library of Copenhagen is about to receive an addition to its literary treasures of 40,000 printed books and 400 manuscripts, which have been left to it by M. Engestoft, national historiographer, who died a few months since. With this addition the printed volumes of the library will exceed 500,000, and the manuscripts 11,000.

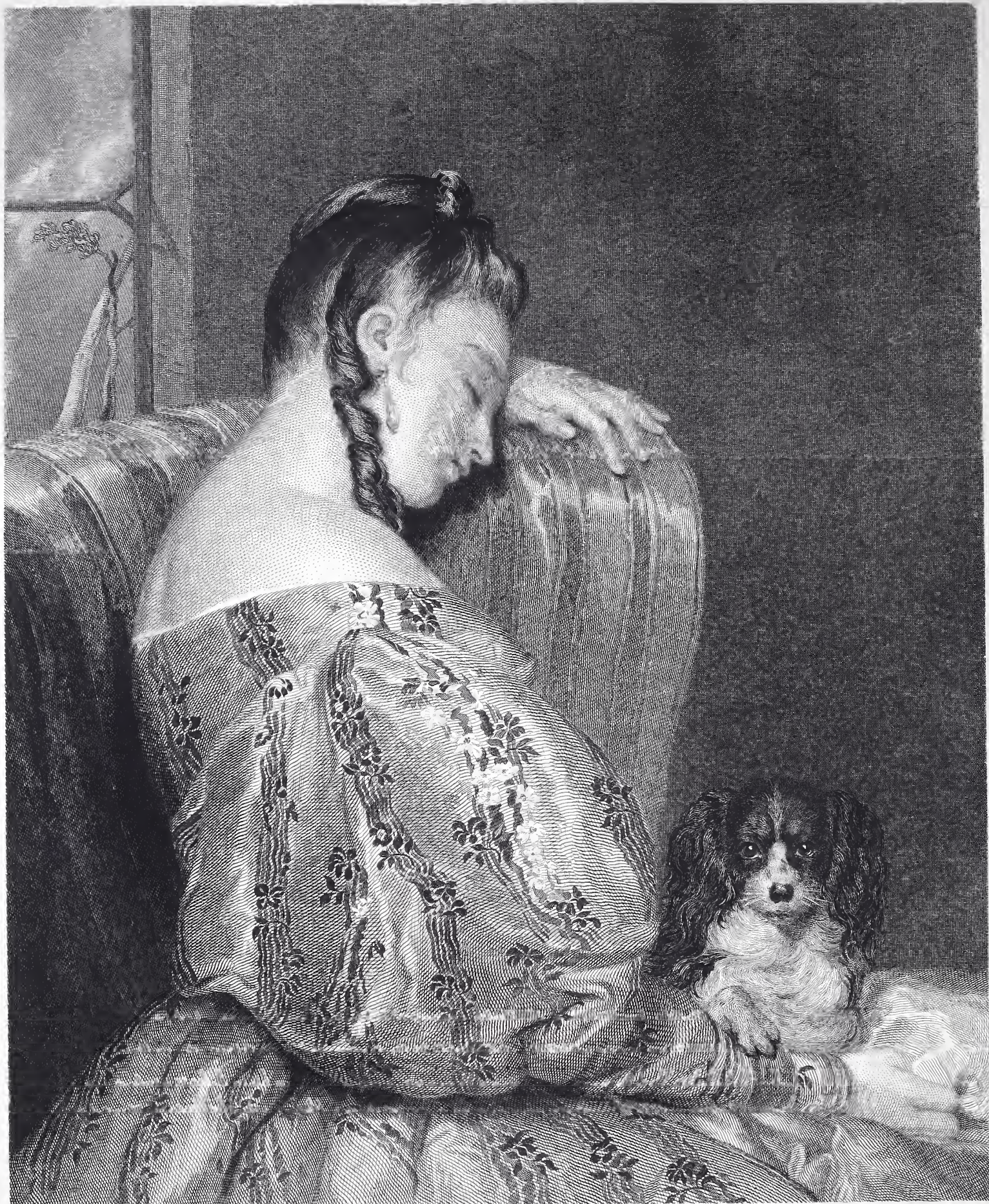
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EXHIBITION OF THE SKETCHING SOCIETY.

THE Sketching Society has been in active existence upwards of forty years, but now consists of only three members,—Messrs. A. and J. Chalon, and C. Stanfield. It is, however, gratifying to us to be enabled to add that its two oldest members are still as they have ever been among the most effective contributors to its treasures; their sketches, forming both in number and intrinsic value, the largest and brightest portion of the collection now on view. The plan of the society has undergone little alteration since its first establishment. A few artists, united no less by kindred, talents, and pursuits, than by feelings of personal regard, agree to meet at each other's houses at stated intervals, for the purpose of entering into an amicable competition with each other. At seven in the evening they are accustomed to take tea, and discuss the subject, which is invariably selected by the host; after which, and often as late as eight o'clock,

"They through their palettes thrust their graphic thumbs,
And work away."

As the clock strikes ten the sketches, finished or unfinished, are collected; not a touch being permitted after that hour, and are submitted to the friendly scrutiny of the members and their visitors; after which a slight refectory terminates the labours of the evening. It is the privilege of the host to retain all the drawings which are made in his house. Hence, every member who has been connected for any length of time with the society, is in possession of a large collection of these trophies of English dexterity in Art. The sale of one of these portfolios under circumstances which left the proprietor but little option in the matter, and the *éclat* which attended their introduction to the public, induced the society to permit a more general and important selection to be made from their respective stores; and the result is an exhibition, which is not only calculated to reflect high credit upon British Art, but to afford very considerable amusement and instruction to all who know any thing at all about it. It is the common belief of most foreigners that the English artist is slow to conceive, and still more slow to execute; that he arrives at no successful result without the most painful elaboration; always weakening the vigour of his first conception by his extreme fastidiousness and over carefulness of detail. They look at the Teniers-like polish of Wilkie's early pictures, and suppose him to have been incapable of that broad, dashing, and rapid handling which they claim as their leading characteristic. The collection to which we now invite the attention of all lovers of Art, will go far to remove this impression; for we believe we may affirm without hyperbole, that setting wholly aside the very limited time allowed



H. WYATT, PAINTER.

G. A. PERIAM, ENGRAVER.

THE FAIR SLEEPER

FROM THE PICTURE IN THE VERNON GALLERY.

THE PICTURE
BY H. WYATT.

PRINTED BY G. VIRTUE.

for their production, many of them display a decision, and correctness of outline, and a degree of completeness which entitle them to rank with some of the finest sketches of the old masters, executed doubtless with infinitely greater deliberation. Nor are mere rapidity of execution, and dexterity of handling, the only, or even the chief merits of these *ébauches*. The gracefulness of invention, the humour or pathos, as the case may be, which characterise many of these drawings, could hardly have been more striking had the artists occupied whole days in considering their treatment. We would instance as marvellous examples of completeness in all the higher qualities of inventive Art, the following pictorial impromptus:—'Parnell's Hermit' (No. 4), 'Sabrina' (113), 'The Alchemist' (105), 'An Opera Box' (249), 'West obtaining his colours from an Indian' (272), 'Princes in the Tower' (291), and 'A Scene from the Gentle Shepherd' (304), by C. R. Leslie;—'Giving a Lesson' (21), 'The Itinerant Spectacle Vendor' (47), 'Comus' (112), 'Vert-vert' (178), 'Venus blinding Love' (185), 'An Engagement' (205), 'The Sick Lady' (232), 'An Act of Gallantry' (252), 'A Family Party' (262), 'What you will' (261), 'A Salute' (279), 'Hotspur and Lady Percy' (286), and 'Fairy Land' (343), by A. E. Chalon;—'The Tarantella' (20), 'The Seasons' (124), 'Raffaello and the Fornarina' (138), 'Elevation' (149), 'Flora and Zephyr' (175), 'A Calm after a Storm' (236), 'An Opera Box' (248), 'What you will' (265), 'A Salute' (279), by Uwins;—'A Trophy' (32), 'What you will' (266), and 'The Golden Age' (292), by J. Cristall;—several of the poetical landscapes, 'The Storm' (162), and 'The Weather Earring' (240), by Stanfield; and 'The Gentle Shepherd' (262), and 'The Death of Blake' (269), by Partridge. Sir Edwin Landseer's version of 'The Hoax' (two boys attempting to palm a dilapidated lion of their own manufacture on a somewhat incredulous dog), although slight, is full of character. But the subjects for each evening must be compared with each other to be properly appreciated. On some occasions, imitations of the old masters were proposed and, for finish and character, many of these sketches are among the most brilliant and successful in the rooms. We would instance in particular the 'Watteau, Rubens, and Gainsboro,' of A. Chalon; and the 'Correggio' of Uwins. Mr. John Chalon's talents have never appeared to greater advantage than in his contributions to this collection; aiming sometimes, and successfully, at a higher order of Art, he frequently exhibits touches of humour which are quite Hogarthian. Mr. Stanfield has also supplied several samples of pictorial waggery which, independently of exhibiting his versatility of talent in a very favourable light, are calculated to amuse by their drollery: his landscaped likeness of 'A very great Connoisseur indeed,' contemplating the characteristics of Turner, and his illustration of 'The Debut,' by the first appearance of a sea boy on the 'Weather Earring,' with a jolly fore-castleman astride higher up the spar, enjoying the boy's alarm, are both full of humour.

An interesting anecdote is current, illustrative of the interest taken by Her Majesty in the Sketching Society. Several of the drawings having been sent by her desire for her inspection, she intimated her intention to select a subject for one of their reunions herself, and with a view, no doubt, of testing the ingenuity of the painters, fixed upon the word 'Elevation.' To make assurance doubly sure, the Queen sent a special messenger to the house at which the Society was assembled, who commenced the subject selected by the Queen at seven o'clock, and remained until ten, when he returned to the palace with the sketches. It is worthy of remark that this is one of the best series of sketches in the Exhibition.

GENERAL EXHIBITION OF PICTURES OF THE VARIOUS SCHOOLS OF PAINTERS, LICHFIELD HOUSE, ST. JAMES'S SQUARE.

Most of our readers are doubtless aware, from an advertisement which appeared in our last number, of a proposed exhibition of pictures in the above named mansion. The artists of France, finding that all works of painting were excluded from the Great Exhibition in Hyde Park, felt desirous of availing themselves of the vast influx of visitors likely to assemble in London, to make their productions known, simultaneously with the Works of Industry of all Nations of the World. Some months ago, a number of gentlemen in Paris formed themselves into a commission for the above purpose, and, it is needless to add, they were zealously supported by several of the leading painters of France. Communications were soon established with Germany,

Italy, Spain, Holland, Belgium, and other countries where art exists, and subsequently a *locale* was engaged in London. To find a suitable place for placing so extensive a collection for public view was a difficulty; finally, the magnificent mansion known as Lichfield House, St. James's-square, was obtained. The saloons of this edifice are of great size and number, fully capable of displaying a thousand pictures; besides which, a temporary gallery will be erected over some of the offices in the rear of the building, lighted from above, as soon as the legal formalities and consent of neighbouring inhabitants can be completed.

A considerable number of pictures have already arrived from Paris, and some from the other foreign schools. The distance from which many have to come, and the delay of transit, will probably defer, for a few days, the opening of the Exhibition. The patrons of the fine arts are, however, freely admitted to view the arrivals from the Continent without a formal opening.

The French artists, whose works are already arrived, or who have engaged to contribute, are—H. and A. Scheffer, Paul de la Roche, Horace Vernet, Eug. de la Croix, Signol, Brascassat, Rosa Bonheur, Coignet, Couture, Schlesinger, Ziegler, Lehmann, Thuillier, Dauzat, Goyat, Schofin, Gosse, Delavalle, Zeim, Felon, Troyon, Paris, Isabe, Lavaille, Millet, Rousseau, &c., &c.

From Berlin, the principal academicians have sent selected specimens, under the arrangement and advice of Dr. Waagen, Director of the Museum of that city. The names of the painters are—Schoppe, Korneek, Pistorius, Nereuz, Steffeck, Gaertner, Schroeder, Beckmann, Herbig, &c., &c.

The school of Dusseldorf will be illustrated by productions of the following eminent painters:—Hasenclever, Schmidt, Schadow, Achenbach, and others.

From Munich, Vienna, Frankfurt and several other of the cities of Germany, numerous pictures have been sent by all the distinguished artists who have works disposable, either from themselves, or lent by the possessors. The Dutch school includes the names of Schotel, Lamme, Van de Laar, Kruseman, Schelfhout, Van Hove, Verveer, Bosboom, Waldorp, H. Koekkoek, C. Leichert, Sprenger Hulk, Immerseel, Rooseboom, &c. &c.

The Belgian painters already include the names of Baron Wappers, Verboeckhoven, Madow, Gallait, J. Van Eycken, Chauvin, and Slingenever.

The approaching triennial Exhibition of works by living Painters in Brussels, would have made the Belgian school appear of less importance than it merits. To complete this void, however, M. Couteaux has placed his magnificent gallery of modern art at the disposal of the commission; and several other gentlemen who possess fine works by Belgian painters, have very liberally assisted, by loan to the exhibition, of several fine productions of the living painters.

The plan, including the schools of all countries, could not omit the works of British artists; and among them will be placed many renowned works contributed by the owners, at the desire of our most eminent painters, who are fully alive to the importance that our native school should fairly display its high acquirements. These will be mostly lent by their possessors.

The mansion is fitted up with gas, and it is intended to open an evening exhibition by this means, which will afford a vast portion of the inhabitants and visitors of London a tranquil and intellectual enjoyment of pictorial art.

THE VERNON GALLERY.

THE FAIR SLEEPER.

H. Wyatt, Painter. G. A. Periam, Engraver.
Size of the Picture 1 ft. 1½ in. by 11½ in.

THIS very pleasing little picture was exhibited at the Royal Academy in 1835, under the title of "Vigilance," a term which applies to the favourite spaniel keeping watch while its mistress sleeps. The work is very agreeably composed, and executed with considerable spirit; the figures, however, want relief from the back ground.

The artist, Henry Wyatt, was for many years a distinguished portrait-painter; and, although there is no direct evidence of the fact, it may be presumed that this picture was a portrait. In 1815, Wyatt engaged himself for a year to assist Sir Thomas Lawrence, giving his services as a set-off against the advantages to be derived from the President's advice. To show the estimation in which he was held by Sir Thomas, it will be sufficient to state that, at the expiration of the year, the latter offered him a salary of three hundred pounds per annum to remain with him. He, however, removed to Birmingham, thence to Liverpool and

Manchester, where he remained till 1825, in the autumn of which year he returned to London and became a regular contributor to the Royal Academy and the British Institution. His talent was not exclusively confined to portraiture, as he painted several subject-pictures, which found places in some of the best private collections.

In 1834, Wyatt, having long been a sufferer from an asthmatic affection, took up his residence at Leamington; in 1838, being then at Manchester for the purpose of painting the portraits of a few friends, he was seized with an attack of paralysis, by which he lost the use of his left side, and from which he never recovered. He died at Manchester in February 1840.

The portraits of Wyatt are highly esteemed as carefully executed and well-studied pictures.

THE FIRST OF MAY AT THE GREAT EXHIBITION.

EVERY attempt to describe the opening of the Crystal Palace to those who were not present, must have the same result as that of picturing the sun's meridian glory to the blind; they hear, and listen, and feel—but they cannot comprehend; in a word, they cannot see! Those who were invigorated by the sunshine of that immortal "First of May," and heard the deep-hearted shouts of a loyal people, and saw, until tears of joy and enthusiasm dimmed their eager eyes, will know that all efforts at description of the pageant—so sublime in its simplicity—must be written in vain. The eloquent pen of Jules Janin has portrayed the *sentiment* of the gathering of nations by our Island Queen—and thousands felt as he did, as they never felt before, and can never feel again. But it seems to us there is one great object achieved by this *réunion* of Nations, which has not been sufficiently dwelt upon. We English, are happily well acquainted with our Queen; we meet her in our drives, surrounded—not by soldiers, but by her children; she partakes of our amusements; she fosters our charities; she rises with the lark, and blends, in marvellous order, the sacred duties of a sovereign with the no less sacred duties of an English wife and an English mother. Her court is a model in its purity for all royal courts; and if proof were needed of her sympathy with the working classes, is it not enshrined beneath the covering of the Crystal Palace?

Let us think coolly, if we can, upon this matter, now that the "opening day" has passed; let us recal for a moment the pomp and pageantry of the olden time, when monarchs met upon "Fields of Cloth of Gold;" when neither kings nor nobles, nor knights nor esquires could meet in love or amity, without the pastime of mock blood-shedding—without tilt and tournament, as if the earth thirsted for blood, and the people thereof lived but for slaughter. All pageants in the "good old times" were made by royalty, for royalty—by nobles, for nobles. The Industrial Arts had not only no form, no character, no separate and distinct independence of their own—but they were, in no limited degree, slaves of the lamp, to do the bidding of their masters; the artisan—as well as the "born thrall" who went about in chain and collar—no matter how cunningly he fashioned gold and silver, or invented curious mechanism, or hammered out embellished armour—was little better than a bondsman; not as free, nor held in as much esteem as a bowman, or a merry forester; he received broad pieces in exchange for his craft, but he achieved no distinction as a man; he was no place-holder in society. Now upon this, contrasted with the present state of things, rests the grand event of our epoch.

The Royalty of England calls a meeting of all Nations in the capital of her island; she calls it fearlessly in the dignity of her own power, and the purity of her good intent. Her summons is heard in far-away districts of the globe. She does not invite kings and princes to this banquet of industry; they may come if they please; they will be received as befits the majesty of our country; but the pageant and the palace are not for them. She announces no passes of arms, no idle tilting, no soldierly showing-off of troops, no parade of her winged sea-kings. She

MINOR TOPICS OF THE MONTH.

THE PRESIDENT OF THE ROYAL ACADEMY.—It is with sincere pleasure that we transfer to our columns a passage from the speech of His Royal Highness Prince Albert at the Royal Academy dinner, having reference to Sir Charles Eastlake, the President of the Royal Academy:—

"Although I have, since my first arrival in this country, never once missed visiting the exhibition of the Royal Academy, and have always derived the greatest pleasure and instruction from those visits, it is but seldom that my engagements will allow me to join in your festive dinner. I have, however, upon this occasion, made it a point to do so, in order to assist in what may be considered the inauguration festival of your newly-elected president, at whose election I have heartily rejoiced, not only on account of my high estimate of his qualities, but also on account of my feelings of regard towards him personally. It would be presumptuous in me to speak to you of his talent as an artist, for that is well known to you, and of it you are the best judges; or of his merits as an author, for you are all familiar with his books—or, at least, ought to be so; or of his amiable character as a man, for that also you must have had opportunities to estimate; but my connexion with him, now for nine years, on Her Majesty's Commission for the promotion of the Fine Arts, has enabled me to know what you can know less, and what is of the greatest value in a President of the Royal Academy—I mean that kindness of heart, and refinement of feeling which guided him in all his communications, often most difficult and delicate, with the different artists whom he had to invite to competition, whose works we had to criticise, whom we had to employ or to reject."

ARTISTS' BENEVOLENT FUND.—The anniversary dinner of this institution took place at the Freemasons' Tavern on the 10th of the past month. Mr. B. B. Cabbell, M.P., presided on the occasion, and warmly recommended the society to all who feel interested in art and its professors. Our columns have always been open to advocate its claims, and surely it has strong claims upon all who are in a position to assist "the widow and the fatherless, and those who have none to help them," when we state that at the present time it is contributing to the support of forty-six widows and twenty-six orphan children, and could yet do much more with extended means, for there are numerous applications for its bounty which limited resources compel the committee to reject. The subscriptions at the dinner were headed by the Queen's annual gift of one hundred guineas.

MR. WASS' GALLERY OF BRITISH ART.—We noticed in our last number the intention of Mr. Wass to open at his rooms in Bond Street, an exhibition of the works of British artists, that the numerous visitors to London at this busy season, both native and foreign, may have the opportunity of seeing some of the great pictures which in years past have adorned our annual galleries of art. We have paid a visit to Mr. Wass' exhibition, and have there renewed our acquaintance with many valuable works, which we have been well pleased to see again. Among these are Maclise's "Bohemian Gipsies," full of character, admirable in drawing, and rich in colour; it is a picture that, although painted many years since, we think the artist has scarcely surpassed. Then we have Etty's fine triad of "Joan of Arc," and other works from his pencil in his more familiar style. Poole's "Solomon Eagle," and the "Messenger to Job;" Eastlake's "Gaston de Foix;" Turner's "Burning of the Houses of Parliament;" Leslie's "Scene from the Vicar of Wakefield;" Linnell's "Hill-side Farm," one of his very best compositions; Lance's "Preparations for a Banquet;" "Sheep and Goats," by Cooper, an excellent specimen of the artist; Hart's "Administering the Sacrament;" some of Müller's fine eastern scenes, and of Creswick's fresh and natural representations of English landscapes; Pyne's "Windsor Castle from the Thames," a picture which, to our minds, he has never excelled; and many others that our space precludes us from mentioning. In brief, the pictures, though not numerous, are well selected; quality, not quantity, having been studied by Mr. Wass; they will very largely repay a visit.

ENTERTAINMENT GIVEN BY BRITISH ARTISTS TO FOREIGN SCULPTORS.—The first of a series of entertainments which are to be associated with the Great Exhibition, was given on the 12th of May at the Thatched House Tavern, to Herr Kiss the distinguished German sculptor, whose equestrian Amazon has excited so much attention, and to other foreign contributors to the Exhibition of works of a similar class, by the sculptors of England. The chair was occupied by Sir Charles Eastlake, and upwards of a hundred well known artists and amateurs, including several of the foreign commissioners, assisted on the occasion. The leading toasts of the evening were—1. "The foreign governments who have contributed to the peaceful union of nations by sending works to the Exhibition." 2. "The health of the foreign artists who have contributed to the Exhibition, and of those more especially who have honoured the president and his brother artists with their company." These toasts were responded to by the Prussian Commissioner, Herr Lefrew, who spoke in the French language, and Herr Kiss. The countenance of Professor Kiss is highly prepossessing. He spoke the German language, and expressed himself deeply gratified with the reception he had met with in this country. It transpired, in the course of the evening, that his merits are but inadequately recognised in his own country, and had been for the first time placed in their true light by the Great Exhibition. M. du Seigneur, the sculptor of "St. Michael overcoming Satan," and Signors Monti and Bezzi expressed with much fervency their sense of the attentions they had experienced in this country, and the evening passed off with the greatest *éclat*. Many symposia having a similar object are expected to take place in the course of the next few weeks. These *réunions* will do more to dissipate the prejudices against British art and British artists which it has been the leading aim of a large portion of the French press to engender, than could be achieved in any other way; as they will teach strangers that in the eyes of Englishmen, and artists in particular, a man of genius is considered a cosmopolite, entitled to the homage of every civilised nation on the face of the earth.

THE FLAXMAN GALLERY.—In addition to the particulars respecting this collection, which have already been given in the *Art-Journal*, we may mention that it is now arranged within Mr. Wilkin's cupola to University College, and that it comprises about 140 casts, consisting of statues, groups, &c., from Flaxman's best works. The arrangements of the gallery were entrusted to Sir Charles Eastlake, Mr. Cockerell, and Mr. Wyon, and fully justify the general opinion of their taste in such matters. Among the more prominent of the works of our great sculptor, which are to be found in this collection are—Michael and Satan, Hercules and Omphale, the Pastoral Apollo, the Shield of Achilles, the small Models of Raffaele, and Michael Angelo, and several of his most celebrated *alti* and *bassi relievi*. The gallery is open to the public on specified days, and promises to be one of the most intellectual exhibitions in London.

THE PICTURES OF THE LATE SIR WILLIAM ALLAN.—In accordance with the desire expressed by the late President of the Scottish Academy, a short time before his death, his collected pictures are now being exhibited at Mr. Hill's galleries, Edinburgh, including some fifty finished paintings, beside numerous sketches and studies. The Queen has lent "The Breakfast Parlour at Abbotsford," the Duke of Bedford "The Death of the Regent Murray," and the Duke of Wellington—"Waterloo at half-past seven."

ENTERTAINMENTS TO FOREIGN VISITORS.—Arrangements are in progress among all the leading corporations of London, for entertaining the distinguished foreigners who have visited this country on the occasion of our Great Exhibition of the Industry of all Nations. The corporation of Loudon has been the first to move in the matter, and other companies are expected to follow their example. There will, it is said, be an honourable rivalry as to which of our many corporate bodies shall afford the best proofs of their hospitable disposition towards strangers on this occasion.

THE ELGIN MARBLES.—We gather from the complaints in the daily newspapers that the Elgin Marbles apartment in the British Museum will not be accessible to the public for at least two months. A correspondent of the *Times* recommends that these precious relics should be washed, in order to restore them to their primitive purity as referred to by Plutarch.

NORTHUMBERLAND HOUSE AND STON HOUSE, the London and suburban residences of the noble family of Percy, have been thrown open to public inspection by tickets. This is one of the graceful and popular overtures for which the public are indebted to our international exhibition.

MR. J. H. ILLIDGE.—We lament to record the somewhat sudden and premature death of this excellent artist and estimable gentleman. He died at his house, in Bruton Street, on the 14th of May. He was a portrait painter of considerable talent, and increasing fame; for many years he pursued his profession in Liverpool; his friends and connections followed him to London, and it was his good fortune to place on canvas most of the leading millionaires of the day. In private life he was greatly respected, and his abilities, apart from his Art, were of no minor order. It is singular that one of the latest of his efforts was to write a biography of his deceased friend, Mr. J. B. Leyland, published in the *Art-Journal* for May.

THE LITERARY FUND.—At the recent anniversary dinner of the officers and supporters of the Literary Fund, at which M. Van de Weyer presided, Dr. Russel, in reading the report of the transactions of the year, stated that thirty-eight grants amounting to 1035*l.* had been distributed, viz., to authors of History and Biography, 4; Biblical Literature, 5; Science and Art, 3; Topography and Travels, 4; Education, 5; Poetry, 4; Essays and Tales, 7; Drama, 1; Law, 1; Medicine 1; and Miscellaneous, 3. Among the principal speakers were M. Van de Weyer, Lord Ashburton, Hon. E. Phipps, Baron Dupin, Mr. Groves, Mr. Alison, Colonel Rawlinson, Vice-Chancellor Knight Bruce, and Mr. Thackeray, the author of "Vanity Fair," who protested vehemently and eloquently against the Grub Street author of the time of George II. being still regarded as the type of the English literary man, and expressed his belief that few men had fallen into a state of squalid destitution excepting through their own recklessness and improvidence. There were unavoidable misfortunes to which men of letters were sometimes subjected. He had himself felt the necessity for assistance, and it was because he had found friends who helped him in moments of distress, that he felt an interest in a society which had aided his professional brethren in hours of similar misfortune. The amount of subscriptions announced during the evening was from 700*l.* to 800*l.*

MONUMENT TO SHAKESPEARE.—A proposal has been brought before the Society of Arts for a monument to Shakspeare, which shall comprise a gallery of pictorial illustrations of the noblest passages in his writings, from the hands of the most eminent painters and sculptors of all nations; and to which the lovers of genius, of whatever country, are to be invited to contribute. It is proposed to commence a subscription for this purpose during the existing Festival of Nations; but the idea is not followed up by any details which might enable us to understand the practicability of the plan. An edifice worthy of its object, which should be erected by contributions from all the civilised nations of Europe, and filled with the noblest productions of the pictorial art of the world, illustrative of the Poet's works, would no doubt be a grand undertaking; but would demand a very much larger expenditure than could ever be supplied by penny contributions from the denizens of this working-day world. For the erection of a Walhalla worthy to contain pictures illustrative of the writings of our great dramatist, from the pencils of the most celebrated artists of England, France, Germany, &c., 50,000*l.* would, at the least, be required; and another 50,000*l.* would be the smallest sum that ought to be expended on its decoration. Any monument of this description would be inadequate

which did not exhibit the highest talent that money could secure in its architecture and decoration; and such aid as this could hardly be obtained for a less amount than the sum we have mentioned. But in the event of the feasibility of the proposed plan we would add to such a collection those noble Shakspeare pictures of the English School which might happen to be accessible for the purpose, from the pencils of Sir Joshua Reynolds, Romney, Smirke, Fuseli, Stothard, Howard, Northcote, and other deceased painters; many of whose illustrations of particular passages of the Poet's writings can hardly be surpassed. It might happen, moreover, that for such an object, the possessors of many of them would be disposed to present them to the institution. The author of the *announce*, which has given occasion for these remarks, suggests that a penny subscription—"Shakspeare-pence"—should be commenced; but such a tribute would never reach the amount required for the realisation of so grand an idea. Mr. Hakewill, the architect, to whom must be awarded the honour of originating the proposition, has published the paper which was read before the Society of Arts, in the form of a pamphlet: we recommend it to our readers.

EAST INDIA COMPANY'S MUSEUM.—The public day for viewing this collection has been altered from Saturday to Friday. In the course of last year, 40,353 persons visited this exhibition.

THE HAMPSTEAD CONVERSAZIONE.—The concluding meeting of the season held on Thursday the 10th of April, was remarkable for the brilliant gathering of drawings by Turner, which displayed this artist's extraordinary genius in a very striking manner. The collection comprised specimens of his style from the earliest period of his artistic career, when minute truthfulness was his characteristic; one little drawing, "the Tower of London," belonging to Miss Denman, exhibiting this trait most fully. One of the first drawings was exhibited by Mr. Windus, "Weathercote Cave, Yorkshire;" Mr. Rogers sent the poetic view of "Stonehenge;" Mr. Lyell, "a cascade" of singular beauty; Messrs. Smith, views of "Terni" and "Plymouth;" and Mr. Stanfield some exquisite bits of English Scenery. Altogether the collection was a most remarkable one, and amply proved the right of Turner to be placed at the head of the English School of Landscape—we may say indeed, of all the schools of the world. The rooms were crowded, and a large number of Artists were present.

THE GREAT EXHIBITION BUILDING.—Among the multitude of published views of this edifice, not the least interesting is that recently produced by Mr. Baxter, by his patent process of printing in oil-colours. The picture is excellently drawn and is brilliantly coloured; indeed the building really looks like a "crystal palace," so delicate and transparent are the tints produced in its representation: it is one of the prettiest and best prints the artist has hitherto sent out.

THE MEETING OF CHARLES I. AND HIS ADHERENTS THE DAY BEFORE THE BATTLE OF EDGE HILL, BY CHARLES LANDSEER, R.A.—This fine picture, exhibited at the Royal Academy some three or four years ago, is now on view at Messrs. Graves & Co., Pall Mall, preparatory to its being engraved in mezzotint by Bromley. As an historical composition it possesses great interest. The portraiture, which includes the King, the Royal Princes, James and Henry, Prince Rupert, and several other distinguished adherents of the royal cause, has been carefully studied. The composition is good, and the only blemish that struck us was a slight feebleness of effect, which the skill of the engraver will no doubt remedy. In Mr. Bromley's hands this picture can hardly fail to make a very interesting historical print. The subject is one which will be regarded with enthusiasm by many descendants from the gallant cavaliers who proved themselves such faithful followers of the martyr king.

THE BRITISH MUSEUM.—A recent Blue Book supplies some interesting facts connected with the British Museum. From March, 1849, to March, 1850, the keeper of the printed books has expended 4526*l.* 16*s.* 1*d.* on fresh acquisitions,

and 3500*l.* on binding; the keeper of the manuscripts 2219*l.* 14*s.* on fresh acquisitions, and 1131*l.* 16*s.* 8*d.* on binding; the keeper of antiquities has spent 2565*l.* 0*s.* 9*d.*; and the keeper of prints, 1329*l.* 18*s.* 9*d.* For zoology the amount expended during the same period was 941*l.* 19*s.*; for botany, 58*l.* 14*s.* 6*d.*; for minerals and fossils, 803*l.* The number of visits made by readers has been 78,234. The reading-rooms have been kept open 291 days. The number of books returned to the various departments of the library has been 241,632, or 830 per diem. The number of volumes added to the library (including music, maps, and newspapers,) is stated at 16,208, of which, 837 were presented, 11,793 purchased, and 3575 received by copy-right.

SCIENTIFIC SOIREEES.—Lord Rosse's *soirées*, which commenced on the 3rd of May, have been of unusual brilliancy; whilst those of the Society of Arts have entirely fulfilled the leading object of their projectors, that of introducing distinguished foreigners to English celebrities of literature, science, and art. The Society of Arts has converted the lower rooms of the institution into reading rooms, for the use of foreigners, in which the leading newspapers, writing materials, &c., are supplied gratuitously.

THE SCHOOL OF DESIGN AND THE GREAT EXHIBITION.—The Executive Committee has transmitted twelve season tickets of admission to the Great Exhibition, to be distributed gratuitously among the pupils, the male pupils of the School of Design, and Prince Albert has, at his own cost, caused twelve more to be distributed among the female pupils of the school, who ought not, he seems to have thought, to have been overlooked.

IMPROVEMENT OF THE PIANOFORTE.—A French mechanic, of the name of Sax, has registered a patent for an improvement of the piano, which vastly increases its tone, and which, if it answers to its description in the *Gazette Musicale* of Paris, will go far to revolutionise the structure of that instrument. Its volume of sound will in fact be trebled.

ROYAL SOCIETY.—Mr. Charles Richard Weld, the historian of the Royal Society, has printed for private circulation, a handsome volume, containing fac-similes of the signatures of three hundred of its members, from the origin of the institution, to the present time. A hundred copies only have been taken, after which the stones were defaced. We had thought that the rage for exclusive printing had gone by, and that books produced at so large an expense as this work appears to have been, would no longer owe their principal value to such adventitious causes as have rendered even the most contemptible works objects of interest to those who prefer that which is scarce, to that which is intrinsically good. This volume is of too much interest not to demand a much wider circulation.

MR. JOHN TALFOURD SMYTH.—It is with exceeding regret we have heard of the death of this excellent engraver, whose prints of "The Last In," and "Arabs dividing Spoil," from the Vernon Gallery, must be in the recollection of our subscribers. He died at his residence in Edinburgh, on the 19th of May.

DAVID ROBERTS, R.A.—This distinguished artist has received Her Majesty's command to paint a picture on a small scale illustrative of an incident in the royal progress through the transept of the Crystal Palace on the day on which the Queen presided at its inauguration. Mr. Joseph Nash also, whose interiors have been so universally admired, is preparing under the patronage of Her Majesty and Prince Albert, a series of lithographic imitations of his drawings of the interior and exterior of the Great Exhibition.

BRIDGEWATER HOUSE.—In the last number of the *Art-Journal* we announced the liberal intention of the Earl of Ellesmere to open his gallery to the public during the present festive season; and although Bridgewater House is still in a very unfinished state, his lordship has had his magnificent collection of the old masters temporarily arranged for the purpose. The private view took place on the 22nd, after which all respectable persons have been furnished with tickets of admission, on application to Messrs.

Smith, of Bond Street, or Messrs. Graves, of Pall Mall. A carefully compiled catalogue has been prepared by Mr. Smith, jun., which contains many interesting memoranda, and especially indicates those pictures (some forty in number) that have been added to the gallery by Lord Ellesmere. The number of pictures on view is upwards of three hundred, and a nobler series of specimens of all the great schools of painting is not to be found in any other private residence in the world. The only modern pictures in the collection are the "Soldiers of the Parliament insulting Charles I. after his Trial," by Paul Delarochette, one of the finest historical pictures of modern times, and the "Portrait of Lady Greville," by Hoppner. Of Raffaele there are no fewer than five fine specimens, four of Titian, five of Rembrandt, two of Guido, three of Claude, ten of Poussin, one of Correggio, one of Parmegiano, two of Hobbema, two of Ruysdael, and one of Murillo. Most of them are in very good order, and are hung so as to be inspected with great advantage. It is to be hoped that other collectors will follow Lord Ellesmere's noble example, and afford similar facilities of access to the treasures of art in their possession. From the controversy which has been going on in the *Times* on the subject, we should infer that the Marquis of Westminster's pictures are not as accessible to the public as one of his late speeches in the House of Lords had led us to infer.

KEW GARDENS.—Her Majesty has directed that the pleasure gardens at Kew shall be open to general visitors. Their gates were thrown open on Monday, and are to remain so daily, between the hours of one and six, until the 12th of September. These grounds adjoin the Kew Botanical Gardens, into which several minor communications have been established. There are beside two larger entrances, the Lion and Unicorn gates in the Richmond Road, and those on the river bank nearly opposite the Brentford Ferry. The series of parks and gardens from Chiswick to Hampton Court, through the splendid domains of Sion House, Kew, Richmond and Bushey Park, to the Palace of Cardinal Wolsey, are thus accessible to all who desire to visit them.

THE MECHANICAL PROCESSES OF SCULPTURE.—In the course of a lecture delivered by Mr. C. H. C. Smith at the Institute of British Architects, on the mechanical processes of sculpture, he asserts the superiority of granite over marble or bronze for all out-of-door statuary, and ridicules the vulgar notion that Michael Angelo was accustomed to chisel his works from the block without a model. Of the fallacy of such an idea the terra-cotta models of that mighty master afford the strongest presumptive proof. The first sculptor who is known to have employed the method, still in use in Italy, for "getting points," was Alberti. The elder Bacon was the first who departed from the practice, and invented the scale stones, with the ball and socket apparatus, in 1764. In this method the graduated scale is fixed beneath the block to be carved, which, together with the model, is fixed firmly on a mass of stone side by side. An upright staff with cross arms, on which the probe gauge for fixing the points is set, moves horizontally along the scale stones, and completes the machine.

THE SACK OF ROME, IN 1527.—At a late meeting of the Society of Antiquaries, Mr. Bruce furnished an account of an early oil painting of Rome, as it appeared at the moment of its siege and sack in 1527. The picture, which is the property of P. Hardwick, Esq., by its representation of the various public buildings at Rome, fixes clearly the date when it was painted.

MACHINE FOR CUTTING, WORKING, AND POLISHING MARBLE.—The *Builder* gives a wood engraving of this much vaunted invention, but it is very difficult to be understood and does not seem to bear out the newspaper rumours of its value; saws, sand, and water, do excellently well for dividing blocks of marble into parallel slabs, and we do not consider that this complicated machine offers many advantages over the older and far simpler practice. The horizontal sawing machine for marble was patented by Mr. James Tulloch in 1824, but has never found its way into general use.

REVIEWS.

JOURNAL OF A LANDSCAPE PAINTER IN ALBANIA. By EDWARD LEAR. Published by R. BENTLEY, London.

VERY few works require more varied powers than "Journals" of this description. They are oftentimes deprived of personal interest, arising from the deficiency of accident or event; the attention of the reader is consequently engaged upon details descriptive of scenery. Now, how difficult it is to convey accurate impressions of this kind, both author and reader are aware. The truthful is rarely obtained except in cases where Memory aids the "Journal," but how soon does Time efface the lines over which Memory lingers; how readily does Imagination seize upon its fading hues, and form fairy landscapes bright as the gardens of Armida, as illusory to the senses. Of later authors, Mr. Ruskin is undoubtedly in this respect the most successful. He is endowed with an innate strength of feeling for the beautiful in Nature, which enables him to describe the varied aspects of her mighty frame, in language becoming so intellectual a worshipper. Mr. Lear has no such graphic powers, yet he has a winning gentleness, a delicacy and truthfulness of perception, and love of Nature, which impart to his pictures both by pen and pencil a great charm. His style is always clear and unaffected, his narrative where the subject allows is humorous without effort, and the general impression is that of a mind wont in love and meditation—

"to hold
Converse with Nature's charms, and view her stores
unroll'd."

The work is fully illustrated by sketches of great merit, and we have not, for some time, seen a more welcome book than this "Journal of a Landscape-painter."

NARRATIVES OF SORCERY AND MAGIC. By T. WRIGHT, M.A., &c. Published by R. BENTLEY, London.

Sorcery and Magic are now so entirely discredited except by the most ignorant and vulgar, that a bare narrative of the credulity and superstition of past ages would only present a melancholy denial of "the wisdom of our ancestors," if the collector did not bring some higher qualities of the task. Mr. Wright is a chronicler of the proper class, who does not only deal with facts, but deduces therefrom sound inferences; and in the midst of the most mind-degrading superstition, we can trace the reason which actuated the belief and urged on cruelties. The terrors of the Unreformed Church branded reformers with the crimes of sorcery, and the stolen meetings for Christian communion were denounced as unholy rites of magic; as in the case of the unfortunate Waldenses and the Nuns of Loudon. The destruction of the Knights Templars are other instances of the same excuse for pillage and murder at the hands of the state, as well as the tragedy of D'Ancre. The frightful tale of the citizens of Arras is a key to the way accusations of sorcery were carried out and consummated in the middle ages; and persons seduced to confessions of impossible things, and then murdered in cold blood. Through Mr. Wright's instructive volumes may be clearly traced the growth of the belief in witchcraft from its germ until its culminating point, all naturally and ably accounted for, although in so doing we trace the frightful evil of the guilty few, fostering for their own purposes the most debasing superstition. There is much of startling and singular interest in this work; many a dark page of history laid bare, many a tale for philosophical reflection. We know no more enticing volumes of the class since Sir Walter Scott gave the world his letters on Demonology and Witchcraft.

HARVEY DEMONSTRATING TO CHARLES I. HIS THEORY OF THE CIRCULATION OF THE BLOOD. Engraved by H. LEMON, from the Picture by R. HANNAH. Published by LLOYD, BROTHERS, London.

While acknowledging that this print exhibits considerable spirit, and much clever engraving, we must admit there is something in its general appearance not altogether pleasing; a want of harmony seems to be its chief defect; the masses of shadow are too heavy, and the lights fall far too vividly in places; in fact, light or sunshine entering an apartment with the strength represented in the engraving, must spread to a considerable extent over every object in the foreground of the work; nor would the difference of fabric and colour in the dresses cause so marked a distinction as we find here. There are also faults in the

composition for which the engraver is not answerable, such as the portrait of the king's face, so ugly as to be almost hideous, and that of the young prince approaching more nearly to idiocy than inquisitiveness. The countenance of Harvey, on the other hand, is fine and intellectual, though we apprehend the phrenologist would scarcely allow the head to be in accordance with his theories. The name of Mr. Lemou is new to us as an engraver; if a young man, he has talent that experience will doubtless turn to good account; but if his practice be of long standing he exhibits faults that should not have appeared. With all the defects to which we have alluded, the print is nevertheless a striking one, and worthy of favourable regard as belonging to a class of Art we desire to see popular.

VIEW OF ST. STEPHEN'S CHURCH AND SCHOOLS, ROCHESTER ROW, WESTMINSTER. Published by LLOYD, BROTHERS, London.

A very carefully lithographed view of the beautiful church lately built and endowed by Miss Burdett Coutts; as noble a monument as lady ever reared to her own memory; she cannot have a worthier or more honourable, though it should be of sculptured marble among the greatest of the land. It is the church of the poor and destitute, and thousands now and hereafter will rise to call its founder "blessed." The print shows the exquisite proportions of the edifice and all its delicate enrichments with much fidelity and taste.

RECOLLECTIONS OF A TOUR IN THE IONIAN ISLANDS, GREECE, AND CONSTANTINOPLE. By HENRY COOK. Parts I. and II. Published by T. M'LEAN, London.

As we thought would be the case, this work increases in interest as it proceeds; the two parts now before us carry the spectator through other portions of the "sunny isles of Greece" to the Albanian continent. We have placed before us the rich and verdant "Island of Cephalonia," a highly picturesque view; "Corinth from Lutraki," grand, but desolate, the shadow of the past; "The Mountains of Albania, from Corfu," a lovely combination of rural architecture, wood, and water; "The Robbers' Cave," seated upon a grand rocky eminence, far too beautiful for such haunts. We then come to the glorious relics of ancient Athens, "The Gate of the Agora," whose well-proportioned fragments stand in almost solitary grandeur; "The Parthenon," still more majestic and more desolate; and "The Choric Monument of Lycistrates," an exquisite example of the refined taste of the old Greek architecture. These views are all selected with unquestionable judgment, and with a fine feeling for the picturesque and beautiful; they are excellently drawn, and will materially assist in bringing the work into extensive notice.

ADVICE TO BUILDERS, BUYERS, AND RENTERS OF HOUSES. By J. S. ERLAM. Published by SHOEBELL, London.

A little handbook devoted to this subject from the pen of a practised architect, cannot fail of a due welcome in these days of increased house-building; particularly when it is so clearly and sensibly arranged as the present little work, which comprises in terse and business-like phraseology all that needs be known on the subject.

VIEWS IN NORTH WALES. Published by T. CATHERALL, Chester.

The views are engraved on steel and selected from the principal objects worthy of a tourist's notice, such as Conway, Rhuddlan, &c., which are as remarkable for their antiquity as Snowdon and Pont Aberglassyn for their picturesque beauty. The Dee Viaduct is one of those triumphs of modern engineering almost equal to the works of old Rome, which testify to the vigour and greatness of modern times. The views are all well executed, and the series is one of general interest.

ROWBOTHAM'S WATER-COLOUR DRAWING BOOK. Parts I. to IV. Published by WINSOR and NEWTON, London.

We believe any attempt to teach water-colour painting, by means of printed examples, to be always very unsatisfactory; but there are times and places when original drawings, or the assistance of a master, are not easily procurable, and then the learner must seek what other aid he can. Under such circumstances we know no better work than Mr. Rowbotham's series; his drawings seem to have been very carefully lithographed, and excellently printed in colours by Messrs. Hanhart. The examples given are simple, well-selected, and highly pleasing subjects; a few pages of "instructions" would have added to their value.

CHRIST AND THE WOMAN OF SAMARIA. Engraved by S. BELLIN, from the Picture by J. R. HERBERT, R. A. Published by LLOYD, BROTHERS, London.

There are certain subjects in Sacred history of which we never weary, however often they are presented to us by the skill of the painter; this is one of them, and it requires no argument to demonstrate why it has so frequently engaged the pencil of the artist whose delight it is to illustrate the meekness and gentleness of the lessons taught by the founder of our holy religion. Mr. Herbert's version of the scene at the well of Samaria is, we think, one of his most successful works, replete with devout feeling, yet not over-strained in sentiment, and exceedingly well-composed as a picture: the whole scene, figures and landscape, at once carries the thoughts back to the favoured land where the miracles of revelation were wrought. The drawing of the figure of our Saviour is the least happy part of the composition; it is posed ungracefully, and the thighs are too short in proportion to the body. His companion at the well is an excellent conception of the character, elegant in form and feature, and expressive of those feelings which she might be supposed to possess at meeting with one to whom the whole history of her life was known, who is reading all her thoughts, and, with mild persuasion, exhorts her to repentance. Mr. Bellin has rendered the picture in a way highly to be commended, forcibly and delicately. We congratulate the publishers on the production of a work so satisfactory, and so creditable to their selection.

PORTRAIT OF JOSEPH PAXTON, ESQ., F.R.S. Engraved by S. W. REYNOLDS, from the picture by O. OAKLEY. Published by T. MOSELEY, Derby; and P. and D. COLNAGHI, London.

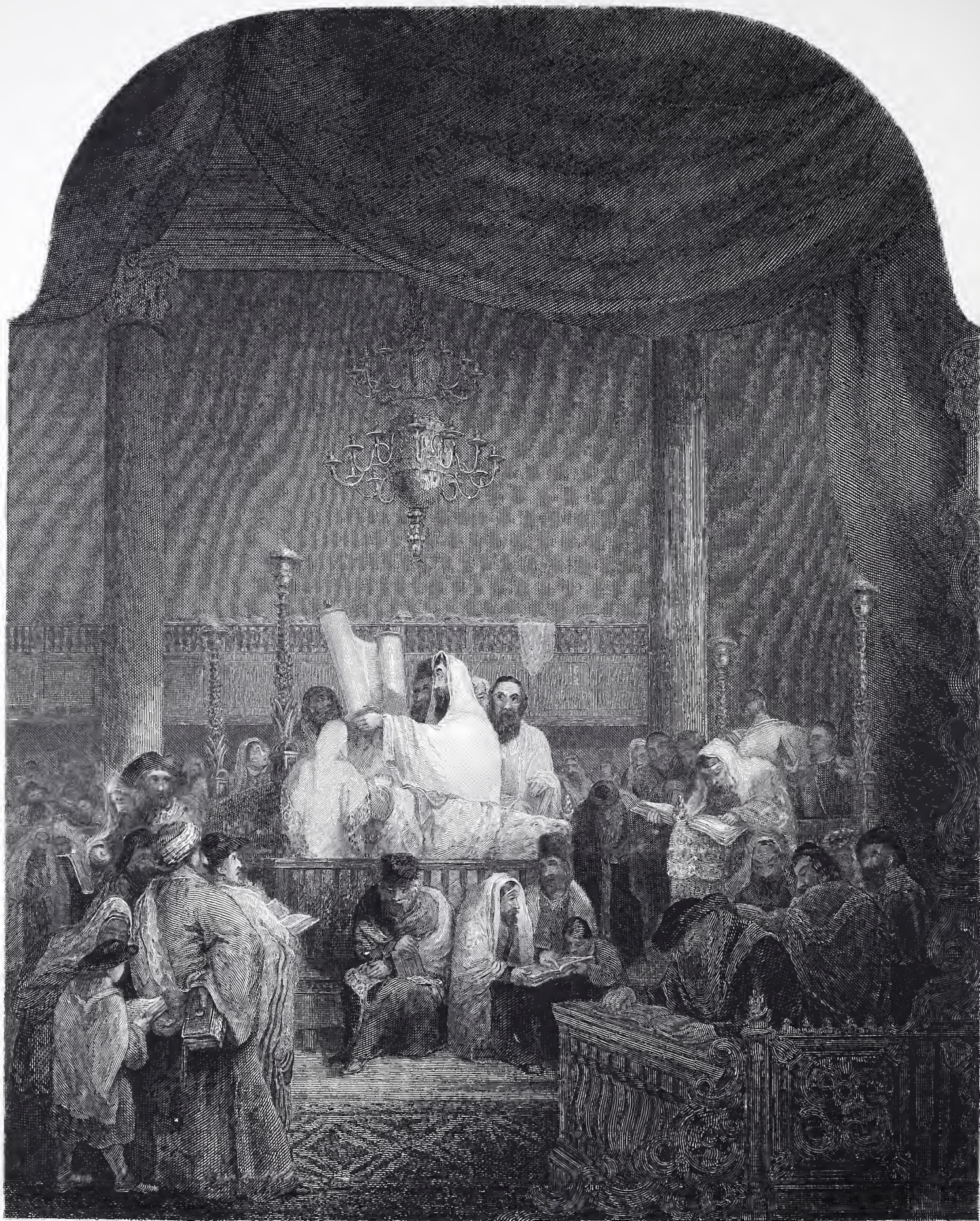
The name of this gentleman, though by no means "unknown to fame," has recently become a familiar word to half the civilised world, through his connexion with the vast structure in Hyde Park. The appearance of an excellent portrait of him is, at this time especially, most opportune; and we have no doubt it will be cordially welcomed by a large number of those who have witnessed the result of his genius in the erection of the "Crystal Palace." The likeness is most striking; we see in it the intelligence, suavity, and gentlemanly bearing of the original; and when we say the plate is engraved in Mr. Reynolds's best style, we need offer no other remark upon its excellence as a work of Art.

HISTOIRE DE L'ORFÈVRERIE-JOAILLERIE, ET DES ANCIENNES COMMUNAUTÉS ET CONFRÈRES D'ORFÈVRES-JOAILLIERS DE LA FRANCE ET DE LA BELGIQUE. Par M. PAUL LACROIX et F. SERE. Paris: LIBRAIRIE DE SERE, 5, Rue du Pont de Ledé. London: A. P. DELIZY.

This is one of the series of works termed "Livres D'or des Metiers," which is being produced at an exceedingly moderate rate, although printed in a good style, and illustrated most profusely with engravings on wood, and highly-coloured lithographs. The history of trading companies is fraught with peculiar interest, and is a class of record hitherto much neglected in our own country, as well as on the Continent. The literary portion of the work at present under consideration is exceedingly well done, embracing, as it does, a very comprehensive history of manufacturing art. The large number of woodcuts interspersed over these pages are of much curiosity and value, and are well executed; the work altogether is exceedingly creditable to the taste and research of the authors, and the enterprise of the publisher.

THE MUSEUM OF CLASSICAL ANTIQUITIES. Part II. Published by P. W. PARKER, West Strand.

The second part of this good serial is before us, and presents superior attractions to the first. The papers it contains are excellent of their kind. That by Mr. Falkener, on the sepulchre of Mausolus, is distinguished by sound learning. We are glad to see the names of two artists as contributors; Mr. Scharf, jun., has a brief paper on an ancient figure of Minerva recently discovered at Athens, with engravings of it from his drawings. The distinguished sculptor, John Gibson, of Rome, contributes a lengthy illustrated paper on the Ionic monument at Xanthus, discovered by Sir Charles Fellows, which is remarkable for its sound classic learning and intimate acquaintance with early archaeology. With the knowledge and experience which artists must obtain in the proper study of the profession, it is frequently matter of regret with us that they use the pen so little.



W. HART, P.A. PAINTER.

E. CHALLIS, ENGRAVER.

A JEWISH SYNAGOGUE.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE,
2 FT. 6 IN. BY 2 FT. 11 IN.

PRINTED BY GAD & KENINGALE

THE ART-JOURNAL.



LONDON, JULY 1, 1851.

THE PRE-RAFFAELLITES.



As labourers in the vineyard of civilisation, of which the Fine Arts form so conspicuous a portion, it becomes our duty to endeavour to weed and root up every thing detrimental to their growth and their extension, upon those principles which have been handed down to us in the great works of each succeeding age, from Giotto to Raffaele and Michael Angelo in design, and from Correggio and Titian in colour. If we cannot extend what has already been achieved by the great geniuses in painting, it is ridiculous to throw the art back to its infancy, and to its early gropings in darkness and uncertainty. We are led into these remarks by observing the attempts of a few young men who style themselves the Pre-Raffaellite school, but more properly might be called the Gothic school, or that style which might be engendered by the contemplation of monumental brasses or ancient stained glass windows, where the objects are flat, and inlaid, and coloured without any reference to harmony or chiaro-oscuro. This new sect pretends that as all the great colourists from Titian to our own Reynolds have lost much of their outline of objects in softness and shadow, it is necessary to return to the study of the early frescoes to recover the higher principles of design, which have become deteriorated by this mode of treatment: aerial perspective is in consequence set at nought; nor is linear perspective much better served, but is cast overboard like another Jonah.

To attempt to criticise such works seems trifling with time, but when we see this jumble held up to notice and favourable observation, by such men as the Under-graduate of Oxford, it becomes our duty to enter into the *mêlée*. The curious may see the germs of this school in a work published some years ago by Longmans, and since reprinted, (Du Sommirard's *Moyen Age*;) but we must consider the German artists as the great revivers of this style, particularly in their frescoes at Munich. Who has the merit of being the founder in England we are not certain, but we believe Rossetti, and, after him, Millais, Browne, Hunt, and Collins. These are the artists who may be expected to "found a school in England, such as the world has not seen for three hundred years; provided," says Mr. Ruskin, "they are not driven from their purpose by harsh and severe criticism." If they are sincere, no severity of observation can alter their purpose; on the contrary, it will confirm them in their habits and creed, as we find it has done in all ages.

Let us first speak of the sentiment of their pictures, so talked of by their admirers. Sentiment, both in writing and painting, must be pure and untainted by affectation: perhaps there is no line so difficult to draw,—it trembles between mawkishness and sublimity. Shakespeare is the great master to whose works we must look for examples; unadulterated as they are by any attempt at ostentation or anxiety; for instance, we might refer to his few lines commencing thus—

"She never told her love,
But let concealment, like a worn i' the bud,
Feed on her damask cheek: she pined in thought,
And with a green and yellow melancholy,
She sat like Patience on a monument,
Smiling at Grief."

No painting can surpass, or even come up with, such a combination of touching imagery; on the other hand, when sentiment is evidently adorned, it loses its charm. Sterno, who is a great master of this quality, is nevertheless faulty, from its being too evident and strained; we might mention two instances, the one in his *Sentimental Journey*, where the poor man has lost his ass, and having the dead animal's bridle with him, he lays a piece of bread on the bit at the time he is taking his own dinner at the inn door; the other is a well-known one in his "Tristram Shandy," where my uncle Toby utters an oath, in the fervour of his exclamation, respecting Le Fevre,—"the recording angel, as he wrote it down, let fall a tear which blotted it out for ever." These are very pretty, as Christopher North would say, but are too much as if they were written within the sound of Bow Bell; so in painting, sentiment must not only be natural and unaffected, but not too palpable. An example occurs to our recollection, in one of Raffaele's designs of the "Plague," (of which there is a print by Mark Antonio,)—a child is creeping to suck the nipple of its mother who has fallen dead, while the father is stooping over the corpse, with his hand on his face to guard against the infection, while pushing the infant away. This incident, from its being copied in a variety of ways by succeeding artists, is a proof of its truth and beauty. The sentiment enunciated in the two pictures of "Peace" and "War" from which two engravings have been just published, are examples where incidents are chosen to embellish and strengthen the subject: in "War" we have its horrors carried into the peaceful cottage, and while the horse and his rider are destroyed in all their strength, and an explosion has laid in ruins the shattered building, we perceive a small rose standing uncut and unscathed in the midst of the havoc. In the "Peace," which is laid in the centre of a fortress, we have the guns dismantled and scattered on the ground, while the scene is occupied by children, and sheep, and goats tending their young; the sentiment of tranquillity is conveyed by two lambs lying by the instruments of destruction and peacefully eating the few blades of grass out of the dismantled cannon's mouth. The sentiment of Raffaele is sublime, that of Landseer barely escapes from the appellation of pretty.

In the treatment of a subject much is gained by an unostentation of arrangement either in the composition or chiaro-oscuro; the early masters had this quality, for in fact they knew no better, and time has laid his hallowing hand on their works. This dryness and primitive look of simplicity has been imitated by the modern Germans, in whose wake our young friends the Pre-Raffaellites are gliding. Indeed, Raffaele himself is pressed into the service, and those pictures he painted while with his master Perugino are termed his religious pieces, in contradistinction to his later works, when he had extricated himself from the trammels of severe Gothicism: regularity in the composition, as one of the great sources of grandeur, may be preserved through all the captivating adjuncts of harmonious colouring and chiaro-oscuro. In fact, if Millais had chosen Correggio for his guide (if he must have one), we are persuaded the result would have been more successful. "Two young Females caressing a Dove" requires not the severity of John Van Eyck or Albert Durer; neither does the absence of beauty in the countenance add to the sentiment. At the period of Noah the Scripture says: "The daughters of men were fair," and the character may be cast back to the most primitive era without giving a look of familiar individuality. From John Van Eyck to Rubens there are many intermediate stations; but if conventionality is what the Pre-Raffaellites seek to avoid, why not go back to times antecedent, where the human figure is represented as if copied from models found drowned, or starved to death?

In criticising pictures of this class, it seems impossible to get a starting-point; they defy rules, or

any affinity to the progress of painting. If we ask "where is your story?"—they may say with the knife-grinder, "God bless you, sir, I have no story to tell." If we say, "where is your principal light?"—they answer, "we don't intend to have a principal light." If we say, "it is considered, when a strong colour is present in a picture, it is indispensable that it should be repeated at least twice in a lesser degree, otherwise it becomes a spot or blot,"—"that is conventional art," is the reply, "which it is our principle to reject." Our only chance, therefore, is to meet them on their own ground; that is, *nature*, unsophisticated by rules. Where, we inquire, is that to be found in their works?—do we find beauty or sentiment in the countenance of the "Woodcutter's Daughter?"—do we find it in the "Two Children of Noah?"—or even in the personification of the "Nun?" Look even at the treatment of the hands, and if the painting of flesh be considered the great criterion of a work of excellence, what have they to show to Mr. Ruskin that would lead him to suppose "they are destined to lay the foundation of a school in England which the world has not seen for three hundred years?" We can only say we hope and trust that it will be three hundred years before the prophecy is fulfilled. If they succeed in gaining the patronage of the country, all the other artists must add more harshness and brightness to their pictures. At present they look feeble and appalled in their presence; but we believe the patronage they are now receiving arises out of the novelty of the matter, and may go down as quickly as it has arisen; whereas good drawing, and good colouring, will live for ever.

This, however, must be considered as a digression: we will, therefore, return to our critical remarks, *seriatim*. Sentiment, in a picture, it has been observed, often springs from a very small incident; and if we concede to the sentiment of the "Daughters of Noah caressing the Dove on its return to the Ark," we must also allow the idea engendered by "The Nun" of Mr. Collins contemplating the passion-flower, which contains figures of the cross, and nails used at the crucifixion, also the imitation of the glory encircling the whole, and which, in fact, obtained for it in early times the name which the flower still retains; but the expression of the countenance and action of the figure must accord, and explain to the spectator the incident which gives rise to it. The earlier masters seldom introduced a variety of action or diversity of natural expression to embellish their story; hence their simplicity: but when their ideas were afterwards extended by the great genius of Michael Angelo and Raffaele, many incidents were introduced both to embellish and illustrate the story. This gave rise to composition and combination of the several parts of the picture; simplicity, therefore, in the first instance, was a species of baldness arising out of the infancy of the art: but in our day, when the knowledge of painting is diffused over Europe, it becomes an affectation, unless adorned by those advantages placed within our reach by the great geniuses of succeeding ages. If we cannot extend the art by following the examples of Michael Angelo and Raffaele, we can only make the ignorant wonder by our falling back on the works of Signorelli and Masaccio. Nature is inexhaustible, but we are more likely to be original and effective by studying the works of the great perfecters of the art, than in trusting to our own uninitiated conceptions. Composition is a necessary combination of the figures for the purpose of telling the story, and it is also requisite that it should be so arranged for the purpose of taking in masses of light and shade, as to give repose and action to the several groups, to strengthen the whole, and prevent confusion to the eye; likewise to prepare for the distribution of warm and cold colours. If all these qualities are to be cast aside, it may then be dispensed with as unnecessary, but the work will in consequence be defective to any one endowed with the smallest particle of taste. Whether pictures in the Pre-Raffaellite school of Art can ever be arranged so as to present a mass of shade or of light is a question, for the early masters on which these compositions are founded were ignorant of both. But we know

that Paul Veronese, one of the brightest and most ornamental of the Venetians, considered a quantity of shadow indispensable; for, when asked upon what authority he threw a portion of one of his pictures into shade, he replied, "A cloud is passing." If, however, these renovators of this style are determined to preserve a continuity of cutting outline, undisturbed, as a *sine quâ non*, it is needless to attempt to reason on the matter. But with such resolutions they never can advance, and their last pictures will be similar to their first; no portion gives way to another, but, like Milton's description of Pandemonium, each ingredient strives for mastery. In writing, we generally put a stroke of the pen under those words we wish to draw the attention to as being the most important, but what would that avail if a line were drawn under every word? Reynolds remarks upon Algarotti's criticism of Titian's picture of the "Peter Martyr," that the plants and flowers in the foreground are so finished, that a botanist might lecture from them; "which," says the author of the Discourses, "is detrimental to the fame of Titian, who always keeps his high finish for the principal parts of his picture." Now the P.-R. School reverses Reynolds's doctrine; for the subordinate parts, or what ought to be subordinate, are more highly finished and more like nature than the principal portions; witness the flowers and leaves in "The Woodcutter's Daughter," the flowers in the picture of "The Nun," and the hay in the picture of "The Dove's return to the Ark," to which Mr. Ruskin draws the spectator's attention. One would have thought that the heads and hands ought to take precedence: but no; it seems that is a false doctrine, and must be consigned to the tomb of the Capulets!

Having said a few words upon composition and chiaro-oscuro, we will now proceed to make a few remarks on colour. On the revival of the art in Italy, the colours were not only less broken, compared with those in the works at a later period, but they were likewise less skilfully arranged; in fact, harmonious disposition was unknown. Hence we find in the early pictures and in the illuminated missals, no signs of either classification or subordination; on the contrary, blue, red, yellow, and green struggle for superiority; their works therefore present the appearance of a coloured map, each portion divided from the other by a boundary line. In process of time, colours were used on the figures symbolically, and also with greater variety in their strengths, arising from the folds and shading of the draperies. The Chinese up to the present time pursue the same process; nor are they likely to alter or improve, unless they become educated by examples. Even if we go back to the Greek sculpture and painting, we see the same effect; and what painting has gained since is by the help of linear and aerial perspective, which have separated them, and made them independent arts. As these qualities are not so necessary in sculpture, it is a question whether sculpture has advanced in the same ratio, or whether it has made any advance. The late Sir David Wilkie, in one of his letters from Naples, writes, "The painting and sculpture dug out of the ruins of Herculaneum and Pompeii interested us greatly. The sculpture was not so new to me as the pictures were, which, although common ornamental decorations only for the walls of rooms, are highly curious, as the only remains left of what the ancients did in the art of painting. It is from these only that we can judge of what Apelles and Zeuxis may have done, and it is from these that we may gather what these celebrated painters could not do. This has suggested a theory which has staggered some of my friends; but to ascertain it four of us went to Portici the day before I left Naples, that I might explain better what I meant. We found reason to agree in this—that if Greek sculpture remains paramount yet, that Greek painting as an art has been decidedly improved upon by the ingenuity of modern times." We are strengthened in these observations by a similar remark of Sir Joshua Reynolds, who examined the copies made for Sir W. Hamilton. Without going through the various changes and improvements at the restoration of the Art, we must stop

at Correggio to make some remarks—to Correggio we are indebted for all that is now practised by modern painters. "Fulness seems generally the great power of Correggio, making other works look flat beside his—to him we are indebted for the marshalling of the colours, the deep-toned glazings and shadows." Wilkie, speaking of the St. Jerome at Parma, says—"This for force, richness, beauty, and expression, makes everything give way. Hundreds of copies have been made, but all poor compared with the fearless glazings, the impasted bituminous shadows, of this picture. Yet who that could paint like this would venture to exhibit at Somerset House?" We reply that Reynolds did, and laid a foundation for a school in England that has made us the greatest colourists in Europe at the present time, and will continue to exist unless Mr. Ruskin and his friends the P.-R.s upset it. We may say that Turner has given a modifying quality to the bituminous shadows Wilkie speaks of; but no artist knows better the value of warm colour in the shadows, and cool and pearly tones in the lights, than our great colourist.

From Correggio we naturally extend our views to Titian, as the great perfecter of colour. Bellini, and Giorgione were his precursors, but to Titian we are indebted for many of the highest requisites in painting; to him Spain owes the excellence of Velasquez, and the great colourists in Madrid and Seville; and to Titian England is indebted for the excellencies in the works of Reynolds and his successors. Whether Rembrandt or Adrian Ostade ever saw his works in the Low Countries is not recorded, but they are followers in that high class of colourists. Wilkie, in his journal at Venice, notices this similarity:—"See the Pietro Martiro. This appeared when at Paris, for grandeur, poetical feeling, and for deep-toned colour, without doubt a master-work of Art. Here the only white or light is yellow; the chief half tint of a deep greenish-blue, and the darks of the picture of deep olive-green and brown,—have often seen such a combination in Ostade. The impression produced is of awe and terror." And again, speaking of the Pesaro family, by Titian, in the Frari, he says, "This is a first-rate work; seems in colour an assemblage of the finest qualities of all the great colourists, and on the highest scale of tone; reminding one by turns of the richest specimens of Ostade, of Reynolds, and Rembrandt." At the time fresco painting was proposed to our artists for the purpose of decorating the houses of Parliament, many considered that the style would interfere with the high state of perfection English art still retains in colour; and it yet remains to be proved that it will not do so, for though the frescoes of Titian are equally rich in tone with his oil pictures, the frescoes done in Munich and in Paris, and even those few executed in London, have no pretensions to deep-toned brightness.

Although these Pre-Raffaellite brethren have not hitherto done much in the way of expression, yet it is evident they fancy they have, or at least mean to strive at accomplishing it: in a letter written by Wilkie from Rome, as far back as 1826, he explains what was the mode the originators of this school proposed in acquiring it. He says, "In modern art, Rome is the school for other countries, though opposite styles are here to be found suited to each. In painting, the Italians and French are alike followers of David; the English students (excepting Lane) are chiefly occupied with subjects of Roman costume; while the Germans, for a devotedness, *more like a sect than a school*, have attracted much attention by their novel experiment of copying the masters and precursors of Raffaele (not Raffaele himself), in hopes that by passing over the same course they will arrive at Raffaele's excellence. Their names are, Schnorr, Figit, Schadow, and Overbeek: Schnorr takes the lead, has married a Catholic, and changed his religion to feel more devotedly the Scriptural subjects of his art." We shall not be surprised if some of the present sect follow the same example, notwithstanding Mr. Ruskin says he has had letters disavowing their inclining to Puseyism. To acquire a knowledge of expression by studying from works devoid of it, seems a

crab-like crotchet. On the revival of art in Italy, Giotto and his followers were imbued with the remains of Greek painting found about Florence and Rome, which are invariably the extension of Greek sculpture to pictures, more perfect in form compared with the early German restorers of painting: these latter are equally devoid of expression, but have less refinement in their heads, figures, and the costume, being severe copies of the living models of their countrymen; and hence more Gothic, less ideal in the heads, and less elegant in their attitudes. Even at the time of Albert Durer, who possessed the designs of Raffaele, in the prints of Mare Antonio, the dry German style poisoned all their productions: nor was art entirely emancipated till the genius of Rubens gave to his figures action and expression, and the living appearance of flesh. In accomplishing this great advance, however, he went into the opposite extreme, and extended the outline beyond the boundary handed down to us in the finest specimens of Greek sculpture. Painting may, and often does, require a greater breadth than sculpture, to enable the artist to give it rotundity, by the application of light and shade; but Raffaele and Michael Angelo, and even Leonardo da Vinci, seem to have been governed by the symmetrical works of Greece. The Venetian colourists appear to have been influenced by the same principles which guided the Flemish school, and the works of Paul Veronese and Tintoretto are often devoid of sentiment and expression; even those of Titian made Michael Angelo remark with regret that the Venetians had not in their youth learnt a better style in design: this observation induced the Carracci to combine the two, writing over their painting-room door, "The design of Michael Angelo, with the colouring of Titian." As one of the best examples of this combination, we refer to the "Dead Christ," by Annibal Carracci, in Castle Howard (at present in the British Institution). It has been remarked that the eye is the great seat of expression, and the outlet to the inward thoughts. In sculpture this, however, is impossible, and therefore the Greeks depended upon the mouth, which is generally opened in contradistinction to the Egyptian practice, from whom their art descended. This intensity of expression, and sentiment may be traced in the persevering attempts of the restorers of painting down to P. Perugino, but carried out to complete perfection by Raffaele, who not only employs the eye, but the character of the mouth, especially in violent or agonising subjects: this feature, in the hands of his pupil Julio Romano, became distorted, and carried out to the greatest extreme. As we have remarked upon the difficulty of treating sentiment, so we may notice the great caution to be used respecting action and expression.

J. B.

THE VERNON GALLERY.

A JEWISH SYNAGOGUE.

S. Hart, R.A., Painter. E. Challis, Engraver.
Size of the picture, 2 ft. 8 in. by 2 ft. 1½ in.

THE rites and ceremonies practised by the Hebrews in their religious observances, find a faithful and able illustrator in the pencil of Mr. Hart; he is, we believe, one of that ancient people, whose history, through all ages of the world, is of surpassing interest, and who to this day stand forth a separate and distinct generation from all others, in whatever part of the civilised earth their habitation is fixed.

It is evident the synagogue here represented is not English, at least the figures introduced into it by the painter are not so; we should rather think it had been sketched in Spain or Portugal, from the costumes worn by the majority of the congregation. The exact locality is, however, of little importance, the artist's object being to make an attractive picture from any materials within his reach, so far as he could do it without a sacrifice of truth. To effect this, he has habited his figures richly, and placed them in picturesque groups, skilfully balanced, the High Priest and his attendants occupying a prominent position in the centre, and being forcibly lighted up in a manner not unworthy of Rembrandt. The work was painted in 1830; its tone has lost a little of its early brilliancy, but has gained in richness and in harmony of colour.

THE PRESENT STATE OF THE MONUMENTS OF GREECE.*

THE Temple of Victory without wings, mentioned in the preceding paper, is, with the exception of the pavement, entirely a restoration; for nearly two centuries all trace of it was lost, all mention omitted. In removing one of the Turkish batteries, in order to clear the entrance to the Propylea, some fragments were found which led to a more minute investigation; and, after a short time, the foundation, the pavement, and even the bases of some of the columns were disinterred, making its re-construction not only very easy, but extremely satisfactory. It is small, but of exquisite proportions, and now perfect, with the exception of a portion of the frieze, which is in the British Museum. A peculiarity of this temple is that it stands at an angle, slightly differing from that of the Propylea itself,—a fact for which, as it clearly formed one of the chief ornaments to, and was certainly built



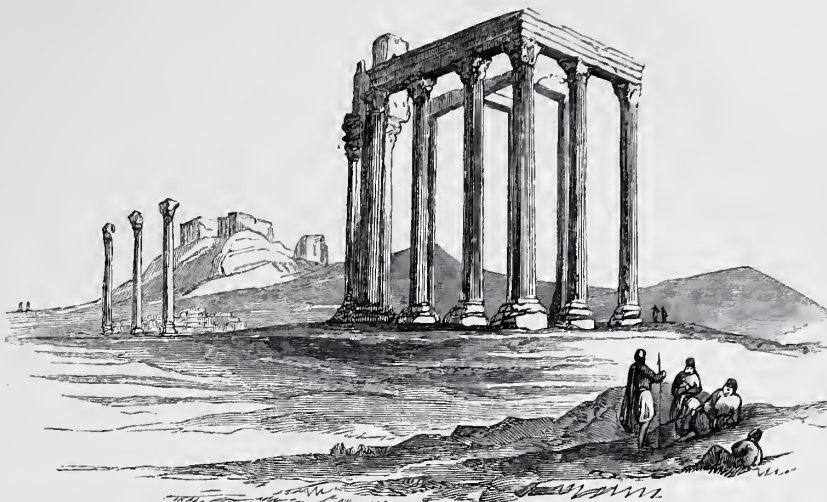
after, this noble portico, it is difficult to assign any very good reason. Descending the Acropolis, the eye is at once arrested by the magnificent remains of the temple of Jupiter Olympus, and by the Arch of Hadrian. Whether from its proximity to the gorgeous monument first-named, or that it is intrinsically deficient in that species of merit which appeals directly to the senses, I



do not know, but certain it is that this memorial of the munificent Hadrian attracts comparatively little notice from the general traveller. It is,

* Continued from page 132.

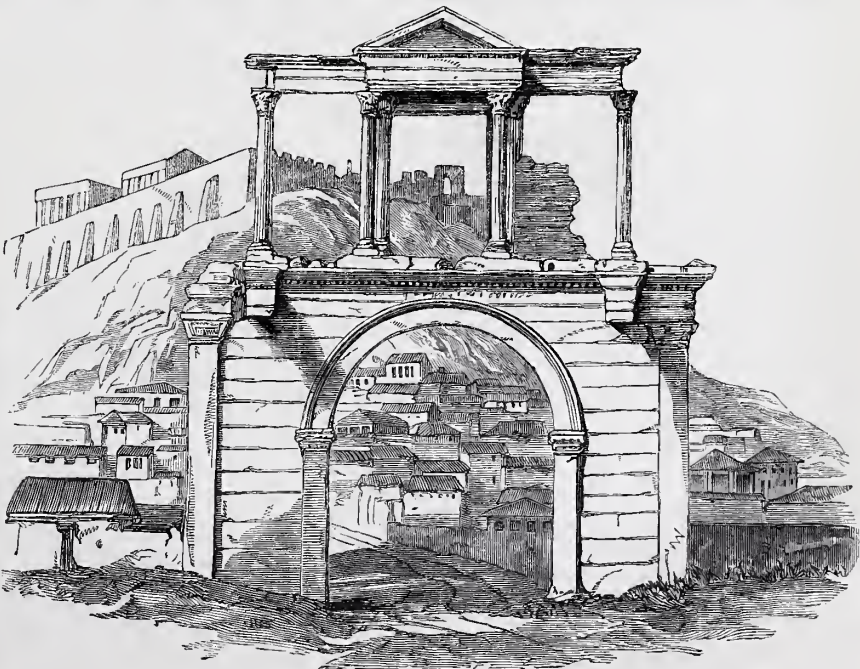
however, in many respects, a highly interesting monument, (ruin it can scarcely be called), bear-



ing evidences unmistakable of the decline of Art, | yet, nevertheless, distinguished by much of



that quality of beauty which gives so peculiar a | character to the architecture of the Greeks



The inscriptions upon either side of the en- | tablature have given rise to much learned dis-

cussion, and have led to a far more lucid arrangement of the city and its chief ornaments than would in all probability have been accomplished, had not inquiry and investigation been spurred on by the difficulty of comprehending their exact meaning. One is struck, immediately, by the marvellous preservation of a building so comparatively slight, and in the immediate vicinity of edifices which, immeasurably more vast, have suffered so terribly. Various causes have been assigned for this, none so satisfactory as the most simple,—that which declares it to have been imbedded in and to have formed part of the walls of a Greek church, since removed. Of my two views I have chosen that in which the Acropolis is seen in the distance; the lofty columns in the other drawing are diminished, as it were, to the scale of the arch, while the Acropolis, from its greater complexity of parts, adds, perhaps, something of a quality in which, to my feeling, the subject is rather wanting. I am not sure that the remains of the temple of Jupiter Olympus are not the most impressive which Athens offers to the eye and heart of the traveller; a fact, if such it be, resulting partly from their abstract grandeur; a grandeur derived from every element which could contribute to such an end, and partly from a position that which it would be impossible to conceive anything more magnificent. The gigantic columns struck me with a sense of awe and bewilderment, almost oppressive; they consist, as may be seen by the engraving of sixteen, the sole representatives of the one hundred and twenty which once formed this mightiest of Athenian temples. The least thoughtful person could scarcely avoid the question of where and how the remaining one hundred and four of these enormous masses could have vanished; and assisted by the fullest information which is to be acquired upon the subject, it remains a matter of wonderment to all. That time itself has had but little to answer for, the almost perfect preservation of portions is sufficient to prove; in some cases the flutings are as sharp and clean as when they left the hand of the sculptor, while, more generally, they bear disgraceful evidence of ill-usage of every kind, from the cannon ball to the petty mischief of wanton idleness. The proportion of these columns is quite perfect, and the mind is lost in charmed wonder, as wandering from part to part of the enormous platform, it is presented at every step with combinations perpetually changing, yet always beautiful. So difficult do I find it to determine from what point of view these ruins are seen to the greatest advantage, that I have appended two engravings, from which the reader may select that which best conveys to him the magnificence of the structure which has been thus slightly described.

Of the Ionic Temple upon the Ilissus not one stone remains upon another, and the vestiges of other temples which existed, alas! within a single century, have vanished quite. A proof of the varied character of the Athenian architectural intellect may be found in the exquisite model, the lantern of Demosthenes, or as it is more properly called, the Choragic monument of Lysicrates. It is, in common with the greater number of the remains of which we speak, of Pentelic marble. By whomsoever conceived, designed, or executed, this must have been a labour of love, and the result is such as might be anticipated from the consequent development of the highest powers of one to whom a people like the Athenians would entrust the task of doing honour to those who had paid to their native land a similar tribute. It is small, and formed of a few immense masses: the roof is one entire block; the temple or monument itself is circular, and is formed of six slabs of pure white marble, the joints of which are concealed by an equal number of beautiful Corinthian columns, partly imbedded into, and partly projecting from, them. These have been fitted with such exactness, that before the "fretting hand of time and change" had done its work, the whole must have appeared as if cut from one solid mass. Thanks to chance, we have this single example of a class of buildings once so numerous that they formed an entire street; but however grateful one may feel to the hospice, which,

being built over, protected it from the ruin of its companions, we can scarcely regret its disappearance, through which alone this exquisite result of intellect and refined taste may be seen as represented in the engraving. The fourth, and last subject of which my space allows me to speak in the present paper, is the Temple or Tower of the Winds; a building which has been very justly termed "the most curious existing monument of the practical gnemonics of antiquity." In point of architectural merit, no very elevated rank can be assigned to this edifice, nor is there, even in its ornamental portions, any very remarkable evidence of the higher order of Grecian Art; the execution, indeed, can in nowise be considered to rise to the level of the conception, which, if somewhat fancifully elaborated, is at least highly to be esteemed, as uniting in a more than ordinary degree the practically useful with the poetical ideal. Situated near the new Agora, and consequently in the heart of the more densely populated division of the city, this indicator of the wind and hour must have been a valuable contribution to the Athenians, and must have given to its founder, Andronicus Cyrrestes, a proud position among the *Bene merenti* of the moment. Its form is octagonal, the roof being of marble, so cut as to represent tiles; upon the upper portion of each face is sculptured the figure of one of the eight Winds; these floating in an almost horizontal position convey, either by their dress, the emblems which they bear, or the expression of their features, the character of the wind they are respectively intended to personify. Within a very recent period this building, which was more than half buried, has been exhumed, and many important facts have been discovered during the process of excavation. The interior has been cleared, and in the pavement may be seen the channels by which the water was conveyed to the machinery by whose agency the hour was indicated, when the absence of the sun rendered the dials described upon the marble faces of the tower of no avail. These dials have been tested and pronounced perfectly correct, by a no less celebrated authority than Delambre. The two arches on the left of the illustration are the only remaining portions of the aqueduct by which the necessary supply was conveyed, according to Stuart, from the spring in the grotto of Pan; it is a matter of congratulation alike to the antiquarian and the lover of the picturesque, that these have been spared. From the amount of excavation necessary to arrive at the basement of this tower, it is quite clear that this portion of the town must have been raised, by ruins and atmospheric deposits, at least eight or nine feet above its original level. What treasures of Art, what exponents of the past, may lie hidden under this accumulation, is a question the solution of which, however interesting, it will not probably be the lot of any now living to behold.*

HENRY COOK.

ON THE APPLICATIONS OF SCIENCE TO THE FINE AND USEFUL ARTS.

PHOTOGRAPHY—RECENT IMPROVEMENTS.

WITH the advance of this beautiful art there appears to be a progressively increasing desire to produce more artistic results; and numerous manipulatory improvements have recently been introduced, many of them with the most decided advantage. It is thought desirable, therefore, to devote a short space to the description and consideration of such of these as are the most important.

The use of collodion promises to be of exceeding importance. Collodion is a peculiar preparation, formed by dissolving gun-cotton in ether; it is a very mucilaginous solution, of a volatile character, and the ether evaporating, leaves a film of the utmost transparency behind. It is not all kinds of gun-cotton which dissolve equally well in ether; the most easily soluble is prepared by soaking good cotton in a saturated

solution of nitrate of potash for some time: it is then, in a moist state, plunged into sulphuric acid, with which but a small quantity of nitric acid has been mixed. After remaining in the acid for about a minute, it is well washed with water, until no trace of an acid taste is discovered, and then dried at a temperature but very slightly elevated above that of the apartment.

Having obtained the collodion, the mode of proceeding best adapted for insuring success appears to be the following:

Iodide of silver is precipitated from a solution of the nitrate of silver by adding iodide of potassium to it, the yellow precipitate being well washed so as to remove every trace of nitrate of potash; it is then dissolved in a saturated solution of the iodide of potassium. This mixture is added in small quantities to the collodion, and the whole well agitated; by this means we obtain a combination of this peculiar substance with iodide of silver and potassium. Mr. Archer, who has devoted considerable attention to this preparation, prepares what he calls a collodion-iodide of silver, whether in the above manner we are not certain. Mr. Archer's preparation is exceedingly sensitive, but the above is believed to be equally so. To use it no other manipulation is necessary than to pour the mixture over a glass plate held upon the hand, moving the glass to and fro, to ensure the complete coating of every part; the fluid is poured off by one of the corners, and the film which adheres to the glass dries almost immediately. This is then washed over with the gallo-nitrate of silver, in the same manner as on the albuminised glass plates, and it is ready for the camera. Where the proportions have been happily hit upon, the result is the production of a picture almost instantaneously. Very fine portraits are obtainable in about ten seconds in diffused light; the image is developed in the same manner as in the calotype process, by the use of the gallo-nitrate of silver, and fixed by means of the hyposulphite of soda.

By the kindness of Mr. Horne we are enabled to add the following mode of operating. Mr. Horne has been so successful an operator with the collodion that we print his communication entire, that no part of his instructions may be lost:—

"The first article is the collodion, and most persons are aware that this is a solution of gun-cotton in ether, but, for the purpose now under consideration, should contain a small quantity of iodide of silver dissolved in excess of iodide of potassium. It should be sufficiently limpid to run freely over a plate when poured on, or ether must be added until this result is obtained. If the collodion is too thick, great difficulty will be experienced in obtaining an even coating; but when of a proper consistence, plates of any size may be readily coated.

"The plan which I have adopted, and with great success, is as follows:—Take a piece of flat glass cut to the size of frame, and, having washed it with water, and wiped the same quite dry, then, either by holding at one corner, or if large, placing it on a levelling-stand, pour on the centre of the plate a good body of liquid, which will readily diffuse itself equally over the surface. Immediately pour the liquid off again into the bottle from one corner; and by bringing the hand holding the plate down a little, that the liquid may run to the lower edge, and drawing the mouth of the bottle along, those lines first formed will run one into the other, and give a flat, even surface. Very little practice will soon enable any operator to obtain this result. The plate is now *immediately*, and before the whole of the ether has had time to evaporate, to be immersed in a bath of nitrate of silver, 30 grains to the ounce, until the greasy appearance which it first presents on immersion is entirely gone, and the silver solution flows freely over the surface.

"The plate should now, and in its moist state, be placed in the camera and the picture taken; the time of exposure varying, of course, with the light, but for a portrait, and with a moderately quick lens, from three to thirty seconds will be sufficient. Mr. Fry, who was the first to practise with collodion, has obtained beautiful portraits by placing the sitter in the open air, and simply

* To be continued.

removing the cap from the lens, and closing it again as soon as possible.

"The agent for developing these pictures is unquestionably the pyro-gallic acid, as recommended by Mr. Archer; and I am told the proto-nitrate of iron also answers equally well. The solution of pyro-gallic acid should be made as follows:—

Pyro-gallic acid, 3 grains.
Glacial acetic acid, 1 dram.
Distilled water, 1 ounce.

The plate having been placed, face upwards, upon a levelling stand, a sufficient quantity of the above solution should be poured equally and quickly over the surface, and the picture allowed to develop, occasionally slightly moving the plate, to prevent the deposit which will take place settling at one spot. A few drops of a solution of nitrate of silver, five grains to the ounce, may also, in dull weather, be added to the pyro-gallic, with advantage, just before pouring it over the plate; but in very bright weather the picture will develop sufficiently quick with the pyro-gallic acid solution alone.

"The development may be readily judged of by holding a piece of white paper occasionally under the plate; and as soon as sufficient intensity has been obtained, the solution must be poured off, and the plate washed by a gentle stream of water. After this, the surface should be covered with a saturated solution of hypo-sulphite of soda, which will almost immediately remove the iodide. Another stream of water must then again be poured over, to free the plate from hypo-sulphite, and the picture is finished.

"In this state they are more or less negative by transmitted light, and, if not too much brought out, positive by reflected light. But I have found the most beautiful and decided positives may be obtained by the simple addition to pyro-gallic solution of a minute quantity of nitric acid; care being taken not to add too much. I have also obtained purple and green pictures, the former by adding acetate of lead, and the latter with acetate of lime and ordinary gallic acid.

"In the hands of skilful operators, who have time and inclination to follow up this interesting branch of photography, I have little doubt but we shall see some beautiful results. At present it is quite in its infancy; but, notwithstanding this, it has been allowed by those who have seen the portraits which have been taken, that they possess far greater beauty than any hitherto produced."

The resulting negative picture on the glass is not quite so adherent as those formed with albumen; care must therefore be taken to avoid rubbing it off, or the glass plate may be covered with a colourless spirit varnish; by which when dry the photographic image is perfectly fixed. In this process the ether, without doubt, plays a very important part; although the largest portion evaporates readily, on intimate chemical combination of this hydro-carbon with the peculiar substance, gun-cotton, employed. At a very early period of photographic investigation, it was found that both alcohol and ether produced several remarkable effects—in some cases the processes were very much quickened; in others the resulting tone of the darkened paper was of a much deeper and richer colour. Experiments are yet required to determine the operation of these organic compounds; from the action of many of them it would appear that it is to this order of chemical agents that we have now to look for the greatest improvements in photography.

Lactarine and caseine have been both recommended as media for preparing glass surfaces for the photographic processes. These compounds, which are of a very analogous character, are prepared from buttermilk, by the action of acids; it is proposed that they should be used in solution in ammonia. When this is done, the glass being uniformly coated by flooding the solution over it, it must be allowed to stand in a warm place, free from dust, to dry; this occupies some time, but if the process has been carefully attended to, the resulting coating is very uniform and clear. Iodide of potassium, or of ammonia, may be mixed with the caseine

solution, before it is applied; the other parts of the process being precisely similar to those already described.

It has always been deemed of the utmost importance, in the processes on paper, to keep the chemical agents which are to be operated upon by the solar radiations as much as possible upon the surface. Several plans have been proposed, and albuminised paper has been largely employed. It is, however, found that waxed paper answers far better than any other. The fact that water cannot be spread upon wax may appear to be a difficulty in the way of successful manipulation; but there are means by which this can be overcome, the most successful being the following.

A sheet of good writing-paper is placed upon a hot iron plate, and rubbed over with wax until thoroughly saturated, taking care that the wax is uniformly diffused. If there should be an accumulation in any part, the paper is to be held up by one corner, in front of a fire sufficiently hot to liquefy it and allow it to flow off from the opposite corner. A great many sheets of this paper can be prepared at a time, and kept until required. To give these the sensitive coating, a large dish must be procured and filled with a solution of the iodide of potassium; if the paper is simply dipped in, and then removed, it will be found to remain quite dry, owing to the repulsive action exerted between the water and the wax. Sheets of waxed paper are to be passed into the solution one after another, taking care to remove any air-bubbles which may form on the surface of each, until as many as may be required are inserted, and the whole allowed to remain for two or three hours. In that time a considerable quantity of iodide of potassium has been absorbed, and, on removing the papers and drying them, it will be found, upon the application of the nitrate of silver, that a beautiful surface of the iodide will be produced. These papers are highly sensitive, whether we employ the calotype or the ferrotype process, principally from the circumstance that the chemical agents are retained on their very surface. The resulting pictures are beautifully transparent, not in any respect inferior for copying from than those negatives which are waxed after the picture has been obtained, and all the details are very charmingly preserved.

The addition of the fluoride of sodium to the iodide or chloride, is the first preparation of the paper we have alluded to, and there can be no doubt but it possesses considerable accelerating power. This preparation has been recently introduced as a novelty, but the following process is described in the author's "Researches on Light," published in 1844:—

"The fluates of soda and of potash have been used in many different manners, and variously combined. It has been found that the fluuate of soda has the property of quickening the sensibility of bromidated papers to a very remarkable extent; and from this quality, a new process, which I would distinguish by the name of the Fluorotype, results. THE FLUOROTYPE. This process, which is characterised by its easy manipulation, and by the sensibility of the papers, when carefully prepared, consists in the formation of a salt of silver, which I suppose must be considered as a fluo-bromide of silver. It is at present somewhat difficult to say which is the most efficacious manner of proceeding; but the difference, as it regards the sensibility of papers, is so very trifling, that this is not of much consequence. The paper may be washed, first, with the bromide of potassium, and then with the fluuate of soda; or, which will be found on the whole the best plan, the two salts may be united. The strength of the solution should be as follows:—

Bromide of potassium 20 grains.
Distilled water 1 fluid ounce.
Fluuate of soda 5 grains.
Distilled water 1 fluid ounce.

Mix a small quantity of these solutions together when the papers are to be prepared, and wash the paper once over with the mixture, and when dry apply nitrate of silver in solution, 60 grains to an ounce of water. These papers appear to keep for some weeks without injury, and they become impressed with good images in half-

minute, in the camera. This impression is not sufficiently strong to serve, in the state in which it is taken from the camera, for producing positive pictures, but it may be rendered so by a secondary process. The photograph is first soaked in water for a few minutes; it is then placed upon a slab of porcelain or stone, and a weak solution of the proto-sulphate of iron applied, which very readily darkens all the parts on which the light has acted, to a dark brown; and every object is brought out with great sharpness. When the best effect is produced, the process must be stopped, or the lights suffer. All that is necessary is to soak the paper in water, and then fix with hypo-sulphite of soda."

The processes now recommended are in all respects similar to this:—

It has been found in operating upon landscapes, that the best effects are produced by employing weak solutions of the gallo-nitrate of silver; by choosing clear daylight rather than sunshine—and then allowing the paper to remain in the camera obscura for a prolonged period; that is, from half-an-hour to an hour. In this manner, all the delicate details are brought out—every blade of grass and every leaf impresses its shadow on the paper, and there are not any of those violent contrasts which destroy the picturesque harmony of many of the calotype landscapes.

The "Daguerreian Journal," published in New York, has just announced the discovery, by Mr. Hill, of a process for obtaining photographs coloured by Nature. The manipulatory details are not complete; but we quote Mr. Hill's own words, hoping his expectations may be fully realised:—

"Some two years ago, I took to experimenting, with a view to this great desideratum, but with little faith. In one of my experiments a phenomenon presented itself which greatly surprised me, and, in the nature of the case, compelled me to believe the thing practicable. One colour, the red, in a figured dress, was developed as bright as a ruby. I then repeated the experiment, and failed; but, from that hour until a few months ago, I continued to repeat it in every form I could think of, always failing, but never despairing; for I had reasons for believing in the correctness of my theory, that, under certain circumstances, there is on the impressed plate a latent-coloured image. I at length commenced experimenting on the developing power of the vapours of different metals, and found that a large number of them, such as arsenic, cadmium, zinc, selenium, bismuth, potassium, and sodium, would, when properly vaporized, bring out the latent image in light and shade. The same result followed the use of several gases; the impressions differed so little from daguerreotypes, that I was on the point of abandoning the pursuit, when I one day, unexpectedly, formed a singular compound, and, without much hope of success, applied it to my purpose.

"My surprise and joy were unbounded when I found on my plate a true Hillotype. The same process, with some variations, I have followed since, always with good results. I now have forty-five specimens, all of which present the several colours, true to a tint, and with a degree of brilliancy never seen in the richest daguerreotype, and this is true also of the whites and blacks. The pictures have much the appearance of an enamelling, and, I believe, are equally durable, for it is very difficult to efface them by scouring; and, as far as I can judge, they are not acted upon by light. My process bears no resemblance to Becquerel's, and is essentially different from Daguerre's. My success in quickening the plates has been equally gratifying, and I have but little doubt of being able to operate in diffusing light instantaneously, having already reduced the time of sitting to much less than that required for daguerreotyping. I have now forty-five specimens; they are all equally perfect. It is quite remarkable that I have never yet made a partial failure. Those impressions which have had too much light, are nearly as strong, sound, brilliant, and beautiful, as those correctly timed in the camera; being inferior only in having the colours less deep; even the whites retain their strength. The folds of the linen are

always well defused; blue or solarised linen is unknown in my process, and there is always a strength and clearness in the whites unattainable by mercury. During the last winter I have several times taken a view, in which there is a deep red house, while the ground was covered with snow. For experiment I exposed the plate so long as to reduce the bright red of the house to a very light red, while, at the same time, the white snow was developed with a beautiful whiteness. I have copied several very highly-coloured French prints; the copies are far superior to the originals, in that, while they have every tint of colour, they are exceedingly brilliant. This is a characteristic in which I never fail, even with the plates merely cleaned with rotten-stone; the brilliancy depending on other causes. Well-polished plates, however, are preferable, for other reasons. It is essential that the plates should be very pure, free from scum, dampness, and organic matter of every kind; and I am experimenting with different substances, in hopes of finding something that will more perfectly cleanse, while it thoroughly polishes. I would be very thankful to any person who might furnish me with valuable hints on this point, as I am convinced that here lies one great cause of uncertainty."

In America there is certainly much zeal displayed in the cultivation of the art of photography. Many of our greatest advances in the art originated in the United States; the first portraits from the life being taken in New York by the professor of chemistry. We are now promised a process by which the great desideratum of impressed colour is to be obtained: and the advertising columns of our journal contain the offer of a prize of 500 dollars for the most important improvement in the art of photography, during the current year. The advantages of stimulating enquiry by offers of this kind, are numerous, and we have but little doubt but that Mr. Anthony's prize will be contested for by the photographic artists and amateurs both in Europe and in America. We hope the result may be the development of some new process by which, with ease and certainty, we may be enabled to obtain still more perfect reflexes of nature than those afforded by the processes we already possess.

ROBERT HUNT.

THE

INAUGURATION OF THE GRAND NATIONAL STATUE OF FREDERICK THE GREAT.

ON the 31st of May, Rauch's grand monument, commemorative of Frederick the Great, was inaugurated at Berlin by a military spectacle, and amid universal rejoicing. On the occasion of our visit to the studio of the sculptor last autumn, the work was then all but complete. We had an opportunity of inspecting it as it had been put together in Rauch's studio; a place, of course, much too confined to judge of its effect in a public and open space. Frederick, and his contemporary celebrities, had been finished in series, and so the composition had been adjusted in detail to completion; and the inauguration took place on the above-named day, the anniversary of the accession of Frederick the Second to the throne in 1740. The statue is seventeen feet three inches high, and represents the monarch in his military uniform, precisely as he was usually seen. The impersonation is a study from the best portraits and busts of the king, and the artist has succeeded in animating the features with an intensity of expression at once significant of active thought and purpose. In the busts and portraits of Frederick the Great that we have seen, the sharp features are accompanied by a searching penetration in the eye, which Rauch has caught with infinite felicity; and even, for the sake of perfect identity, the slight inclination to stoop has not been forgotten. The costume and properties of the statue have been studiously copied from relics at Sans Souci: the coat is a model of one of the few old coats he ever had—the pistol holsters, the horse gear, and, above all, the everlasting cane dangling from the right wrist, are as necessary to the equipment of old Fritz as his own peculiar three-cocked hat; and yet, withal, Rauch has given to these dignity, and even grace. We know that old Fritz's coat was always old, his continuations always shabby, and his boots often

required mending; but here we forget all this, for we enter at once into discourse with the eloquent features. Truly, the days of Roman and Greek heroes in monumental statuary are gone—that has lately been exemplified among ourselves in recent determinations of cases of public competition, where strict portraiture has been chosen and Greek draperies rejected. The Louis Quatorze taste has been pretty general throughout Europe; scarcely is there a city of any note without its king paraded as a thirteenth Cæsar. This taste, we say, has been extensively disseminated from its birth-place; but, curiously enough, the statue in the Place Vendôme, voted at first, like the original, an intolerable innovation, has also, like the person it represents, been instrumental in effecting a change in public taste. The elderly gentlemen at the United Service Club, could not recognise Nelson, as they said, without "his felt sky-scraper aloft, and that set square right athwart his midships." So it has been with the people at Berlin; they chose Rauch's reading of the king in preference to that of Gilli, Schadow, or Schinkel, because how proud soever they may be of Frederick the Great, the love for old Fritz fills the largest space in their hearts; and truly, if it can be well done, this is the common-sense view of the matter: and it demands, at the hands of the artist, a greater amount of skill, because it is easier to present a man in masquerade than in his real character.

The granite pedestal on which the statue is placed is twenty-five feet high, each face presenting groups of distinguished generals and statesmen of the time of Frederick, especially those famous in the history of the Seven Years' War. These figures are thirty-one in number, and are of the size of life. At each angle is a figure on horseback, a disposition extremely difficult to deal with in a work of this kind, but it is managed with masterly tact. The most prominent impersonations are the Duke of Brunswick, Prince Heinrich of Prussia, General Seydlitz, and General Ziethen: besides these, there are Count Finck Von Finckenstein, Frederick's Minister of Foreign Affairs; Von Schlabendorff, the chief of the ministerial department; Count von Carmer, the Chancellor of State; also Lessing, Kant, and Graun, the king's favourite musical composer; and every one of these is a strictly accurate impersonation according to the best known portraits. Beneath the figures are tablets inscribed with the names of distinguished soldiers of the age of Frederick, to the number of eighty; and those of men of science, statesmen, and artists are sixteen. Above the figures, and at each corner, there are four allegorical representations—Justice, Strength, Wisdom, and Moderation—and this is the only part of the composition which can be objected to as an injudicious introduction where all else is so purely historical and matter-of-fact. Between these are bas-reliefs, illustrative of different periods of the monarch's life; and they also contain an admixture of allegory, which we submit might have been dispensed with, because the prominent incidents in Frederick's life require no aid from allegory. Rauch's design is not purely original, but the improvements are bold and striking; and the monument is, of its class, the grandest that has ever been executed.

ART IN CONTINENTAL STATES, &c.

AMERICA.—The statue, by Hiram Powers, of the great American statesman, Calhoun, after all its hazards, is now safely placed in the City Hall of Charleston. Its ill-fortune has, however, continued to the last, and its present position is universally allowed to be bad. A local paper thus alludes to that circumstance and the present state of the statue:—"It would be unfair to form an opinion of it as a work of art, while it stands in so bad a light, to say nothing of its discoloration by the salt water, and its mutilation in the loss of the right arm. The figure, however, is very noble, and the likeness well-nigh perfect."

COLOGNE.—The world-famous cathedral of this city is but slowly restored by its overseers; meantime, the constructions to aid this work are themselves getting out of repair, and the architect declares that unless he obtains a grant of 200,000 thalers, to replace the enormous scaffolding and temporary roof, it will be unsafe. It should, obviously, be replaced only by the finished structure, but the necessary funds are short-coming.

BADEN.—This place possesses an antiquarian society which deserves much notice from its praiseworthy exertions in a right cause. They do not merely meet to talk and drink coffee, now-and-then publish a few dull papers, and wait at home for more, but have exerted themselves in the work of explanation and restoration to a remarkable extent.

The old church of Lauterbach has been restored, and the sculptures of the convent-church destroyed by lightning, exhumed from the mass of ruins which hid them. The carved stalls of the choir of the hospital-church at Baden were restored by this Society, as well as other sculptures from the Cathedral of Constance, and the Carolingian Monastery at Reichenau, hitherto hardly known by name. At Stühlingen a large mosaic pavement has been brought to light, and surveys of the principal monuments made, many of which have been published by the Society. We have lately had an opportunity of examining the works of several of these continental societies of antiquaries, and when we remember how small such local bodies must necessarily be, how limited their funds, and how little their general aid, we have been much surprised by the value of their works, and their general interest; and we feel very strongly the inferior display we make at home, with infinitely greater advantages to aid us.

HAMBURG.—The Art-Union of this commercial city opened its eleventh annual exhibition on the 17th of April, in the great saloon of the Exchange. The catalogue comprises 158 subjects, amongst which are nine pieces of sculpture, all by men of Hamburg.

DRESDEN.—Baron Gutschmidt has erected in this city, for the use of the public, an elegant house, as a commemoration of Goethe's birthday. It commands fine views of the river, has numerous balconies, and its *façade* is decorated with a fresco of "Mignon at the feet of the Harper," with some of the most popular of the Poet's lines on his fatherland, and inscriptions commemorative of his genius.

VIENNA.—Professor Edward Steinle has recently been occupied on a picture for Prince Albert, intended as a birthday present from his Royal Highness to the Queen. The subject is, "St. Luke painting a portrait of the Virgin," the figures being life-size, half-length. On the left of the canvas sits St. Luke, with his eyes intently fixed on the Virgin; his tablet is in one hand, and his pencil in the other. The head, seen in profile, is remarkably fine; the jet-black hair and beard, the rich tone of the flesh, and the dark green coat and red mantle in which he is enveloped, come out in bold relief against a light and sunny sky, streaked with coral-white clouds, and blending with a mass of distant hills. On the opposite side, a deep brown curtain throws out, in a mellow mass of light, the figure of the Virgin, bearing in her arms the infant Jesus. Her head is slightly bent downwards, and is delineated with exceeding grace and devotional feeling. The child has plucked a flower from a nosegay standing near him, which he holds out to the painter-Evangelist. In the right-hand corner, and in part of the front of the picture, is a table, covered with a cloth of rich and elaborate design, on which lies a devotional volume. The picture is replete with religious feeling, and with genuine artistic treatment.

BERLIN.—In the atelier of Rauch, the model is being prepared for the statue of York of Wartenberg, the well-known Prussian general in the French war, from the year 1813. The statue will be placed beside that of Blücher, near the Opera House.—One of the saloons of the new Museum will be decorated with pictures of deities of the old German and Northern Mythology, executed by artists of the city.—Artists are busily occupied in the *royal ateliers*, near the Brandenburg Gate, with the execution of the decorations for the dome in the royal palace. Professor Lengerich is executing the twelve martyrs of the Christian Church; the twelve minor prophets are entrusted to the care of Eich Schadow.—A very interesting monument has been erected at Berlin, to the memory of the late Director of the Royal Academy, by his brother and other artists. They have altered his house, and especially his atelier, into an elegant and tasteful "Hall of Art," and decorated it with frescoes. Bendemann, his son-in-law, has heartily accorded his assistance.—Cornelius has recently finished a large cartoon for the decoration of the *Campo Santo*, near the royal pleasure-ground (Lustgarten), at Berlin.

Encaustic Pictures.—In the atelier of Professor Kloeber, three very fine encaustic pictures of saints have been executed on Rhenish lava. They were baked in the workshop of M. Mertens, and their destination is the Russian Church near Potsdam.—Wichman has finished the statue of Winkelman, to be placed with that of Schinkel, executed by Tieck, at the entrance of the new Museum.—A series of marble groups are in course of execution at the ateliers of Bläser, Schievelbein, Müller, Drake, Wichman, &c.—The sculptor Heidel, from the Rhine, has got a commission from the King of Prussia to execute a statue in marble of "Iphigenia," after Goethe. Hartung, of Coblenz,

is engaged in the execution of his Rhine and Moselle group, which we saw lately in plaster at Berlin.—The Academy of Arts at Berlin has ordered the execution of a bust of Rauch, to which is added a relievo after a drawing by Cornelius, in honour of the great sculptor. It represents the "Birth of Minerva, assisted by Hephæstos, the God of Mechanical (Industrial) Art."

WIESBADEN.—The Exhibition of the Nassau Art-Union opens on the 15th July, and will close on the 31st August.

DRESDEN.—The opening of the Exhibition of the Royal Saxon Academy will take place on the 13th July, and close on the 16th September.

MUNICH.—J. Palme is occupied in finishing his beautiful frescoes for the Pilgrim Church, fourteen saints (Wallfahrtskirche-Vierzehn Heiligen), near Lichtenfels, on the Bavarian frontier. It is a work full of spirit and thought.—Kaulbach is, it is said, engaged upon one of his favourite conceptions, a "Dance of the Dead," (Todtentanz).

DUSSELDORF.—T. W. Th. Tanssen, a young and clever artist, has engraved on copper a large plate from the well-known picture of Hasenclever, representing "The Examination of the German Candidate of the Church, 'Jobs,' before a Congregation of Theologians," or a jury of queer old German professors. It is humorously done, according to the spirit of the poem from which the subject is taken, viz., the "Jobsiade."

THE ARTS IN THE UNITED STATES.*

INTERESTED as all liberal Englishmen must be in the progress of America in every civilising and refining influence, an account of what we have done, and are doing, in the Fine Arts, must be of some import to the readers of your Journal in England. They can readily imagine that, separated from the influence of Schools, and left to the unassisted study of nature, there must be originality of treatment and conception; and so far as the imperfect development of an American School has gone, these characteristics are visible. We have done little to compare with the Art-products of the Old World, it is true; but if progression is an evidence of vitality, we possess it, for in no school has greater advancement been made in the last half century. It must be recollected that our earliest artists are hardly cold in their graves yet; but amongst them, and as well amongst the living ones, are some who are favourably known in England. Of West and others who are virtually expatriated by a want of public appreciation here, I will not speak. The accident of birth is little; the parents who have sent their children from the hearthstone, either from neglect or unkindness, resign for ever all claim on them to those in whose hands they have found support and sympathy. So we, though we may regret deeply the necessity they were under of seeking elsewhere the encouragement our own tardy taste did not give, as candid and liberal men, must forego all claim to West, Leslie, Newton, and others.

The production of an artist is involuntary, and the country producing him can therefore claim no credit; the supporting of him is voluntary, and the country giving it may well call him her own. We cannot, with any justice, consider as American artists those who, though of American origin, derived their motives, their sustenance, and their fame from the sympathy and appreciating taste of the English nation.

But, beside these, there are some who have produced works that will be more widely known when the expression of Art here shall have attained the dignity of a school. Our first painters who arose to any eminence were the followers of West, and, like all imitators, have lost their value as the fashion changed, or the taste of the people has improved. They who are content to echo the truths another has spoken, must be also content to be heard only as echoes; and they who cling to the popularity of a great man, must be satisfied to be seen as satellites, and to be lost sight of when time has fused their feebleness in that of their primary. In ideal Art we can number a few names of permanence; Allston is too well known in England to need to be noticed here; Vanderlyn is probably little known out of America, though he has produced some pictures which would have secured him high rank in any school. The scarcity of his works prevents his being very widely known even here; he devoted his life to the perfection of a few, preferring to be judged by the quality rather than the quantity of them. The pictures by which

he is best known are the "Marius on the Ruins of Carthage," for which he received Napoleon's gold medal, when it was exhibited at the Louvre; and the "Ariadne," a recumbent sleeping figure, and one of the very finest of modern nude figures. We may fearlessly invite comparison between this picture and any similar one of the present generation of artists, either in colour, refinement of drawing, or purity of sentiment. Though Vanderlyn's contemporaries have been slow in awarding him his proper rank, he may rest assured of the better satisfaction of that justice to the memory which is not granted to the presence. He has not been without honour in his own country, but his full deservings have never been awarded to him. America owes him a debt of gratitude, which the future will pay in its poor way, though the present may not. Vanderlyn is now past seventy, but his portrait of President Taylor, a full length, in the present exhibition of the National Academy of Design, shows a vigour of mind and hand which few artists have retained to his age.

But among the present acting artists we have one who, though still less known, will leave a deeper impress on the age than either of these—William Page, possessed of a mighty mind, capable of fathoming alike the depths of Literature or Art. He forces on all around him the recognition of his greatness, though the results he has achieved in Art are recognised and felt by comparatively few; and though exceedingly unequal, at times perfectly triumphant, and at others utterly failing, there can be no hesitation, among those who know his pictures, in pronouncing him the first flesh colourist since Titian. This is a strong assertion in view of the names of your own Etty, Reynolds, and Gainsborough; but it is not made without a knowledge of the results they have attained to. There are serious obstacles to his producing such works as will convince even the thinking world of his greatness in the higher qualities of the artist:—the want of that national patronage requisite for the production of such works, and the lack of appreciation of them which warms those powers into life. Allston said of a picture which Page commenced years ago, but was obliged by his circumstances to abandon, that it was the greatest picture that had ever been conceived on this side of the Atlantic. So small is the demand for such pictures that our greatest artists have been obliged to depend mainly on portraiture for subsistence. The corresponding gain to this has been the establishing of a school of portrait-painting, to which we challenge the world to produce an equal at this day. This may, and probably does, seem to your English readers empty boasting; indeed, when I have said as much to English artists I have been met by a doubtful smile and a wonder as to the probability of it. But what is there impossible or improbable in it? It is true that we have not Titian and Vandyke, Sir Joshua and Gainsborough, as masters, but we have the same teacher that they had; we have men whose intellects are as strong and comprehensive as those of any other nation, and why should they not, with the same material, produce as great results? Some of our portrait-painters are somewhat known in England, Stuart, Sully, and Suman, but they do not rank as our first. They laid the foundation of a school, to elevate which our greatest artists have bent their energies and powers, and they have made this branch of their Art a life labour, a labour of love. Page, Elliott, Healy, Magh, Guy, Hicks, and Powers (though in sculpture, for it is by his portrait-busts that the latter has earned his rank, and though in marble, they belong in their treatment to the American school), mostly men of great and varied power, beside those already mentioned, have laboured to this end, and the result is one America may well be proud of. Our best critics, men of taste, liberality, and artistic education, pronounce the heads of Page, where he has been entirely successful, the greatest Art can show at this day. They are sometimes overcharged in colour, but so is Titian occasionally. Their modelling and drawing are faultless, and there is the same glow of colour and tone that have been the admiration of the world in the great Venetian master. Their mechanical excellence is very great, showing a perfect triumph over the material; and to one unacquainted with his method, an incomprehensibility of the means employed. They are to painting what the busts of Powers are to sculpture.

In historic Art we have done little. Our history is too new, and its characters too common-place and home-spun. Time has not glorified them with the heroic dignity which it alone can bring. The picturesqueness and romance our border history possesses has been ruined by its appropriation to all kinds of clap-trap and fifth-rate Art; so that no artist of genuine talent cares to touch it.

It is to be wished that some one of taste and means would send out a collection of good English pictures, particularly landscapes, for exhibition here. We know scarcely anything of English artists; the best specimens of European art we have seen here are German; our young artists go to the German academics to study; and German artists, attracted by the patronage of mediocrity, come and settle amongst us. The German influence is everywhere, and extends to all branches of painting; and the public, as well as the younger artists, fascinated by the sincerity and feeling shown in their pictures, become imbued with its narrow views and morbid development of imagination. I do not mean to include all their artists in such a comment, but that the tendency of the school is such, no earnest English mind will be disposed to deny, though many here may be. Let me not be thought illiberal—to a German, his national art may be pure and healthy; to an Anglo-Saxon mind it cannot be, and the attempt to engraft on it a motive not in accordance with its constitution, must result in deformity and disease. I have no fear of a radical injury from this cause, but it may, for a time, prevent the public taste, and give a bias to the rising artists from which the present generation will hardly recover. I wish that the artists of England cared enough for the advancement of art in this country to give us a lesson occasionally, in the way of a contribution to the exhibition of our academy. They would have an authority which the works of our own artists, owing to sectional and personal jealousies, as well as the want of a transatlantic stamp, cannot have, and which, with the many, is more powerful than their own taste. There is no great inclination in Americans to lean on the greatness of other nations, but there is just enough reverence for the fatherland to recognise the authority of its decisions in matters where they have not proved their own judgment.

But the great tendency of our artistic feeling is towards landscape, and it is evidently destined to be our forte. The cultivation of it is of still later date than that of the other branches; our earliest landscape painters, with one exception, being yet among us. Thomas Cole, who died in 1848, at the age of 47, is recognised as the master of American landscape. Possessed of a fine poetic mind, great earnestness of character, love for his profession, and that resource for the teachings of nature which, in the absence of the stimuli of emulation, prevented his falling into degrading mannerisms, he was enabled to exert a healthy and important influence on the taste of the nation. He was received at once into public favour, and preserved his popularity unabated to the last. His works, though sharing in no degree the high imaginative quality of Turner, or his loftiness of aim, were characterised by a richness of fancy which is much more attractive to the many, and by a religious feeling which was an important component in his own character; and which, appealing to the religious sense of the community, was more effective than the highest art could have been. His pictures are poems, in a certain sense, and in several series he attempted the epic, as in the "Voyage of Life," the "Course of Empire," the "Cross and the World." But there is nothing in them more than might have been expressed in words. There is nothing in their conception that belongs exclusively to painting, and if reduced to poems they would be quite mediocre. What truths it may be the province of the artist to convey, this is not the place to discuss; but if painting gives no great ideas, which words cannot, it is unworthy the rank its devotees claim for it as an intellectual agent.

Cole paid great attention to the composition of his pictures, and some of them are, I think, unsurpassed as compositions by any except Turner's and Claude's, though infinitely so by the former. The "Dream of Arcadia," engraved by the American Art-Union, for 1850, is a good example, though in the engraving it is poorly rendered, and loses much of the majesty of its foliage and the forms of its trees. Cole is little known in England, and the pictures he exhibited there are very far from his best. His great deficiencies were a want of feeling for light and space, and a morbidity in his mode of colour which destroyed the tone and distance of his pictures. From these faults he was freeing himself at the close of his life, and had he lived much longer, he might have achieved something worthy to be the foundation of a school.

Less in power and poetic feeling, but attaining to greater expression of truth, and greater in results obtained, is Durand, the president of the Academy, whom one must know as a man entirely to appreciate his pictures. Though wanting in some of the higher qualities of the artist, the qualities that they possess are such that you feel rather what they

* We receive this communication from an intelligent author in the United States, and take advantage to introduce, as far as we can, the artists of America to those of England.—Ed.

have, than what they want. Most faithful in their representations, sincere and affectionate in their feeling, they will be infinitely more valuable than the affectations and trickeries of far greater artists, because the whole man is in them—there is no power left unemployed. Certain motives of American scenery are beautifully and touchingly expressed by him, particularly the quiet and repose of the summer afternoon, the best external expression of the fine qualities of his own heart. You will excuse, I hope, a tribute—to the majority of your readers uninteresting—to the character of one whose life is a poem which the greatest artist might profit by reading. They who know Durand best love his pictures most, and they who regard the moral rather than the intellectual attributes of Art—the development of love rather than power—will regard both him and his works with an affection the greatest power could not produce. His amiability, purity, and modesty are eloquent of the artist. America may have greater painters, she has none purer. Durand's drawing of trees is very fine: in these, and in the fulness and refinement of his foregrounds, he is like your own Harding, though much younger as a student of nature.

Of young artists there are multitudes rising up, the facility of obtaining subsistence giving many opportunities for devoting a part of their time to the study of Art, which in another country must be given entirely to the necessities of life. In this multitude, let us hope, some will be found who will lead the world another step onward in Art.

So much for the past and present; of the future, its hopes and promises, there is enough for another occasion. A.

NEW YORK,
April 26th, 1851.

CORRESPONDENCE.

THE CRYSTAL FOUNTAIN.

ALTHOUGH all the world will have something to say, some opinions to give on the Great Exhibition and its contents, and although these may be commensurate in quantity, merit, and variety, and no inconsiderable share of these may—may must, and will reach you, and although your measure will be more than running over with them, yet I cannot, with all these repressive circumstances, have the conscience, or want the modesty, to withhold my little opinion from you or the public.

Like all the rest of the world, I am attracted to the Crystal Fountain of the Crystal Palace, the ought-to-have-been eye of the whole exhibition. What an original idea! how attractive and yet how repelling, how bright and yet how dull, how enticing and yet how disappointing, how winning and yet how displeasing! What extremes of opinion meet at this place of rendezvous! and why is all this? Who are right?—they who approve or they who condemn? This it is my purpose to inquire; and if the question will admit of a satisfactory reply, we shall not lose the benefit of an original idea in a sweeping condemnation of its unknown failures; but make it more worthy of renown and repetition by remedying its defects, and, if the criticism I offer be just, secure the opened door which may lead to much, as yet, undiscovered beauty, and not close it through ignorance of the good it promises. This is the true purpose of just criticism, and for want of this, many bright thoughts which have loomed above the horizon, at every period, have been disregarded or condemned, because their light has been dimly seen through a veil of erroneous judgment, or because of some defects with which they are rarely unaccompanied when first they appear. With some persons, ideas are instantly received because of their novelty, and preferred to such as have already risen, culminated, and shed their brightest beams; while other persons, because at their appearing they do not eclipse all that have hitherto risen, declare "there is no light in them."

I do not pretend to deal with the form of this fountain, which, whatever its merits or demerits, is beside the present purpose. I propose rather to speak of the idea of thus applying glass which, on this scale at least, is novel, and its execution bold, and worthy, most worthy, of the spirit of the enterprising and tasteful projectors.

The fountain as it now appears violates an important and a just canon of art, viz. that opposites set off each other; for the glass, in the condition here given, has several properties in common with the water; hence they come into conflicting competition, and neutralise each other. The charms of the water are its motion, its clearness, its transparency, its purity, its sparkle, and its rainbow hues as exhibited in certain lights. Now these

qualities, except the first, that of motion, are equally possessed by the glass, and it becomes a question when regarding both in their rivalry, which bears away the palm. I should say the glass, for not only is it an object in its manufacture to make it like the purest water, but also from the magnitude of its mass in this case; hence, then, the water can add nothing to the beauty of the glass, and is therefore unnecessary, and the glass detracts from every merit of the water: but again, the clear glass, from its nature and the form adopted, looks much like pellucid water frozen into fantastic or beautiful forms; when, then, water falls over this, it is difficult to understand why the fountain does not melt or the water freeze in its descent, and form fringes of dependent icicles; and hence it has a chilling, rather than a cool effect, and for the reasons given, it has an anomalous one. In addition to these defects, we have the drops of water settling on the base of the fountain, dimming its lustre with a cold vapour.

In this, as in all other cases, we must go to nature for our lesson, where we shall find that water is most captivating when, clear and glistening, it chafes and sparkles over rich orange, pink, and ochreous coloured granite, and deep red porphyry rocks, decorated with velvet mosses of every hue of green. Hence, then, I argue that if the glass had been frosted and coloured under guidance of the hints from nature's hues, all the defects I have enumerated would have been avoided, a result obtained more charming of its kind, and more novel than has yet been seen; we should have had the gentle, changeful, and evanescent hues of the radiant and sparkling water-drops in graceful contrast with the fixed and solid colours of the glass, whose dull opacity would have given additional animation to the lively and pellucid beauty of the water—the fluent and the solid, the opaque and the transparent, the changeful and the rigid, the active and the motionless, the coloured and the colourless, in strong contrast, each heightening and embellishing the beauties of the other, and each receiving a borrowed grace: the water-drops, from the fountain chasing and mingling with each other as they run down its smooth surface or nestle at its base; and these, whether bounding in unceasing rain from its summit, whether flying or at rest, would gather accumulated colour direct from the bright sunbeams, or a subdued lustre from reflection, and present in dew-drops, or in showers, gems of every hue.

A Fountain, such as is here contemplated, would of course require peculiar construction, but with this I do not venture to trouble you; it is enough to state that it might be easily effected, and in such a way as to make it difficult to over-rate its beauty or its enchantment when located in the conservatory or greenhouse; or when made to contribute to the graces of a banquet, it might in addition shed the perfume of the parterre.

ONE OF THE ADMIRING MULTITUDE.

IS COMMERCE INIMICAL TO ART?

It is not unfrequently attempted to get rid of the disgrace that attaches to us in neglecting the public culture of Art, by interposing "we are a commercial people, a money-getting people;" by which is meant that we have no time for the contemplation or study of Art. Those who assert this, little suspect they are sounding trumpet-tongued our condemnation. If we are a money-getting people, we are also a money-spending people; and is it not as important to a State as it is to each individual in the State to spend money both honourably and profitably? Being a commercial nation, it is the more imperative on our part to uphold the Arts, for we have the power to do so. The Arts were ever the daughters of Commerce—Commerce the prolific mother of the Arts; and England presents one of the few *sad* exceptions to this law of Providence, and thereby wears a most *Carthaginian* aspect. Essentially a commercial people, and therefore dead to the kindly influences of Art! What logic! Why, Italy, the mistress of Arts, was essentially a commercial land ere that terrible reign began which has laid her prostrate. She taught us Commerce. Our most approved system of book-keeping is borrowed from the Italians; several of the most commercial thoroughfares of this queen of commercial cities derive their names from those of Italian districts. Italia's ports were crowded with foreign masts, and our ports and those of the chief trading nations of those times were crowded with vessels from Italia's shores; and intercourse with Italia's sons gave us the Arts, the graceful offspring of Commerce—and these we would reject, barbarously reject, tearing the child from the parent. The merchants of Italy were men of princely minds; what they got by thrift they spent with reason and with taste,

for the comfort of their fellow-beings and to the lasting glory of their country. The Italians, in sacrificing to *Mercury*, forgot not the honour due to *Minerva*, and the Goddess of Wisdom has smiled upon their land, and given to its accumulated wealth a lofty and imposing aspect. Hospitals, public schools, sacred edifices, sumptuous palaces have been reared; gardens, public walks, and squares adorned with Art have been formed for the people's enjoyment. It is in commercial Italy that we see Art flourishing

"From cot to palace, plain to mountain top,"

and, by the magic influence of its touch, not only imparting dignity to the piles of the wealthy, but raising from insignificance the humblest abode, and putting to flight vulgarity.

It is owing to the charm infused by Art all over Italy that this once commercial land—prostrate though now she lies—attracts her votaries from all parts of the civilised world, and that her towns, chief storehouses of her commercial wealth, afford inexhaustible sources of delight and instruction. Say not, we may dispense with the culture of Art because we are a trading people; the truest, surer, best foundation for the Arts, is commercial prosperity. A. W. H.

THE VERNON GALLERY.

THE COLUMN OF ST. MARK, VENICE.

R. P. Bonington, Painter. J. W. Allen, Engraver.
Size of the Picture, 1 ft. 5½ in. by 11t. 9½ in.

THERE have been few painters whose early death caused more general regret among the admirers of British Art, than was felt at the loss of Richard Parkes Bonington, in the year 1828, at the age of twenty-seven. Few gave greater promise of one day reaching "the topmost round" in his profession, had his life been lengthened only to a few more brief years: as it was, however, he left a name behind him that will endure coeval with his works.

Bonington's family settled in Paris, when he was about fifteen or sixteen; his artistic education may therefore be said to have been begun and completed in the French metropolis and in Italy, which he visited; indeed the French claim him as their own, and pride themselves on the success which followed his residence among them. It is a fact that he had attained great distinction in France before his name even had reached his countrymen in England. The first appearance of his pictures here was in 1826, when he sent two small paintings to the British Institution, which attracted no little attention by the high qualities they exhibited. One of the two is that here engraved; Mr. Vernon, with that discriminating judgment which marked all his purchases, immediately securing one of the gems for his own gallery.

The powers of this artist were as varied as they were indisputable; architectural subjects, landscapes, coast scenes, marine views, and even historical subjects, came alike within the grasp of his mind, and the range of his discursive pencil. Of the last-mentioned class of painting, there are but few examples, yet those are of a quality to cause deep regret that his career should have terminated ere he had carried out the idea, which it was known he had entertained, of producing a series of pictures from incidents in the Middle Ages, in which he was desirous of combining and showing the value of the finish of the Dutch school, the rigour of the Venetian, and the *magic* of the English. The word "magic," as thus applied, is not a compliment we have paid our artists; it was used by a French writer, in Paris, in alluding to the death of Bonington, and the loss which was thereby occasioned to the new school of painting.

Bonington possessed in a peculiar degree all those qualifications which make up a good artist; he knew how to select a fitting subject for the pencil, and having chosen it, he knew how to treat it in the most effective and suitable manner. His composition or design is excellent; his drawing, whether of figures, architecture, or natural scenery, almost without a fault; and his colouring rich, powerful, and true. His principal defect lies in his distances, which sometimes want those aerial tints requisite to keep the several component parts in their proper places, and to give harmony to the entire subject; we see this deficiency in the picture of St. Mark's column, where the Dogana is brought too prominently forward in proportion to its actual distance from the point of sight.

The work is painted with a broad sun-light effect; is little elaborated; and may altogether be considered as an excellent example of the style and genius of the artist.



R. P. BONINGTON, PAINTER.

J. B. ALLEN, ENGRAVER.

THE COLUMNS OF ST MARK - VENICE.

FROM THE PICTURE IN THE VERNON GALLERY.

PRINTED BY J. P. COLEMAN.

THE VERNON GALLERY.

THE GREAT MASTERS OF ART.

ALBERT DURER.*

BEFORE resuming our notice of the life and works of this great master of German Art, we consider it necessary to repeat the announcement made at the beginning of this series of biographical sketches, to the effect that the engravings have been supplied to us by M. Armengaud, from his interesting publication, "Histoire des Peintres;" and that the text which accompanies these illustrations in our Journal, though not a translation of the French work written by M. Charles Blanc, draws very largely upon that source. M. Blanc has evinced

great research in the incidents he adduces in connexion with these histories, and it is only right he should have all the credit to which he is thereby entitled, notwithstanding some inaccuracies and discrepancies which have found their way into his notices. It is also incumbent upon us to correct an error inadvertently made in our former notice respecting the year of Durer's birth, which should have been 1471, instead of 1441, as there given.

We left Albert Durer at his home in Nuremberg, after making a tour through several of the continental states. The celebrated Italian engraver, Marc Antonio, of Bologna, was in Venice at, or about, the time when Durer had reached the "city of the sea;" and, meeting with a set of the engravings on wood by the latter, representing the "Life and Passion of Christ," he was particularly struck with their boldness of design and masterly execution upon the wood, and immediately set to work to reproduce them upon copper, substituting, at the same time, so says M. Blanc, his own monogram for that of Durer's. Now, it is only reasonable to presume that Antonio's object in re-producing these works was to dispose of them as the original engravings, and if so, he would scarcely have affixed to them his own signature, which would at once have made public the plagiarism. Vasari states that Marc Antonio copied Durer's monogram at the very first, and that the latter, on discovering it, applied to the Venetian authorities to prevent the forgery; but the only redress he obtained was that Antonio should put his own name to all future copies of the works of the German artist. But Vasari would seem to have been led into error on this subject, and to have mistaken the engravings of the "Life of our Saviour" for those of the "Life of the Virgin," which Antonio also copied and signed with Durer's name, and not the former. It is singular how so great a misconception could have arisen, as there are but seventeen of the "Virgin" plates, while there are thirty-six of the others.

We have spoken of a picture which Durer painted in Venice, for the German Church established in that city. When it was finished, and fixed in its destined place, the Doge and the Patriarch of the

city went to see it; everybody was in raptures with it; all the great artists of Italy acknowledged the genius of the stranger. Giovanni Bellini commended the work most highly, and Andrea Mantegna, who resided then at Mantua, was most solicitous of an introduction to the "Gothic" painter. Durer set out to pay him a visit, but reached Mantua only in time to learn the death of its great artist.

The fame he acquired when in Venice roused the jealousy of many of the Venetians; but the artist possessed, in a remarkable degree, those qualities of heart and mind which go far to banish ill-will and to disarm envy. He exercised kindness towards all men; his conversation was agreeable and profitable, not only on matters connected with Art, but on

and the emperor requested one of the crowd of nobles who surrounded him, to hold the end of it, to insure the safety of the artist. The official considered such a request an insult, and refused to obey. "You are noble by birth," said the angry monarch, addressing him, "but my painter is noble by genius," and, as if to show that it is easier to confer a title than to make a great artist, Maximilian ennobled Durer, and gave him for his coat of arms three shields on a field of azure, two *en chef* and one *en pointe*. This device, at a later period was adopted by all societies of painters.

At the age of forty-nine, Albert Durer was desirous of revisiting the Netherlands; unfortunately, his wife followed him thither. Antwerp was then the most important city of the Low Countries, and the focus of their commerce, and it was the first place which the travellers reached together. The evening of their arrival, the director of the leading banking establishment, that of Fugger, the Rothschild of his day, invited them to a splendid supper; the following days Durer was honourably escorted in his walks through the city; he was also invited to a public dinner given by the artists of Antwerp, in their own hall. A report of this entertainment Durer has left recorded in his published journal of his visit to the Netherlands;—"There was no sparing of expense," he writes; "the banquet was served on silver, and all the painters attended with their wives. When I entered with mine, they ranged themselves on each side for me to pass through, as they would for some great lord. The most distinguished persons there saluted me reverentially, and expressed the most earnest desire to pay me all respect, and to make the entertainment as agreeable to me as I could wish. When I had taken my place, the Sieur Rathporth offered me, in the name of the guild, four pints of wine, in token of their good-will and esteem. I thanked them, and expressed my gratitude. After having been most pleasantly and hospitably entertained till late in the night, they conducted us home by torchlight, and renewed their expressions of regard during the journey."

At Ghent and at Bruges, Durer was equally well received; entertainments were got up in his honour,

and every evening he was conducted to his lodgings amid the blaze of flambeaux. It was rare, even in those days, when men delighted to manifest their estimation of genius by open acts of courtesy and respect, to see such homage rendered to it. And how strong and lamentable a contrast is afforded by comparing what used to be practised in those semi-barbarous ages, as we are accustomed to think them, with what is done now. True it is, public entertainments are abundant enough in our own time and country, but the recipients of them are seldom the men who have raised themselves above their fellows in the arts and in literature; these are rarely the guests of the noble, where rank gives nobility, nor are they accustomed to sit in high places as those with whom it is an honour to asso-



THE GREAT HORSE.

the natural and physical sciences, on geometry and architecture, with all of which his acquaintance was more than superficial. These acquirements, combined with dignified manners and a prepossessing person, made his society much sought after by the titled and noble. Ferdinand, King of Bohemia, and Maximilian, Emperor of Germany, received him with distinction, and treated him with marked familiarity; the latter, especially, held Durer in high esteem, retaining him among his court, and giving him commissions both for engravings and for pictures. An anecdote is on record that Maximilian was one day present when the artist was about to mount a wall for the purpose of making a sketch of some object of magnitude; the ladder by which he desired to ascend was somewhat too short,

* Continued from page 144.

ciate. Wealth is the polar-star of our time, to which all look, and "reverence as they gaze."

On reaching Brussels, Margaret V. of Austria, regent of the Netherlands for Charles V., dispatched an officer of the court and commissioned him to assure Durer of the favour of the regent and of the emperor. In return for this act of kind consideration, the engraver of Nuremberg offered Margaret some of his choicest prints, among them his "St. Jerome seated," engraved upon copper with marvellous delicacy, and still reckoned among his finest works; and a set of his "Passion" prints, to which he added two subjects drawn on parchment with much labour and care, and which he valued at thirty florins. But intrigue and envy were early at work to lower him in the estimation of his fair patroness; and Margaret was not long ere she showed an entire change in her conduct towards him. Durer had painted a portrait of the emperor; he showed it to the regent, who received it with so indifferent, or, rather, so contemptuous an air, that the painter carried back his picture in silence. A day or two following, in order to ascertain whether it was towards himself or his work that such conduct was directed, he asked Margaret for a small book containing some admirable miniatures by James Cornelez, a distinguished Dutch painter of that period; but she sharply replied that she had already promised it to her own painter, Bernard Van Orley; and thus terminated their mutual acquaintance.

There were other grievances, too, besides the neglect of the Austrian regent, of which Durer had just ground of complaint, for even in past days patrons did not always deal honourably with those they employed. Six individuals in Brussels, whose portraits Durer had painted, received the pictures but neglected to pay him. In his diary, dated from Antwerp, he says,—"I have made a large number of drawings, portraits, and other works, one way or another, but the majority of them have produced me nothing." Notwithstanding his industry and his economical habits, he found himself much straitened in his circumstances, and felt most acutely the contrast exhibited in his early reception with that which followed; it induced him to insert the following remark, written in large letters, in the account-book he carried with him during his journey:—"In all my transactions while travelling through the Netherlands; in all my expenses, sales, and other matters; in all my dealings both with the higher and the lower classes, I have been unjustly treated, but especially by Madame Margaret, who has given me nothing in exchange for my presents and my pictures." It is to be feared that Durer, like many other men

of genius, was little acquainted with commercial policy, or in other words, knew not how to make his art a sure matter of pounds and pence; for it is reported he was compelled to exchange his portrait of Charles V., for a white handkerchief of English manufacture. At this juncture a citizen of Antwerp, Alexander Imhoff, agreed to lend him one hundred florins, for which Durer gave him his acceptance, payable at Nuremberg. This timely aid released the painter from his present difficulties, and he began to make arrangements

engravings which Durer gave to Christian, the latter invited him to a grand banquet, where he met the Emperor, Margaret, and the King of Spain; but neither of the latter personages condescended to address the untitled guest of the Danish sovereign, who felt himself more honoured by the presence of the German artist, than of the crowned heads who feasted at his side. Durer soon after quitted the Netherlands, bearing with him many bitter remembrances, which only served, however, to make his native Germany more welcome than ever to him.

Still, his travels, by the opportunities they afforded him of studying men and manners, and, more than all, of making himself acquainted with the works of the Flemish school of Art, were not without a beneficial influence on his mind; they in a great measure operated to change his ideas of the object and end of Art. The letters of his friend Melancthon, but, more especially, his own works, testify that towards the end of his career his style had undergone a very considerable modification; instead of aiming at redundancy of material in his subjects, and elaborateness of detail, he sought chiefly after simplicity and harmony. Observation and experience had taught him that the face of Nature was not composed of crude and disjointed elements, that hard and laborious variety he had essayed to give to his earlier productions,—but, on the contrary, it was fair, and exquisitely proportioned, and symmetrically formed, and harmoniously put together; in short, that it was a world of beauty, and not of deformity,—of order, and not of incongruity,—of life and intelligence, and not of inactivity and dulness. But this knowledge was attained when it was too late to apply it to much good purpose, and his regret was excessive when he recollected that so large a portion of his time had been passed in following a style which he now found it necessary, although difficult, to change. Yet he nevertheless persevered in the task, and succeeded, not only in improving the technicalities of his works, but their general character as well. The best examples of his later progress are, perhaps, to be found in the noble figures



THE KNIGHT AND THE LADY.

for returning homewards; but, on the eve of his departure, Christian II., King of Denmark, arrived at Antwerp, and learning that Durer was still in the city, immediately sent for him to paint his portrait; considering that the opportunity of having the picture from an artist whose fame had even then reached the courts of Northern Europe, should not be allowed to pass by. The portrait was painted, and Durer was paid for it in a manner worthy of a liberal patron, and that patron a monarch. Flattered by the present of some of his

of "The Apostles," now in Munich.

But a period was rapidly approaching which was to terminate both his labours and his hopes. Durer was ill able to bear, at one and the same time, the twofold trial of unremitting toil and great mental vexation. It has already been stated that his marriage with Agnes Frey promised to him little peace, and far less pleasure; her disposition was of that querulous and peevish nature as to entirely banish everything like harmony from their dwelling: and as the ill-matched pair advanced

in years, so their domestic disquietudes increased with them. Every day his wife became more morose and irritating. In a house where, above most others, silence and peace should be found to preside, the demon of anger and passion was let loose. Petulant and avaricious, tortured by a constant apprehension of impending poverty, Agnes, like another Xantippe, was an incessant disturber of her husband's peace, and an habitual torment. Durer bore his hard lot with no little patience for a long time; but such ceaseless annoyance became ultimately too great for one naturally of a meek and gentle disposition, and he insensibly abandoned himself to despair, and at length was released from his life of vexation and disappointment, on the 10th of April, 1528. The senate of Nuremberg decreed him a public funeral, which was celebrated with great pomp and solemnity; and it is reported that, although exceedingly liberal, he left a tolerable fortune to his wife. They still show at Nuremberg, in the cemetery of St. John, the place where this great genius was laid. "It is impossible," says a modern French writer, M. Alfred Michiels, "to imagine a more unworthy resting-place for a painter; it is not one of those verdant enclosures which Nature decorates with poetry; no weeping willow hangs there its long pendant branches—no cypress lifts its head to the sky,—neither wreaths nor garlands, those pious remembrances of the living which give honour to the dead, are to be found therein. The tombs, ranged in long rows, like beds in a hospital, are but stones covering the graves of the departed." On the tomb of Albert Durer, is the following simple inscription:—

MI. AL. DU.
QUIBUID ALBERTI
DURERI MORTALE FUIT,
SUB HOC CONDITUR
TUMULO,
ENIGRAVIT VIII. IDUS
APRILIS, MDXXVIII.

To this brief sentence Willibald Perckheimer, the tried and faithful friend of the great painter, added an account of his excellencies, and an expression of the general regret at his loss. It was only right he should engrave on the marble that covered Durer, the last testimony to his worth, for he had consoled and strengthened him while living. Fortune seemed, in the end, to respect their old mutual attachment, for they both rest near each other in the same burial-ground.

Having thus briefly glanced at the principal events in the life of Albert Durer, we pass on to notice some of those works which have rendered his name immortal. We have already remarked that to this day the German schools of painting and engraving feel the influence which his peculiar

genius originated; its mysticism, its vagueness, its eccentricity, its severity of thought and expression. Among his earliest engravings on wood, executed about the same time as his oldest known picture, that is, in 1498, is a series derived from the Book of Revelations. Such a choice as this indicates at once the mental character of the artist, who, while yet a young man, had still the daring to measure his strength against a subject so profound, so unearthly, and so sublime—"to place Death on the pale horse, and to ride with him into the inter-

beasts having the bodies of horses and the heads of lions, emitting flames of fire. Beneath them are crowds of royal personages, mendicant friars, bishops, nuns, and monks, in introducing which the artist confesses his Protestant principles; or, as M. Blanc observes, "One recognises that the burin here has been guided by the hand of his friend Melancthon, the disciple of Luther."

None can fail to remark that all the pictures and engravings by Durer are imbued with a kind of vague spiritualism, are

characterised by a laborious execution, and carried almost to the extreme of finish. The engraving of the GREAT HORSE, on the first page, is an evidence of this remark; we admire the great delicacy of his graver in delineating the roundness of the form and muscles, and in the rendering of the accessories; but if you seek to penetrate into the meaning of the composition upon which so much patient toil has been expended, you discern nothing more than an armed warrior holding his horse by the bridle, and standing at the doorway of a ruined chateau.

The KNIGHT AND THE LADY is another of his most strange compositions, which may be classed among the allegorical. The pair, habited in the costume of the period, are walking together. The subject of their conversation it is impossible to divine, so different is the expression in the countenance of each; but, behind the tree, so formal and naked, stands Death, with an hour-glass on his head, watching the movements of the knight and his companion, as if prepared, at no far distant time, to claim one or the other as his own. This subject was executed on copper by Durer, and is considered one of his most delicately finished engravings.

The VIRGIN AND CHILD, with the monkey, may be also quoted as another example of the eccentric genius of this artist. What possible connection can be supposed to exist between these three figures we do not pretend to divine; yet how exquisitely is the picture wrought, what marvellous finish is discernible in every part of the composition, and how

varied yet natural are the flowing lines of the drapery, free, full, and vigorous in the masses. It is greatly to be deplored that Durer did not leave behind him some explanatory descriptions of his works that might have served as an index to his meaning.

SAMSON SLAYING THE LION is not reckoned by collectors among the most important of his engravings, but it is a curious and most masterly production; executed originally on wood, we believe, for it is not specified in the catalogue of his works.



THE VIRGIN AND CHILD.

minable regions of a strange and unknown world."

Durer designed more than fifteen sheets full of those spectres which appeared to the solitary dweller in Patmos; men and horses grouped together in marvellous combination; spirits, yet allied to earth, because partaking of those passions and natures which are the common lot of humanity. Of this series the most remarkable, perhaps, is the eighth, wherein the angel of the river Euphrates is let loose to destroy the third part of mankind; the messengers of destruction are mounted upon

The great foe of the Philistines is bestriding the infuriated animal, and is tearing its jaws asunder with amazing energy; the strength of Samson is powerfully developed in the complete mastery he seems to have attained over the animal, which

writhes under his giant grasp. But one cannot help being struck with the anachronism of which Durer has been guilty here, as in most of his compositions, in the introduction into his landscape of buildings of his own time and country, instead of

such as would be in some degree appropriate to the subject.

The last of our examples is CHRIST BIDDING FAREWELL TO HIS MOTHER, one of the series from the "Life of the Virgin;" it exhibits all the



SAMSON SLAYING THE LION.

excellence of his graver, while it has less of that singularity of composition observable in the majority of his designs.

Bartsch is of opinion, in which he is followed by

M. Blanc, that Durer himself never engraved on wood, making only the designs, which were cut by other hands; other authorities, however, as Heinicke, Young, Ottley, and Heller, affirm the con-

trary. We will not venture an opinion upon the matter, for which both parties think they have sufficient evidence to determine.

We have left but little space for general criticism



CHRIST BIDDING FAREWELL TO HIS MOTHER.

upon the productions of this "Great Master of Art;" and, indeed, criticism would seem almost superfluous where genius has been recognised and appreciated through centuries. His paintings exhibit fertile invention, accuracy of drawing,

good colouring and high finish; but they want a certain gracefulness which seems indispensable to make them truly agreeable; perhaps had he lived a century later he would have attained this also. His inattention to costume is another defect that

mars the beauty of his works. His engravings were carried to a degree of perfection which has not been surpassed at any subsequent period in the annals of Art: while his literary labours have no slight claim on the consideration of the scholar.

WANDERINGS
IN THE CRYSTAL PALACE.—No. II.

THE French have worked themselves nobly out of the chaos of unreadiness, which was as characteristic of the nation as is the beauty that has emerged from it. I was perfectly certain that no one in Paris would believe in the possibility of keeping to the appointed day; that is a thing never dreamt of by man or woman in France. They look with a great deal of complacency on the show they make,—and no wonder. But it is impossible not to be struck with the naïveté and force of their persuasion, that France has been, is, and ever will be, superior in everything to every other nation. No quantity of admiration contents them, if you bestow an equal portion of it on things not French.

The carved buffet, near the Sèvres china, is undoubtedly very handsome; the attitude and expression of the dogs is very fine; it is more striking—more human, I was going to say—than that of the men and women above. When I spoke, in my former letter, of the statuettes on the Austrian bookcase, I was tempted to say that I thought I discovered in them traces of a descent from Peter Fischer; but I suppressed a remark which seemed, even to myself, almost profane. I, however, found this opinion justified by another study of them. I think I see a similar tradition in the figures of the French sideboard; only, faint and imperfect as is the resemblance of the Austrian to the immortal father of German sculpture, that of the Frenchman to his illustrious predecessor, Jean Goujon, is far more so. If you think I mean that, in either case, the moderns are *like*, or in any way comparable, to their great models, I shall be sorry to have suggested anything so absurd. But it is interesting to trace the impression made by one great Artist on the æsthetic conceptions of a nation, for ages. "The least of them," says Goethe, speaking of English modern poets, "has Shakespeare for his ancestor, and the ocean at his feet."

The Sèvres china is consummately beautiful. There is some which the Custode put into my hand, affirming that it was the lightest ever made. I humbly suggested the famed eggshell china, but my representation was treated with disdain. The lightness of this newly-invented Sèvres is, indeed, marvellous; I hear it is as brittle as a French Constitution, and, indeed, it feels alarmingly frail; but it is very beautiful, and so far, the comparison is all in its favour. I found the Custode in considerable alarm at the prospect of the then approaching invasion of "the shilling people;" a countryman of his was condoling with him on the "embarras" that awaited him; he replied, "Il faut qu'on me donne au moins deux policemen." I told him I thought his chance in that direction small enough; but added much consolatory matter as to the orderly habits and respect for property which distinguished my dear countrymen,—especially those of the shilling order. While we were speaking, he pointed to a gentleman, (indisputably so, since he had paid five shillings, at the least,) who, in order to call the attention of his fair companion to the beauties of a splendid vase, was applying the end of his umbrella to it, in such a manner that if anybody had accidentally jogged his elbow, he must have overthrown the vase. This enormity I saw practised twice in the few minutes I remained there: "Eh bien," said my friend, "vous voyez,"—and that is incessantly happening. "C'est plus fort qu'eux,"—they can't help it; what will it be when the crowd comes?"

The crowd will behave better; they will be more earnest, and more careful.

That Sèvres room contains a model of a little group which, by its grace, sweetness, and purity, redeems the credit of French sculpture, so hideously dishonoured by M. Pradier. An old monk is sitting, holding on his knees a crucifix, which a little boy is stooping to kiss. *Naïf* infant reverence is exquisitely expressed in his whole attitude, and especially in the position of the left arm; with the right, he holds the hand of his sister, an enchanting little creature, whose sweet, gay face, and innocent smile, are upturned, with a look of affectionate,

trusting inquiry, to the venerable monk. And while all the candour and confidingness of infancy are expressed in the faces of the two children, how exquisite is at once the harmony and the contrast between them and the benign countenance of their spiritual father! Pure, serene, loving, cheerful—he is, indeed, "like unto one of these," in innocence and peace of heart. But the serenity on his brow is that of age; and his hopes and joys are now derived from that source alone, at which he is teaching the babes at his knee to drink. See the benevolent satisfaction which plays around his mouth. He knows the path which lies before them, and what they will have need of. Love for Him who died on the Cross, has been *his* defence against temptation, *his* consolation under sorrow; and he watches that love taking its seat in the innocent hearts whose combat with sin and sorrow is all before them, and smiles with the pitying complacency of a guardian angel. Who is the creator of this beautiful and touching work? I know not. I congratulate him, on the skill which executed, but far more, on the mind which conceived it.

Extremes meet. While in my former letter I was rather inclined to deplore the desecration or vulgarisation of Sculpture, by the mixture with so many trivial objects, and the gaze of so many unintelligent and irreverent eyes, it seems that objections were raised to its presence there, on another and wholly contrary ground—its "indelicatecy." If a man is conscious of so diseased a fancy, and cannot divest himself of such foul associations, the least we have a right to require of him is, that he hold his tongue, and keep his vileness and his shame to himself. "All high Art," says Schlegel, "is essentially chaste." If there be found any of the ministers of Art capable of abusing their gifts, and degrading her high mission,—upon them and their works be exclusion and anathema for ever! But purists of the class of our objector, make no such distinctions. To them all things are, like themselves, impure.

Thorwaldsen shines out in the glory of his noble and refined genius, even in the little biscuit copies which adorn the department of Denmark. Few of the attempts to embody our conceptions of the Saviour of the world are as successful as that of the great Dane. Danneker's is far inferior to it. It is enough to say that it can be looked at without dissatisfaction. It is one of the merits of these beautiful little copies that they are very cheap; the whole series costs less than a very moderate Sèvres vase.

The French works, in galvanised silver, exhibit great variety and beauty of design, and finished execution. They are, however, too ponderous and too leaden-coloured to obtain lasting favour as ornaments for the person, unless in small quantities and relieved with gold or gems. Some of the most beautiful bracelets feel like manacles, and would be most uneasy wear. The little *guéridon* is an exquisite work of art.

To return to the subject of colour. I must again deplore the shortcomings of England in this important matter. Repeated and careful observation entirely confirmed me in the opinion I ventured to pronounce on the carpets; and if I select them for criticism, it is only because they offer a greater surface than any other article, and considering their destination, colour is the all important thing. Design, provided it be unobtrusive, will always pass if the combination of colour is good; witness the carpets of the East, which have absolutely no design, and are perfectly satisfactory to the eye. Mr. Lapworth approaches very near to the desired point in two or three of his carpets, where the omission of one inharmonious colour, or a slight change in the juxta-position of some others, would perfect what is near perfection. It is some consolation that the large carpet hung against the wall of the Sèvres room is as bad, as to colour, as any. *Fade* and unrelieved, it is a proof how much labour, and skill, and beauty of design, may be thrown away.

But I must repeat my conviction that in England this is a wide-spread national defect—perhaps an organic one. While I was meditating upon it a lady came and sat down by me. She

had on a bright green satin gown, a dark red velvet paletôt, a sky-blue handkerchief round the neck, and a yellow bonnet; or *vice versa*, I forget which. Looking at this dreadful war of colours in so small a compass, I was struck with despondency, and inwardly ejaculated—"What can be expected, in a country where such outrages on the eye are tolerated? What Frenchwoman would dare to afflict the public with such a spectacle?" Have you ever watched a Frenchwoman (*pour sang*) buy a pair of gloves? It is an affair of the nicest examination and comparison. I have seen it last an incredible time, nor is the search abandoned till the exact *nuance* demanded by the rest of the dress is found. Distinctions that never struck the eye or the imagination of Englishwomen, present invincible obstacles. The innocent Englishwoman buys "a nice pair of gloves" that will fit her, (and not always that) and is therewith content. She wears them with any gown; they are new and of a pretty colour—why not? We may laugh at such frivolities, or we may congratulate ourselves, (not without reason,) that the souls of our countrywomen are not wholly immersed in studies of this kind. But after all, such things are symptomatic.

So of furniture. How flat and unmeaning, how washed out and insipid, is many a neat, well-furnished drawing-room! English people are afraid of colour, because they have a dim consciousness that they cannot manage it, and they take refuge in neutral tints—excellent as *fonds*, but, when unrelieved by points of positive colour, as drearily insipid as food without condiment, or speech without accent or emphasis.

And here I must enter a protest against the much admired Lyons silks, which are a terrible example of the triumph of fashion over taste. Many of them would be handsome as hangings for large and lofty rooms, but, regarded as drapery for the person, nothing can be more detestable. Huge bouquets, or festoons of flowers arrest the eye at every moment, and actually prevent it from following the contour of the figure, or obtaining any view of it as a whole. The woman is lost behind a certain number of blotches of gay colours. Such things were tolerable, and even suitable, in dress, when the whole structure was artificial, and the petticoat covered, not a female form, but a hoop. [N.B. I am far from saying that the edifice was without a certain sort of grace and beauty, when carried with a certain air] Over that wide circle, gay and showy draperies of any kind might be hung, and might be admired, for themselves; but when the garment is in any degree to accompany the form,—to take, and to show, its undulations—these large and glaring designs have no other effect than continually to arrest and disconcert the eye. Nor did I think the French showed their usual felicity in the combination of colours. Altogether, spite of the chorus I heard around me of, "What lovely silks!" "Oh, what would I give for that divine silk!" and such-like feminine forms of admiration, I was disappointed. The humbler printed muslins seemed to me in far better taste. Many of them have that air of elegant neatness which is so great a charm in a woman's dress. They have sufficient *recherché* and variety of design to captivate and satisfy an eye accustomed to study works of Art, yet not to distract it from general outlines; nor to cut up the person of the wearer into sections, across which the eye travels painfully. They are bright without being gaudy; and they possess in an eminent degree that quality which Frenchwomen, with the soundest judgment, and the most refined taste, place at the head of all qualities required in dress, *fraîcheur*; without which the costliest stuffs are sluttish, and with which the humblest "*indienne*" is attractive.

The much-dreaded irruption of the shillings has come in time to prevent the Exhibition from losing its serious and elevated character, and degenerating into a "place of fashionable resort." The class of persons who paraded the nave, obtained and kept exclusive possession of the seats, and beset certain places of rendezvous, or certain showy objects, was not exactly that which an Englishman, jealous of the honour of his country, would be glad to exhibit to foreigners. The selection of subjects of curiosity, the unintelligent stare, the trivial *banal* re-

marks, the absence of all sense of the true grandeur of the place, or the true significance of the event, which were but too obvious to an observer, left a very mortifying conviction of the hopeless frivolity of this part of the crowd. Surrounded by such awful manifestations of the power, the genius, the indomitable and all-conquering energy of their working countrymen, do the "higher classes" never ask themselves with what works, what superiorities, they are prepared to make good their claim to lead this puissant nation? You will hardly suspect me of demanding of every man manual labour, or material production—nor of wishing to degrade this glorious and many-sided England into a workshop: but it will be required of each that he be fitted to do the work that is allotted him, and some work is allotted to every son and daughter of Adam. We have an example placed high above us, that the same punctuality and steadiness, the same unflinching good sense, the same conscientious regard to the demands of duty, may be exhibited in the performance of the highest and greatest task as of the humblest. It is not one of the smallest results of this Exhibition that it has afforded the wise and high-hearted woman who sits on the throne of England, opportunity of showing her intelligent interest in the works and ways of her people, and her generous and unaffected confidence in their appreciation of the rich intellectual banquet provided for them. The Queen has shown herself as far exalted above the regions of fashion, in heart and intelligence, as she is in station; and she may be assured that her people enjoy the success of this great undertaking the more, because they know their Queen enjoys it with them. She, at least, has not disdained to give her attention to the sources of her country's wealth, and to the evidences of the prodigious inventive resources of her people. But the finer mob has generally shown no curiosity about these vulgar matters. Even the machinery in motion, the most awful spectacle of power created by human hands and brains that ever was exhibited, failed to attract them. I wandered about an almost empty room, and the few spectators evidently belonged to the busy classes.

One of the disregarded collections that struck me the most was that of the models of life-boats. I was wholly unprepared for their number and variety, and could not look without deep emotion on the results of so much thought, and the application of so much inventive talent, to the preservation of the lives of the brave men who are encompassed with danger as with an element. With what interest does one try to understand the merits of each of these god-like contrivances! Close to them are the arms. Does it not say something for civilisation, that, while barbarous nations almost rival us in these bright and beautiful instruments of death, it is only the most civilised countries that vie with each other in contrivances for the preservation of life?

One word about glass. This Exhibition convinces me that no substance which human ingenuity has produced for the use of man is equal in beauty to the fine colourless glass of England. Were this new to us, with what wondering admiration would it be regarded! I lay this confession on the altar of my country, because I have been sometimes tempted to prefer Bohemian glass, which indeed has great merits for small ornamental things. It furnishes beautiful bits of colour for decoration. But for the service of the table, for containing meats and drinks, what can equal the pure, pellucid, brilliant substance exhibited by our manufacturers? The forms given to it are admirable, and many of them leave nothing to desire.

It is absurd to compare our ornamental china to that of Sèvres, or Meissen, or Potsdam. Those are royal establishments, and produce things of royal beauty. Let us be wise, and not enter the lists. Let us boast of our matchless display of useful, convenient, republican crockery, adapted to the wants of a clean, and much washing people. What charming jugs and baths, and basins! how cool, and fresh, and bright, they look! Male ingenuity and feminine caprice can hardly suggest a nicety that is not satisfied here; and all so well made, so appropriate, so substantial.

Clean and comfortable Englishman, be satisfied with the shirt which has, from time immemorial, been your *partage* among the nations; and leave to your neighbours the more elegant portion—the frill.

To speak seriously. Whatever may be the relative merits of the various objects submitted to our observation, there is one thing which England alone could have produced, and which outweighs all the rest, as much as a whole outweighs each of its minutest component parts, and that is—the Exhibition itself. If we regard it materially, we must admit that in no other country could such a structure have been raised with such expedition, and at the same time with such unerring calculation as to the adaptation of means to ends. The whole creation is a prodigy of inventive talent and executive skill, such as the world never beheld. But if we view it on its far higher—its moral side, we may well ask, in what other people would have been found the energy, and the confidence in their rulers and in themselves, necessary to such an enterprise? To what other country would the world have committed its treasures?

And in whom is this confidence placed? In our army, in our police force, or even in our government? No. In the people of England, the true and faithful guardian of this sacred deposit. There is not a precious work of art, a jewel, or a splendid stuff, from foreign lands, that does not testify to the faith of the world in the stability of our institutions, in the reverence of our people for law, order, and property: in the force of their principles and their habits—essentially opposed to confusion and destruction.

This is the real glory of England in the Exhibition; this is her own peculiar "contribution," and in this she is without a rival. It is in vain that here and there a "gentleman" sets the people an example of resistance to the law, and brutal violence to its functionaries; in vain that those, who, if disorder arose, would be the first to claim the protection of the police, show, by their sympathy, how fine a thing they think it to degrade, in the eyes of the people, the very men whose dangerous and difficult task it is to restrain popular excess. This prudent and magnanimous lesson will not be learned. The people will remain obedient to authority, in spite of all encouragement to defy it; and will reward with their reverence and their confidence the courageous magistrates who enforce it impartially.

S. A.

PICTURE SALES OF THE MONTH.

IN resuming our notice of the pictures offered for sale, by Messrs. Christie & Manson, since our last sheets were made up for publication, we commence with a small collection of about fifty works, belonging to Mr. R. Artis, of Ramsgate, which was sold on the 17th of May. With two or three exceptions the cabinet of this gentleman had been selected from the Dutch and Flemish schools; the pictures that realised the highest prices were:—'A View of the Square of St. Mark, Venice,' Guardi, 43 gs.; 'An Interior,' one of the few pictures of this class that Bonington painted, and a charming little production, 93 gs.; a small 'Interior,' by A. Ostade, 50 gs.; 'A Landscape with Figures,' an elegant little work, by Wynants, from the gallery of Cardinal Fesch, 80 gs.; 'A Sea View,' by L. Backhuysen, 81l. 16s.; 'A View near Haarlaem,' by J. Ruysdael, 85 gs.; a small 'Rocky Landscape,' by N. Berghem, 58 gs.; the 'Interior of a Cathedral,' by D. Teniers, from the Marquis of Ely's collection, 127 gs.; 'A Woody Landscape,' a work of sterling quality, by R. Wilson, 80 gs.; 'A Sea View,' from the gallery of the late Count Perregaux, of Paris, by L. Backhuysen, 175 gs.; 'A Hunting Party,' by Karl du Jardin, once in the possession of Mr. A. Baring, and a beautiful example of the master, 514l. 10s.; 'A Musical Party,' by Karl de Moor, 80 gs.; and 'Le Marché du Poisson à Antwerp,' by Karl de Leys, 61 gs.

On the 24th of May, Messrs. Christie & Manson disposed of a number of pictures belonging to various individuals, among whom were Mr. J. P. Anderson and Sir A. Crichton. Of these works 'A Wood Scene,' by Morland, fetched 55 gs.; a very fine 'Landscape,' full of subject, by J. Ruysdael, was knocked down for 204 gs.; 'The Sick Boy,' by Webster, 150 gs.; 'View of Summer

Hill, in Kent,' a comparatively early work by Turner, 305 gs.; 'View of Tivoli,' Muller, 120 gs.; Etty's 'Britomart rescuing Amoret,' a well-known picture, 510 gs.; a charming little picture by Webster, 'The See-saw,' 99 gs.; 'A Girl Reading a Love Ballad,' by F. Stone, 72 gs.; 'A Portrait of Marie Antoinette,' Greuze, 85 gs.; 'St. Francis with the Infant Christ and St. John,' purchased by Sir A. Crichton, from the Prince Gagarin, 220 gs.; 'La Carità,' by M. Del Sarto, from the Ruspignoli Gallery, 252 gs.; 'The Virgin Seated,' ascribed to Raffaele, 147 gs.; 'Rachel Driving her Father's Flock to the Well,' from the Spinelli Collection, by S. Rosa, an exceedingly fine work, 394 gs.; 'Portrait of Don Livio Odescalchi,' by Van Dyck, formerly in the Ashburnham Gallery, 300 gs.; 'Portrait of Madame Le Roy,' by Van Dyck, 225 gs.; a fine 'Landscape,' from the Verstolk Collection, by Pynaeker, 270 gs.

The collection formed by Mr. G. T. Andrews, of York, was dispersed in the same rooms, on the 31st of May. It contained examples of very many of our leading artists, and the sale was well attended by amateurs desirous of making purchases. Few of the pictures, however, were more than early or second rate productions of the respective painters, so that our task of recording them is necessarily limited. The chief among them was Etty's 'Somnolency,' which was bought for 210 gs.; 'Shallow Streams,' by Linnell, 50 gs.; the sketch for Redgrave's 'Country Cousins,' 35 gs.; Frith's 'Stage Coach,' 70 gs.; a beautiful example of Pyne's delicate pencil, a 'View of Romney Pound Lock, Windsor,' 80 gs.; 'The Graces,' by Etty, 200 gs.; 'An Interior,' by Webster, 120l. 15s.; 'Cattle Reposing,' the joint production of Lee and Cooper, 178l. 10s.; 'The Mountain Stream,' by J. D. Harding, 52 gs.; 'Iachimo and Imogene,' by Frith, 162l. 15s.; the study for 'Youth and Pleasure,' by Etty, 130 gs.; 'A Bather,' by Etty, 175 gs.; 'The Gravel Pits,' by Linnell, 300 gs.; 'Venus in the Greenwood Bower,' by Etty, 300 gs.; 'Robinson Crusoe,' by Etty, 389 gs.; 'Venus Adorning,' 80 gs. It is only necessary for us to direct attention to the large sums given for these pictures, to show the value of English Art in the country, and how safe a speculation the purchase of such works is to those who look only to a profitable investment of capital.

But if the remark holds good with respect to the preceding statement, it is more than justified by the sale which took place on the 13th of June, when prices which are almost unexampled were paid for some—certainly fine—works of our native artists, as the following list testifies; most of the pictures were painted expressly to be engraved for the "Royal Gallery of British Art." 'Portrait of Admiral Hawkins,' by Gainsborough, 90 gs.; 'The Coquette,' Sir J. Reynolds, 90 gs.; 'Portrait of Miss Siddons,' Sir J. Reynolds, 90 gs.; 'Hadleigh Castle, looking towards the Nore,' J. Constable, 320l. 5s.; 'The Battle of Waterloo,' G. Jones, 262l. 10s.; 'The Whaler,' J. M. W. Turner, 299l. 5s.; 'The Tomb of the Horatii and Curiatii,' R. Wilson, 120l. 15s.; 'Morning,' Gainsborough, presented to Mrs. Fitzherbert by George IV., when Prince of Wales, 210l.; 'Saltash, Devonshire,' J. M. W. Turner, 346l. 10s.; 'Feeding Chickens,' J. Linnell, 210l.; 'Ecce Homo,' a drawing by G. T. Doo, after Correggio, 70 gs.; 'The Dame School,' a drawing by Derby, after Webster's well known picture, 136l. 10s.; 'The Corsair's Isle,' J. D. Harding, 73l. 10s.; 'The Loan of a Bite,' a drawing by Denning, after Mulready, 71l. 8s.; 'Interior of a Highlander's House,' a drawing by Derby, after Sir E. Landseer, 105l.; 'The Artist's Mill, Bettys-y-Coed,' W. Muller, 63l.; 'The Child's Prayer,' Redgrave, 84l.; 'Mercy and Truth are met together,' &c., S. Hart, 141l. 15s.; 'Christ and the two Disciples at Supper, at Emmaus,' J. Linnell, 420l.; 'A Summer Morning,' F. R. Lee, and T. S. Cooper, 388l. 10s.; 'The Lock—Evening,' J. M. W. Turner, 378l.; 'Rustic Hospitality,' W. Collins, 294l.; 'John Knox reproving the Ladies of Queen Mary's Court,' A. E. Chalon, 89l. 5s.; 'The Author and the Actors,' D. Maclise, 609l.; 'St. John proclaiming the Messiah,' T. Uwins, 141l. 15s.; 'The Ferry,' F. R. Lee, 110l. 5s.; 'A Sunset at Sea after a Storm,' F. Danby, 204l. 15s.; 'The Morning after the Wreck,' C. Stanfield, 924l.; 'Ruins of the Temple of the Sun, at Baalbec,' D. Roberts, 388l. 10s.; 'The Combat,' W. Etty, 598l. 10s.; 'Repose,' Gainsborough, a wedding portion from the artist to his daughter Mary, 945l.

We are proud to see the English School thus maintaining its high position—one, in its peculiar departments, unsurpassed by that of any nation, ancient or modern; and we are equally gratified to know that there is a public able and willing to recognise its merits by paying liberally for what it produces.

ART IN THE PROVINCES.

MANCHESTER ROYAL INSTITUTION.—The directors of the Royal Manchester Institution have announced that the prizes for the present year will be awarded as follows, viz.: one hundred guineas to the artist of the best oil painting, not previously exhibited except at the Exhibition of the Royal Academy of this year, and which has been painted since the year 1849.—The Heywood gold medal and ten pounds in money to the artist of the best oil painting of a subject selected from sacred or profane history.—If the work to which the prize of one hundred guineas is awarded shall be of the class competing for the Heywood prize, then the painter of such work will be entitled to receive both prizes. The council do not consider themselves bound to award a prize unless a work shall be exhibited which shall appear to them deserving of it. The above prizes are open to all competitors. At Liverpool the corporation will again give a prize of fifty guineas for the best picture exhibited in their exhibition; and Glasgow and other provincial towns are, it is said, about to award prizes to successful competitors.

THE DALTON STATUE.—This fine work of Art is to be deposited in the Hall of the Royal Institution, with the stipulation that the public shall have access to it at reasonable hours.

PEEL MONUMENT AT PRESTON.—The model of Mr. Duckett has been selected by the Committee, with leave to amend the likeness as he may see fit, after visiting the Crystal Palace, which contains several busts of our great statesman.

GLASGOW.—The Art-Union Society established in this city recently held its annual meeting for the distribution of prizes. The information with which we have been furnished upon the general state of the institution, as well as upon its doings on the occasion in question, is but scanty; we however learn that there has been an increase of 1224 subscribers over the number of the preceding year; this is a vast addition, and is a matter for sincere congratulation. The report states also that the committee have determined to continue their plan of offering for the ensuing year a premium of 50*l.* for the best historical or *genre* picture, as well as one of 25*l.* for the best landscape, by British artists. The West of Scotland Academy, in the same spirit of liberal encouragement, following the example of the Glasgow Art-Union, have agreed to give a premium of 10*l.* and a gold medal for the best picture painted in Scotland; also a medal, value 5*l.*, for the best picture painted in the west in Scotland. Fifty pictures varying in value, were distributed at the meeting to subscribers, besides a number of statuettes, and one hundred proof impressions of Prior's engraving of "Heidelberg," after Turner.

HUDDERSFIELD.—At a special meeting of the committee, recently held in the Improvement Commissioners' rooms, Huddersfield, the commission to execute the testimonial to the late Sir R. Peel, was, after two motions of adjournment had been rejected, unanimously conferred on Mr. Alfred Bromley, a young and rising sculptor of Leeds. The other competitors (each of whom had sent in models) were Mr. Matthew Noble of London, who has obtained the commission to execute the Tamworth and Salford statues, Mr. Behnes of London, who is executing the Leeds statue, and Mr. Fisher of Huddersfield. The monument will be a Sicilian marble statue, 8 feet 6 inches high, to stand on an elaborate stone pedestal 18 feet high.

THE BRITISH INSTITUTION.

THE ANCIENT MASTERS.

We may say that the present collection is at once the most interesting and valuable that has of late years adorned the walls of the institution. The works, even the earliest, are all in excellent condition; they have been selected with unusual care, and will afford a worthy example to foreign visitors of, we may truly say, the recondite pictorial wealth possessed by private individuals in this country. If our national collection is not so extensive as those of the public galleries of some other countries, our private collections surpass all others of like character; inasmuch that even a few of these put together would form a gallery in worth and excellence second only to the Pitti Collection at Florence. The pictures contributed by her Majesty, are modern, and of our own school, being three pictures by Wilkie—'The Maid of Saragoza,' 'The return of the Guerilla to his family,' and 'The Guerilla

Council of War in a Spanish Posada.' From the collection of the Earl of Carlisle there are magnificent examples of Bellini, John de Mabuse, Dominichino, Annibale Carracci, and Vandyke. Mr. Holford has sent works by Velasquez, Rembrandt, Perugino, Murillo, &c. Mr. Hope, some charming productions of the schools of the Low Countries. The Duke of Sutherland, works by Andrea del Sarto, and Correggio. Lord Overstone, examples of Claude, Murillo, and Domenichino. The Earl of Suffolk, of Annibale Carracci, Claude, Leonardo, and Mola. Lord Colborne, of Rembrandt. The Lady Dover, of Rembrandt. In addition to which, numerous other contributions of known excellence from other highly reputed collections, amounting in number to one hundred and forty-two pictures, in which all the schools are represented.

No. 1. 'The Adoration of the Magi,' JOHN DE MABUSE. Earl of Carlisle. This picture was formerly in the Orleans Gallery; it is undoubtedly the finest existing work of the master.

No. 4. 'Portrait of a Spanish officer,' VELASQUEZ. R. S. Holford, Esq. The figure wears a demi-suit of armour; it is freely, even loosely, painted in some parts, and exhibits many of the qualities which Wilkie observed that the English school of portrait-painters acquired without knowing that they were peculiar to Velasquez up to a certain period.

No. 6. 'The Abbé Scaglia,' VANDYKE. R. S. Holford, Esq. The principle of this portrait is that of the purest simplicity; the effect is a broad and decided opposition of dark and light, the hands are displayed in the manner customary with Vandyke, and the head, by another affectation peculiar to the painter, is so small as to make the figure look more than ten heads high.

No. 7. 'St. John with Angels,' ANNIBALE CARRACCI. R. S. Holford, Esq., and

No. 8. 'Le Raboteur,' ANNIBALE CARRACCI. Earl of Suffolk. By a curious coincidence these two pictures are hung in juxtaposition, affording the critic an opportunity of observing their difference of manner. The former is highly finished, and is probably of the time when Annibale imitated Correggio. The other, which represents the Holy Family in the workshop of Joseph as a carpenter, is loose and sketchy, and resembles some of the works of Ludovico in his imitation of Titian and others.

No. 11. 'St. John,' DOMINICHINO. Earl of Carlisle. This is the famous picture in which the eagle bears the pen to the Evangelist.

No. 12. 'The Virgin and Child,' P. PERUGINO. R. S. Holford, Esq. The figure of the Virgin is a small half-length; the head of the child is an admirable study, this part of the picture almost equals the famous miniatures of the San Pietro at Perugia.

No. 13. 'Portrait of Martin Looten,' REMBRANDT. R. S. Holford, Esq. This picture, which appears to bear the date 1632, must have been painted when Rembrandt was twenty-six years of age; it is beautifully fresh, and is one of his few highly finished pictures, yet far behind the truth and force of the gorget portrait in the Pitti Collection.

No. 17. 'The Three Marias,' ANNIBALE CARRACCI. Earl of Carlisle. An admirable production, which every lover of Art ought to see. It is most commonly known as the "Dead Christ." We regret that we have not space for its history, and a description of its merits.

No. 18. 'The Enchanted Castle,' CLAUDE. Lord Overstone. This admirable picture wants cleaning. It is impossible sufficiently to eulogise the masterly distribution of darks in the composition, which give such force to the subdued sunlight.

No. 27. 'An Interior,' A. OSTADE. We believe that this picture has been attributed to Isaac Ostade—if it be the same that was in the collection of Lord Methuen. Be that as it may, it is a more agreeable picture than the *chef d'oeuvre* of Adrian, in the Louvre—with its experimental alternation of reds and blues.

No. 41. 'La Vierge aux Rochers,' L. DA VINCI. Earl of Suffolk. In this famous work, Leonardo exemplifies the principle which he taught his pupils, with regard to the sparing employment of light. The picture is painted with more freedom and firmness than we are accustomed

to see in the works of Da Vinci; the heads—especially that of an angel on the right—are most felicitous in character, but they still always suggest the universal Gioconda.

No. 43. 'Portrait of Snyders,' VANDYKE. Earl of Carlisle. This picture has been painted with little else than white and black. In the *pose* and display of the hand there is great affection. It is amusing to see Vandyke treat, *con amore*, a brother of the craft—because we do find even him subject to the caprice of arbitrary sitters.

No. 46. 'The Circumcision,' GIAN BELLINI. Earl of Carlisle. This picture is well known: it presents five half-length figures; it is painted in his more generous manner; after he had seen the works of Giorgione. Some of the heads here strongly resemble Titian's deductions from the same source.

No. 47. 'Madonna,' R. S. Holford, Esq. A head of exquisite sweetness, with the round contour and large eyes which characterise the studies of the master.

As we proceed through the Middle and South Rooms, we find so many pictures claiming especial notice, that we must limit ourselves simply to titles. The following works are of extraordinary excellence:—52. 'Portrait of Catherine Hoogh,' REMBRANDT; Edmund Higgenson, Esq. 53. 'Landscape, with Cattle and Figures,' CUYP; F. Perkins, Esq. 54. 'Landscape,' HOBBIEM; Frederick Perkins, Esq. 55. 'Count Ugolino,' REYNOLDS; Earl Amherst. 58. 'La Course au Hareng,' WOUVERMANS; R. S. Holford, Esq. 61. 'Landscape, with Figures,' A. VANDERVELDE; R. S. Holford, Esq. 60. 'Two Dukes of Ferrara,' TINTORETTO; Earl of Carlisle. 63. 'Card Players,' TENIERS; George Field, Esq. 66. 'Landscape, with effect of Sun,' RUYSDAEL; R. S. Holford, Esq. 70. 'Garrick, between Tragedy and Comedy,' REYNOLDS; J. Angerstein, Esq. 'The Trumpeter,' TERBURG; H. J. Hope, Esq., M.P. 83. 'Landscape,' HOBBIEM; Richard Ford, Esq. 87. 'Algernon, Tenth Earl of Northumberland,' VANDYKE; Duke of Northumberland. 92. 'Angels Strewing Flowers,' MURILLO; Duke of Bedford. 98. 'Portrait of Mrs. Lock,' SIR THOS. LAWRENCE; J. Angerstein, Esq. 113. 'The Fortune-Teller,' REYNOLDS; Earl Amherst. 115. 'The Maid of Saragoza,' WILKIE; Her Majesty. 118. 'Lady Caroline Howard,' REYNOLDS; Earl of Carlisle. 122. 'Apollo and the Seasons,' J. WILSON; John Bentley, Esq. 130. 'Portrait of John Flaxman,' JOHN JACKSON; The Lady Dover. 132. 'Jane, Countess of Harrington,' REYNOLDS; Earl of Harewood. 134. 'The Return of the Guerilla to his Family,' WILKIE; Her Majesty. 137. 'Mrs. Angerstein and Son,' LAWRENCE; J. Angerstein, Esq.; &c.

This, we repeat, is the most beautiful and choice collection we have ever seen on these walls; every picture might be mentioned as distinguished by high and rare quality.

THE AMATEUR EXHIBITION.

THIS collection was opened to private view on the 31st of May; and it would seem that the society takes a place among the established annual Art-exhibitions. The works are chiefly water-colour, with a few oil sketches mounted and framed as water-colour works. The collection consists of one hundred and seventy-nine productions, which, with few exceptions, are landscape subjects,—showing the influence our school of water-colour exercises on public taste, and at the same time the discursive habits of our nation, since every quarter of the globe is represented. We are borne eastward from the Houses of Parliament to the streets of Canton, and westward from Wimbledon Common to Lake Huron. Certainly such a variety of subject-matter has perhaps never been met with in so small a collection. Many of these drawings exhibit much power, but yet of that kind which shows that Art cannot be cultivated with any degree of success as a mere amusement. When we remember how unequal are the productions of the most celebrated men, it will be understood that there can be little hope of any amount of excellence, except from assiduous study. Any similar exhibition in any other part of Europe

would have been more academical, that is to say, we should have seen more of progressive academical study, and less of mere landscape sketching. It were highly desirable, in painting for an exhibition of this kind, that the imitation of manner should be set aside, because we discover at once, in the works of the sketcher, his or her master, or standard of imitation. Many of the best drawings here are enfeebled by timid elaboration, and other well-chosen subjects are spoiled by an insufficient knowledge of composition and the means of effect. But, to speak of the better qualities of the works, there are many—especially some studies, which have been made immediately from nature—containing a high degree of excellence; these are decided in touch and full of natural truth. Among the more efficient works of the exhibition are—'Portrait of a Lady,' Miss Houlton; 'Sidmouth, Devonshire,' Mrs. Serjeant Thompson; an original sketch—'Old Street in Rouen,' Charles Jenyns, Esq.; 'Quedlinburg, in the Hartz,' Miss Blake; 'The Lady Clementina Villiers,' H. Munro, Esq.; 'A View from St. John Lateran, over the Campagna, Rome,' R. H. Cherey, Esq.; 'Cocoa-nut Trees,' Lient-Col. D'Aguilar; 'Near Dordrecht—Morning,' T. Macdonald, Esq. (this is in oil); 'Sketch of Dhemetre, an Albanian, made at Damascus, in April, 1850,'—Leslie, Esq. (this is also in oil); 'Sketch for a Picture,' J. T. Houlton, Esq.; 'Girl at a Spring, from Nature,' Miss Ashton Yates; 'Italy,' T. Macdonald, Esq.; 'Tivoli,' Hon. C. Hardinge; 'Ryde, Isle of Wight,' and 'View on the Thames, near Hampton Court,' John Heathote, Esq.; 'Part of the Coliseum, Rome,' Mrs. Davidson; 'Study,' J. T. Houlton, Esq.; 'Youngsbury, Hertfordshire,—Sketch from Nature,' Mrs. Puller, and others by the same lady; 'Study of the Iris,' Miss Twopenny; 'Studies of Beech Trees,' Miss Swinburne; 'A Presentation,' Miss Harriet Boddington; 'Vallée du Lys, Pyrenees,—Sketch from Nature,' Mrs. Davidson; 'Rosalie,' two 'Studies from Nature,' The Lady Augusta Cadogan; 'Study of Spanish Fruit and Vegetables,' Captain Twopenny, &c.

Public exhibition must promote earnest study, and consequent advancement among the members of this society; and must also, we venture to hope, further extend the practice of Art as a necessary branch of education.

THE BRITISH MUSEUM.

OUR National Collection has put forth full claims to additional notice in this eventful year, and many of its treasures known only to a few favoured sight-seers, or persevering bookworms of the Library, have been placed so that every visitor may see them. The entire Libraries have been thrown open, and the treasures of rarity and curiosity ranged in cases on each side. A large library has been aptly termed "the grave of rarities," and when we read of such things being "discovered" in the Bodleian or the Museum Collections we may be the less inclined to wonder when we know the number of volumes they comprise. Mr. Panizzi, the Librarian of the British Museum, thus narrates the quantity it contains, and their rapid increase. He says:—"On the 25th of July, 1838, the volumes of printed books being counted one by one, as they stood on the shelves, were found to be, in round numbers, 235,000. Counted in the same manner on the 15th of December 1849, they were found to amount to 435,000. The collection now consists of upwards of 460,000 volumes." Thanks to his energy and zeal!

It was a wise thing for him thus to select from this mass a few choice and curious articles for general exhibition, which it was obviously out of the power, even of the privileged, to obtain a sight of, without an amount of time and trouble they could little afford; and which might easily be thrown away without the aid of a guide to direct their search. We will note a few of the curiosities which now await inspection. Entering the rooms appropriated to the Library, so munificently bestowed upon the nation by the Right Hon. Thomas Grenville, consisting of 20,240 volumes, which cost him upwards of 54,000*l.*; we notice some of the rarest specimens of the noble art of printing in its infancy. There is the "Biblia Pauperum," as it is popularly called, a series of scripture histories told in rude woodcuts, sparingly described from holy writ, both pictures and words

cut in wood before the invention of moveable type. Such works are technically known as "block books," and are of the highest rarity and value. The ink used is of a pale brown tint, and apparently of weak consistence. By the side of this volume are others of the same class. "The Book of Canticles," a very elegant series of designs; and the "Speculum Humanae Salvationis," with some specimens of single page "broadsides," also cut in one block, such are the "Temptationes Demonis," and the "Turris Sapientie."

That printing suddenly elevated itself to perfection, is proved by the noble "Mazarine Bible," supposed to have issued from the press of Gutenberg and Fust, at Mentz, in 1455. It is the earliest printed bible, and also the earliest printed book with moveable types known. The paper is as fine as any of the present day, and the ink even better than is now generally used. In fact, as a specimen of good paper and typography, it could not be surpassed. We have also the "Mentz Psalter," by Fust and Schoeffer, the first book printed with a date (1457), and the first example of printing in colour, which was used for its initial letters. The series is continued by specimens of the works of the most celebrated early German printers.

The manuscript department exhibits, also, its principal treasures. Here the lovers of autographs will find a rare and curious series of originals, of an exceedingly varied kind. There is a very complete display of royal autographs and great seals, from the time of William the Conqueror, whose *cross* attests to the verification of the name some better penman wrote.

A very magnificent series of illuminated volumes is here, including "Froissart's Chronicles," the "Poems of the Duke of Orleans," the "Romance of the Rose," &c. The famous "Bible of Charlemagne," the "Gospels of St. Cuthbert," are of the most elaborate and beautiful of the works of the 11th century. The bindings of many of these are very strong proofs of the value attached to books in the early ages. Some of the bindings are inlaid with jewels, silver fillagree, and *plaques* of carved ivory of a most elaborate character, with figures, foliage, and inscriptions.

Passing to the King's Library, we inspect the classics, in their primitive editions; such as the "Cicero," by Fust and Schoeffer, 1460, the "Florence Homer," of 1488, &c., &c. A host of early specimens of the French, Spanish, and Portuguese press is also here: among them is the first book illustrated by copperplate engravings, Bettini's "El Monte Sancto di Dio;" Florence, 1477. We will pass by other rarities, such as the first edition of "Don Quixote," and that crazy knight's much-loved romance, "Tirant the White," a work so rare that it cost Heber 300 guineas—and continue through the noble room to the general library of the Museum, where fresh treasures await our recognition. Here may be seen the first editions of the Scriptures in our mother tongue, from the translations of Tindale and Coverdale; a copy of Cranmer's "Great Bible," which belonged to Henry VIII; and many other rarities, including an extraordinary series of books printed by Caxton, the finest and completest possessed by any library, including his first work, the "Recueil des Histoires de Troyes," printed about 1467; and the first book ever printed in England, "The Game and Playe of the Chesse," in 1474. Here also is the Polyglot Bible, printed by Plantyn, of Antwerp, and remarkable as being the copy presented to the Duke of Alva, that scourge of the Low Countries, by his equally bad master, Philip II. of Spain.

The lovers of autographs may be again directed to that of Shakspeare, on the fly-leaf of Florio's translation of "Montaigne's Essays;" to that of Ben Jonson, on the fly-leaf of a copy of his "Volpone," presented to the same Florio; to that of Milton, on a copy of "Aratus;" as well as to those of Bacon, Aldus, Castiglione, Michael Angelo, Voltaire, &c. A German Bible, once the property of Luther, is also here; and his name appears, in his own bold hand, upon it. The same copy passed into Melancthon's keeping, and he has written a long note within it. Calvin's appears in another volume.

Among the state papers may be noticed the proclamation by King Charles II., dated August 13th, 1660, ordering the suppression of the *Defensio pro Populo Anglicano*, and also of the *Iconoclastes* by Milton, who is therein stated to have fled from justice. But one of the most amusing documents of the state series is that of Prince Charles Edward, "the Pretender," who, by way of retort to George II., who had offered a reward of 30,000*l.* for his apprehension, offers the same sum to any one who may bring him the "Elector of Hanover," if he shall have landed, or presumed to "invade" Great Britain.

The wonders of ancient bookbinding have been

seen in the Manuscript Rooms; here we may contemplate the beauty, and fancy of such works in the sixteenth century, of which we have abundant and striking examples, of a very varied and extraordinary character; among them, the Gospels in Anglo-Saxon and English, a presentation copy from John Foxe, the doctor to Queen Elizabeth; King Edward VI.'s copy of "Cicero;" Bonner's "Profitable Doctryne," bound for Queen Mary, &c. A number of the rarest books and pamphlets connected with the discovery of America is also in this room.

We may look upon our National Collection altogether with feelings of pride and pleasure. Its natural history department, as far as relates to birds, is unrivalled; its geology good; its series of coins and medals excellent; its Egyptian antiquities, and Greek vases, curious and complete. Within its walls is the most perfect history of sculpture possessed by any nation, from the early period of Egyptian Art, as it ascends through the Assyrian and Lycian schools, to its culminating point in Greece and Rome. The new galleries which contain it are now decorated with polychrome ornaments, of classic form, and are in good taste and keeping. But why are the Nineveh Marbles still in a cellar? approached by a stair, few dare to descend lest they find themselves among housemaids' pails or student's boxes! It is also a melancholy thing to look upon the empty cases, where native antiquities ought to be, and find a *British Museum* so rich in foreign *vertu*, entirely destitute of that which all civilised nations prize—the archaeology of our forefathers. There is scarcely a country town upon the continent that cannot boast its local collection, illustrating native history, and some few of our provincial towns can do the same. What must foreigners inevitably think of our national collection without its English department; but that it is a type of too many of our travelling countrymen, who only value what is foreign, and underrate their "fatherland."

THE VERNON GALLERY.

INTEMPERANCE.

T. Stothard, R.A., Painter. W. Chevallier, Engraver.

Size of the Picture, 2 ft. 5½ in., by 1 ft. 8 in.

THE name of Stothard is as indissolubly connected with English Art in design and painting, as is Raffaele's with Italian, or that of Rubens with the school of Flanders. The fact of upwards of three thousand engravings having been made from his drawings and pictures, is evidence not only of his diligence through a life extended to nearly fourscore years, but to the estimation in which his works were held by the public in general. For nearly half a century scarcely a single book, containing illustrations of any importance, was published without the name of this elegant artist being appended to some of them.

The largest painting he executed is that of which Mr. Vernon purchased the original sketch; and from this sketch our engraving has been made. The great work ornaments the principal staircase at Burleigh House, the seat of the Marquis of Exeter. It was commenced in the year 1798, and occupied the artist during the summer months of four successive years. The title it has always borne is that by which it is here designated. "Intemperance" is symbolised by groups of bacchanals, sylphs, and other figures, surrounding the principal group, which is supposed to represent Mare Antony and Cleopatra, the syren of Egypt, of whom the poet writes—

"Around two mighty hearts her chains she cast,
Which, for a third too feeble, broke at last."

The Egyptian queen is dropping a pearl into the goblet of the enamoured Roman, while Cupids are running away with his armour.

The subject is treated with infinite power and beauty of composition, and with a most brilliant effect of *chiar'oscuro*. A critic of a quarter of a century since, referring to this work, says—"Let those who affect to despise the English school of painting, compare this sublime production, not only with the sprawling saints of Verrio and Laguerre, that deform the ceiling, but with the finest works of a similar character; and then say, had such a painter lived in the time of the Medici, how would his productions have been now appreciated?" There cannot be two opinions as to the poetry of the composition, and the exquisitely rich colouring of the painting; but these qualities scarcely atone for the defective drawing several of the figures exhibit, a fault which detracts greatly from the excellencies of many of this artist's pictures.



FROM A SKETCH BY T. SIOGHARD, R. A.

INTEMPERANCE.
FROM THE PICTURE IN THE VERNON GALLERY.

OBITUARY.

MR. J. TALFOURD SMYTH.

THE following notes of the brief career of this young and promising engraver, we have received from the hand of an artist-friend, who prefaces his communication by saying that in the life of a recluse, of such studious habits, there are necessarily but few circumstances of sufficient outward interest to be brought before the public. And if, even of the artist who has run the full course of his years, and fulfilled the purpose and promise that were in him, the biographer can say little more than that he *laboured* and *died*—what can there be to relate of him who, cut down ere middle age, and with his whole life's-work unaccomplished, leaves no monument but the dissipated hopes of a few private friends; no epitaph but the melancholy words, "he *might* have been."

Mr. Smyth was a native of Edinburgh, and showed at an early age a great enthusiasm for Art. He studied under the late Sir William Allan, at the Trustees' Academy of his native city; and I have heard him tell, in proof of his boyish industry and eagerness for improvement, how he was wont to leave bed long before dawn, set his palette, and wait impatiently for the first glimpse of morning, to resume the labours of the preceding day.

In 1835, however, he determined to adopt engraving as his profession; and from that date the brush was seldom in his hand—and the burin, I may say, never out of it. He was his own teacher in the Art—his only master dying during the first year of his pupillage. But the plates produced immediately subsequent to that period, "A Child's Head," after Sir John Watson Gordon; "The Stirrup Cup," from the picture by Sir William Allan; and others, proved him already able to take the field alone. In 1838 he removed to Glasgow, where some seven years were spent over works better calculated to fill his purse, than to promote his artistic knowledge, or advance his reputation. This he felt strongly, and relinquishing his engagements there, once more returned to Edinburgh, where, up to the time of his decease, he devoted himself to the study of his profession, with an assiduity seldom equalled, producing many works of great promise: four of which, "The Consolator," "John Knox dispensing the Sacrament," from Wilkie's sketch from the unfinished picture in the collection of the Royal Scottish Academy, Mulrady's "School" in the Vernon Gallery, and Sir W. Allan's "Tartar Robbers dividing their Spoil," in the same collection, have appeared in the pages of the *Art-Journal*. And had he lived to execute the projected engraving from Maclise's "Hamlet," and to complete the plate after Mr. Faed's "First Step," on which he was working when attacked by his last fatal illness, I have little doubt his name would have taken rank with the highest in his profession. How inscrutable are the ways of fate: at the very moment when the anxious and obscure labours of twenty years were about to be rewarded with success and reputation, the over-taxed system gave way, and after a brief and seemingly unimportant indisposition, which terminated in softening of the brain, he died at Edinburgh, on the 18th ult., at the age of thirty-two. He was a man of much taste, and considerable reading; of deep religious impressions, and most blameless life.

MR. JOHN BASTIN.

We have heard, with much sincere regret, of the recent death of this excellent wood engraver, after a long and most severe illness, which, we know from our own personal observation, he bore with exceeding patience and resignation.

Our acquaintance with Mr. Bastin, as an illustrator of the *Art-Journal*, has been almost coeval with its existence; and we are only doing justice to his memory in stating that no artist with whom we engaged ever gave us more complete satisfaction in all that was required of him: his work always commended itself by its sound qualities, while his attention and punctuality were proverbial in our office. At the commencement of our arduous undertaking of the "Illustrated Catalogue of the Great Exhibition," we anticipated his assistance with much pleasure; but the disease which terminated his life had taken such hold, that he was able to engrave only a few blocks for us in the months of January and February; since which he had become, we believe, entirely incapacitated for exertion.

"True and just in all his dealings" is an epitaph of which his conduct through life had in every way rendered his name worthy: he has left a widow and young family to deplore a loss to them irreparable.

MINOR TOPICS OF THE MONTH.

HER MAJESTY'S BAL COSTUME.—The habits and amusements of fashionable life are not without a certain amount of monotony inseparable from any routine of enjoyments, however homely or however refined. The "privileged" of the higher circles willingly admit of variety, and welcome it as gladly as those in less elevated spheres. Her Majesty, ever alive to the gratification of her Court, as well as to the interests of her people, has, in the *Bals Costume* hitherto given by her, effectually served both: she has given an impetus to the handicraftsman by desiring, in one instance, that the dresses should be of British manufacture; and insured its attention in that important particular, by fixing the period of costume in the early part of the last century. The courtiers of England have now surrounded their Sovereign in the costume of three very picturesque and strikingly varied epochs. The dresses of the fifteenth and the eighteenth centuries have been donned on two memorable occasions; the third realised the glories of the period of the Restoration, when the courtiers of the restored monarch appeared before the sober puritans, arrayed in all the gorgeousness of the Court of the *Grand Monarque*, and England changed from the gloomiest sobriety to the opposite extreme of gaiety in dress and manners. It was the style *par excellence* for gentlemen, for certainly they have never before for since had the opportunity of exhibiting dresses enriched with lace and embroidery, ribbons, feathers, velvets, and silk, so profusely as the thoughtless courtiers of Charles II. indulged in. The ladies, in spite of the gallantry of the age, certainly made less show, and were much more staid and sober-looking; for it must be borne in mind that the dresses in which Kneller depicted the court beauties were treated by that artist with the same amount of freedom that characterised those depicted by Reynolds in his time. He chose only what was becoming to his sitters; and the freedom of his dresses, which excited some prudential fears among those who did not remember this, was more the result of choice than reality, inasmuch as the works of less fanciful artists, who strictly copied what they saw, are very different; we need only refer to the pictures of the court of the *Grand Monarque*, the seat of fashion, or to the prints of the period published in France. All these things appear to have been well studied at the ball of the 13th of June; and although we might object to seeing a little too much of the ordinary Spanish costume of the stage, wanting some of the *minutiae* of English character; yet, in many instances, the correctness and beauty of the costumes were remarkable, as well as the wealth with which they were enriched; baldricks of jewels and trimmings of the rarest and costliest lace swell the descriptions in fashionable journals, and testify to the liberal hands which adorned the *tout ensemble* of the groups, and which cannot fail to have been felt profitably by many of those whose business it is to minister to such display. The appearance of the various officers of the Court in the proper costume of these long-past times gave variety and piquancy to the scene, as also did the appearance of the foreign ambassadors, in the respective antique dresses of their own nations. Such was the success that attended the entire entertainment, that in some instances the most intimate friends failed to recognise each other; and the *habitués* of the court were surprised at the extraordinary and complete character of its transformation. Independently of its entire success as a masked ball, it was an instructive and picturesque *agroupement* of England's highest nobility exhibiting a new and beautiful picture of high life, as artistically satisfactory, as it was gorgeous and refined.

EXHIBITION OF MODERN FOREIGN ART.—This Exhibition, of which we have already spoken, is now open at Lichfield House, in St. James's-Square. The pictures which have been promised from various remote sources, are not yet arrived, but they will be hung as they are received; the interest, therefore, of the collection will be sustained and increased by many additions. We have

been long desirous of seeing in this country the modern continental painters represented by a worthy exhibition of their works, and such a display we shall now have the opportunity of witnessing when the gathering of pictures is completed: these will be entirely restricted to the works of living artists. The Exhibition affords beautiful examples of painters who are but little known in England; and we doubt not that their productions will be duly appreciated. We shall recur to this subject, probably in our next.

THE ENGRAVINGS OF THE LATE MR. MABERLY.—The collection of engravings formed by this well known amateur, the author of a work entitled "The Print Collector," has recently been sold by Messrs. Sotheby & Wilkinson, and many of them brought remarkably high prices, realising the sum of 3500*l.*, which is little less than their actual cost. The following are a few of the more prominent lots:—The strength of the collection lay in the Albert Dürers, the Rembrandts and Claudes. The chief purchasers were nominally Messrs. Colnaghi, Graves, and Tiffin,—but really Mr. R. S. Holford, Mr. J. Haywood Hawkins, Mr. Charles Bale, Mr. Chambers Hall, Mr. Felix Slade, Sir John Hipsley, and the British Museum. The "Adam and Eve," by Albert Dürer, being No. 1 of Bartsch, and the finest specimen of the engraving known, was sold to Mr. Graves, for Mr. Slade, for 55*l.* The "St. Hubert," of the same master (No. 57 of Bartsch, and formerly in Mariette's Collection), was bought by Mr. Graves, also for Mr. Slade, for 46*l.* A fine impression of the "Burgomaster Six," Rembrandt's great work, with the figures 6 and 4 in the date reversed, brought 82*l.* "The Gold Weigher," by the same master realised 33*l.*; and the "John Lutma before the window and bottle," 32*l.* The largest sum given for a specimen of the English school was 28*l.*, for Faithorne's portrait of Charles II., inscribed "The Second Charles, Heire of ye Royall Martyr," &c. The British Museum acquisitions at the sale were, "The Dance under the Trees," by Claude, for 52*l.*, and two Rembrandts, "Village with a square Tower," on India paper, for 44*l.*, and "A Young Man in a Mezetin Cap," first state (before the hair on the right side of the face was brought down to the chest), for 34*l.* 10*s.* The Claude is thought to be unique.

NASH'S INTERIOR VIEWS OF THE CRYSTAL PALACE.—Several of Mr. Nash's drawings of the interior of the Great Exhibition, have lately been on view at Mr. Dickenson's, New Bond Street, and fully realising the expectations we had formed respecting them. They are to be engraved in lithograph, and so coloured as to imitate very closely the original designs. The subjects are: 1. A view in the Transept, showing the Glass Fountain, by Osler. 2. A view across the Transept and Nave, showing the ceremonial of her Majesty's inauguration of the Exhibition. 3. A view of that part of the Nave in which the "Amazon," and other works of foreign sculpture are placed.

SCULPTURE IN ENGLAND.—The patronage of sculpture, of the highest order, was never at a lower ebb in this country than at present. It has been repeatedly asked of us within the past month, why British sculptors have so few subjects of colossal size in the Exhibition of the Industry of all nations; seeing that groups of that class are the only works of art which appear to attract peculiar attention in that edifice. The answer is a very simple one. All those which are there exhibited by Foreign sculptors, have been executed for their respective governments. In England with the exception of a few full-length figures for the Houses of Parliament, no encouragement to sculptors is held out by the government, and few private houses in England will admit of the display of works of art of this description. Let our more eminent sculptors have but a chance of establishing their capacity to model colossal groups, and they will show that they are inferior to no nation on the face of the earth; but such is the general discouragement of such objects in this country, that there are not half-a-dozen sculptors whose studies would permit them to construct a group very much beyond the ordinary size. The only

practitioners in this branch of art in this country who seem to have a chance of success, are bust-makers, and those who devote themselves to sculptural decoration. Flaxman left behind him a sum barely amounting to 4000*l.*; Nollekens bequeathed by will, 130,000*l.*; and Chantrey, 90,000*l.*

NORTHUMBERLAND HOUSE.—The liberality of the Duke of Northumberland has enabled the British public, who have any taste for works of art, to make themselves acquainted with the pictorial treasures of his town residence, hidden for a long series of years from the view of any but privileged persons. Its leading gems are "The Cornaro Family," by Titian, and "Ecce Homo," by Caravaggio; a very fine "River Scene," by Ruysdael; "Nymphs and Satyrs," by Rubens; a "Fox hunted down by Dogs," and "Dogs chasing young Deer," by Rubens and Snyders; a copy, the size of the original, of "The School of Athens," by Raphael; one of Guido's "Aurora," by Mengs; and various original portraits by Titian, Vandyck, Hudson, and others. The house is, in other respects, well worthy of a visit. It may, perhaps, be considered ungracious to criticise the arrangements of a house submitted to the public eye under such circumstances, or we might be induced to suggest that they are susceptible of considerable improvements in regard to the placing of the pictures.

DEATH OF PROFESSOR TIECK.—This eminent sculptor died at Berlin on the 14th of June. He was originally a stonemason. The following are among his leading works:—The monument of the late Queen Louisa of Prussia; the statues of Marshal Saxe, of Lessing, of Erasmus, of Grotius, of Herder, of Burger, of Walstein, and of William and Maurice of Orange—all at Munich; the sculptures of the pediment and friezes of the Theatre Royal at Berlin; the full-length statues of Necker, of the Duke de Broglie, of Augustus William Schlegel, and of M. de Rocca, made for Madame de Staël; the front gate of the Cathedral of Berlin; and the bronze equestrian statue of Frederick William, at Ruppin. The deceased sculptor was brother to the celebrated poet of the same name.

SION HOUSE.—Beyond the gardens and the conservatory, which are among the finest in the kingdom, there is little that is very remarkable in this residence. The pictures, and more especially the portraits, are for the most part copies. Among the exceptions are a fine portrait of Queen Henrietta, by Vandyck, and the portraits of Charles I., and the Duke of York, by Sir Peter Lely. One of the attractions of the gardens is the Victoria Regia, which, as usual, has a house of its own.

REUNION DES ARTS.—A society under this designation—(will not the English language supply the materials for its title?)—has been formed, for the purpose of bringing together artists and amateurs, and affording opportunities for discussing topics connected with the Fine Arts. Its meetings are held weekly (on Monday evenings), at the New Beethoven Rooms, in Queen Anne Street; one apartment being devoted to vocal and instrumental performances, and another to the exhibition of sculptures, paintings, prints, models, &c. Every pretext for bringing together persons professing a taste for the Fine Arts, however limited their ability to promote its interests substantially, cannot fail to be useful.

PYNE'S ENGLISH LAKE SCENERY.—We have already noticed at some length this series of pictures by Mr. Pyne. There are twenty-five subjects, and they are now being exhibited at Messrs. Graves & Co.'s, in Pall Mall, previously to being published in lithograph by Mr. Agnew, of Manchester. Among the series are the best examples of the artist we have ever seen; and we know of no other painter who could, with greater energy and success, have realised a series of such equal excellence. We have already given nearly all the titles of these works, very many of which are views altogether unknown in pictorial illustration, and which present combinations unsurpassed in beauty by any other scenery in the world.

CONVERSAZIONE AT THE MANSION HOUSE.—The conversazione given by the Lord and Lady Mayoress on the 4th instant, to a distinguished

crowd of English and Foreign Savans and literary men, passed off with great *éclat*. A concert, and a collection of curiosities and models, formed the amusements of the evening. The latter including Milton's watch; the gloves worn by William III. at the Battle of the Boyne; a remarkable manuscript from the Guildhall, relating to the time of Henry IV.; sketches taken in the Punjab by the Hon. A. Hardinge; specimens of silvered glass; models illustrative of the science of naval architecture from the admiralty; examples of electro-plating by Elkington's process, and microscopic illustrations of the circulation of the blood: 1500 cards were issued, many of which were double.

THE GUILD OF LITERATURE AND ART.—This new institution appears to be progressing as prosperously as its most sanguine supporters could have anticipated. Two performances at Devonshire House, and one at the Hanover Square Rooms, the prices of admission, respectively being 5*l.*, 2*l.*, and 10*s.* have attracted as large audiences as could be accommodated. Her Majesty, who with her suite was present at the first performance, is said to have paid 240*l.* for admissions for her party. It is understood to be the intention of the amateur actors of which this company is composed to *star* it in the country, when they have exhausted the curiosity of the inhabitants of London.

LANCE'S PICTURE OF "RED CAP."—In our remarks on the engraving from this picture, which appeared in the *Art-Journal* last month, it was stated that Mr. Broderip's picture was a copy of Mr. Vernon's, whereas the original work belongs to the former gentleman, and that in the Vernon Collection is a duplicate.

THE ASCOT RACE CUPS have attracted a good deal of attention this year. The Emperor of Russia's Vase, has been modelled by Mr. Cotteril, and manufactured by Messrs. Garrard. It is a shell-shaped cistern for cooling wine, supported by scrolls resting on a base of ebony, and surmounted by a group, representing a sledge attacked by wolves. The Queen's Cup by the same artists and manufacturers, consists of a camel and its driver reposing, and a Turkish horseman whose horse is startled by the camel. The Royal Hunt Cup is designed by Mr. A. Brown, and manufactured by Messrs. Hunt and Roskell. It is surmounted by a deerstalker and his dog.

THE GROSVENOR GALLERY.—A great deal of correspondence has been published in the daily newspapers, on the subject of the degree of facility afforded to strangers or even to native amateurs of access to this gallery. We believe we may affirm that the permissions to visit it have been comparatively few. One of these printed introductions, signed by the Marquis of Westminster, and limited as to date, is now before us; it was addressed to a gentleman whose name is perfectly familiar to the public. It admits two out of the number asked for for his family, requests that the parties using it will "wipe their feet on the mat," and concludes with the condescending intimation that "if the day be wet you may come the next." It does not, however, provide for the contingency of two wet days.

MR. J. F. LEWIS has returned to England with his portfolio filled with sketches and drawings made during his long absence in Italy, Greece, Turkey, and Egypt; these works were opened to private view on the 19th of the past month, too late for us to see them in time for the present number. We are sure that all lovers of art will rejoice to hear of Mr. Lewis's safe return, and of the acquisitions he brings with him.

INDUSTRIAL MUSEUM AT PARIS.—The Chamber of Commerce, and the Common Council of Paris, have purchased the Hotel des Commissaires Priseurs, for the sum of 400,000 francs, for the purpose of forming an industrial museum, destined to receive foreign and native produce.

KISS' GROUP OF THE AMAZON.—It does not appear to be generally known that the work, as exhibited in Hyde Park, is a copy in zinc, made at the zinc manufactory of M. Geiss of Berlin. The casts have been of course multiplied: and one of them may be readily obtained: we believe its price would not exceed 500*l.* We

saw in the establishment of M. Geiss, small copies of this work—about five feet high, the price of which we understood to be about 70*l.* These are admirably calculated as ornaments for parks and gardens. The original in bronze stands on a lofty pedestal fronting the new Museum, on the Unter der Linden—the famous street of Berlin. We saw in the atelier of Herr Kiss, the model of a group intended as a companion to that of the Amazon.

OVERBECK.—The works of this eminent artist have been increased of late by some important additions. His picture of the "Conversion of St. Thomas," is about to be sent to London for exhibition. A series of fourteen engravings after Pictures of the Passion, have just been published. The engraver is Banbocchini. The picture ordered of Overbeck by the Pope for the Monte Cavallo, is very nearly finished.

THE NEW HOUSES OF PARLIAMENT.—The expense of these works for the year ending the 31st of March, 1852, has been estimated at 116,335*l.*, which amount includes 67,000*l.*, on account of the carcass works of the buildings generally, and for the ordinary finishings of the official residences for the Speaker, the Serjeant-at-Arms, the Chief Clerk, and the Librarian of the House of Commons; and of the Usher of the Black Rod and the Librarian of the House of Lords; 11,200*l.* on account of contingent works external to the buildings; 8000*l.* on account of warming and ventilating works; 13,500*l.* on account of fittings, fixtures, furniture, &c.; 9500*l.* on account of superintendence and contingent expenses; 2385*l.* on account of Dr. Reid and his apparatus; 800*l.* on account of Mr. Dyce's "Legend of King Arthur;" 1000*l.* on account of 3385*l.* for Gibson's statue of Her Majesty, with accompanying figures, bas-reliefs, and pedestal; and 1000*l.* on account of Mr. Herbert's 9000*l.* commission for frescoes in the Peers' Robing-Room, representing "Justice on Earth, and its development in Law and Judgment." Mr. Herbert's work is to be completed in nine years or less, dating from 1st April, 1851.

THE PICTURES OF LOUIS PHILIPPE.—The sale of the collection of the late king of the French has occasioned some disappointment. With the exception of "Le Guide" and "Le Chasseur" of Gericault, purchased by the French government for 940*l.*; four paintings by Horace Vernet, representing the battles of Jemappes, Valmy, Montmirail, and Honau, which were bought by the Marquis of Hertford at prices varying from 250*l.* to 400*l.*; and a noble picture by Leopold Robert entitled "A Burial at Rome," purchased by the Duke of Galliera for the Orleans family, there was little to command attention; many of the pictures offered for sale on this occasion had been much injured in the memorable sack of the Tuileries.

ARCHEOLOGICAL DISCOVERY.—A gigantic statue in stone of Svanstovrt, one of the great gods of the Slavonian people, was lately discovered in the bed of the river Zornez, which separates Gallician from Russian Podolia.

EXCAVATIONS AT ATHENS.—Some interesting excavations have lately been commenced at Athens, under the direction of M. Pittakis, Inspector of Antiquities, at the instance of the Archæological Society. Many fragments of fine statues have been disinterred, and great numbers of inscriptions, some of which are said to throw considerable light upon the history of the country, have been discovered.

MR. MARSHALL CLAXTON has arrived in Sydney, New South Wales, and had placed at his disposal, by the Government authorities, Sydney College which he has fitted up as a gallery, and which is attracting considerable attention.

DISCOVERY OF THE RUINS OF MEMPHIS.—Not only the site, but the ruins of this renowned city of Ancient Egypt have at length been discovered by M. Mariette, from whose paper on the subject, read at a late sitting of the Academy of Moral and Political Sciences, in Paris, we have derived the following particulars:—Having made excavations on the spot on which Memphis was supposed to have stood, M. Mariette found, at the depth of from two to twelve yards, several monuments, of Egyptian and Grecian architecture, and amongst them the Serapium mentioned by Strabo. Having had the avenue leading to the

latter cleared, M. Mariette discovered a considerable number of statues, ranged in a semicircle, and representing the Sphinx, and various other Grecian and Egyptian figures. The drawings made from these relics represent them to be of great beauty. These discoveries will, it is expected, throw considerable light not only on Egyptian Art, but on Egyptian History also. The French Ministers of Public Instruction in Paris have promised M. Mariette the funds requisite to enable him to prosecute his researches with effect.

SIR ROBERT KER PORTER'S BATTLE OF AGINCOURT.—A correspondent of the *Builder*, states that a large picture by Sir Robert Ker Porter, representing the Battle of Agincourt, has been hidden for many years in the Crypt of the Guildhall, but if it be not vastly superior to most of Sir Robert's works, the public will have sustained no very serious loss. It was presented to the Corporation by the painter himself.

THE CITY OF LONDON PEEL TESTIMONIAL.—The Committee for this testimonial having only 2000*l.* at their disposal, have invited a competition for a full length figure in bronze of the departed statesman; the designs for which were sent to the Mansion House on the 16th. The site has not yet been decided upon, but will be either at the West end of Cheapside, or in the space at the East End of the Royal Exchange. The number of candidates for the execution of the work, is said to be unusually large.

LINES ON THE PICTURE,

BY SIR W. C. ROSS,

OF THE PRINCESS ROYAL HABITED AS A TURKISH PRINCESS,
ROYAL ACADEMY, 1851.

In many a lonely chamber, through the East's imperial halls,
'Tis thus the rich dark foliage in graceful shadow falls,
Veiling the noonday's splendour with a dreamy, soft repose,
In whisper'd memories tender of the myrtle and the rose.
Through many a time-worn temple there, on many a voiceless shrine,
Lies, pale and cold, the mystic lamp that held the light divine;
Yet see, this Peri Princess breathes, touched by a magic hand,
Among the gleaming treasures of her own far distant land;
What genius rare, what wondrous power, the painter's skill hath wrought,
Who wove the scene enchanting with the "talisman of thought,"
And knew not that the "string of pearls,"—the amulet of fame,
Should trace on Art's immortal page his own undying name.

But she, that bird of beauty rare, is she the Moslem born?
Is her bright cage the regal towers that gem the Golden Horn?
Doth she gaze on mosque and minaret, or wile the hours away
By ever warbling fountains clear, with voice more sweet than they?
Doth she kneel in childish awe to list the Muezzin's call to prayer,
Half wondering of that distant Heav'n she may not hope to share?
Or dreams she of that world as strange beneath the sunny sky,
The gilded city's myriad homes, the shining barks that lie
Below her silken lattice, with their white wings in the breeze,
Her dreaded sire's proud armament, that sweep the Orient seas?
Ah, no! bright flower of loveliness, those lineaments of grace,
The lineage high of empire won, far otherwise we trace;
That smile serene, transcendent o'er those jewels of the mine,
That brow august, are eloquent of England's peerless line,
Of her, the honour'd and belov'd, the pride of Albion's realm,
And him who stands with spotless crest beside the mighty helm.

Angelic eyes of innocence that gaze so softly down,
I see the one eternal ray outshine the earthly crown;
The lucid drop from Jordan's wave retains its steadfast light,
The Crescent with its thousand stars grows pale as wintry night,
That gem beside the casket left, our faith's triumphant sign,
The glorious Cross eclipses all, oh prize the wealth divine

MARIAN.

REVIEWS.

THE DECORATIVE ARTS OF THE MIDDLE AGES:
By H. SHAW, F.S.A. Published by W. PICKERING, London.

The large field occupied by the subject of Mr. Shaw's volume, cannot enable him to do more than cull a few choice flowers as a sample; and such form the volume before us. It has been our duty to notice some of the numbers, as they periodically appeared, with commendation; and now that the series is complete, we feel bound to say it sustains the high reputation which Mr. Shaw's other illustrated works have gained him. The carefulness of selection, and beauty of execution, of these specimens of the Decorative Arts of antiquity, do him much honour. The readers of our journal will remember the series of papers contributed by Mr. Shaw to our pages in 1849, and will see some of the engravings we then introduced, incorporated in the present volume. They comprise specimens of costly enamelling applied to various purposes; metal-work, in gold, silver, and iron; wood-carving; stained glass; Venetian glass; embroidery; fictile ware; bookbinding, and illumination. These works are exhibited in forty-one plates; but there are also eighteen large woodcuts, and a profusion of initial letters, scattered over his letter-press. His volume is a very beautiful one, attractive to those who patronise *livres de luxe*; interesting to the antiquary; and generally instructive to the large class who make Medieval Art their study in the artistic or manufacturing world. The illustrations are selected with much taste and judgement; so that, independent of their interest in an antiquarian point of view, they are intrinsically good, and display beauties of form, detail, and arrangement of colour. Mr. Shaw conceives "that modern designers may benefit considerably in their studies from nature, by observing how their predecessors modified her most beautiful forms, to meet the necessities of the materials on which they were to be employed, or to give them the symmetry required to bring them into harmony with the architectural or other arrangements by which they were to be surrounded." This desirable feature, the engravings of Mr. Shaw's volume possess. The general introduction prefixed, is an excellent *resumé* of the history of early art, detailing much that is valuable and curious; no person has worked more heartily in the study and portraiture of the Arts of past times than Mr. Shaw; his delineations are as remarkable for their truth as for their beauty, and show a knowledge which few artists possess. This volume is a worthy addition to the series he has previously published, and a credit to his taste and talent.

RECOLLECTIONS OF MRS. ANDERSON'S SCHOOL.
By JANE WINNARD, Published by ARTHUR HALL, VIRTUE, & CO.

This is an amusing, clever, book, by a clever, clear-sighted woman, who has been practising for some time, well and wisely in our "Periodicals." Miss Winnard's preface to this amusing book contains much, which however tart, is true. "When ladies' colleges," she says, "various systems of home training, and other 'aids to development,' have established their superiority over the old boarding-schools for young ladies, and driven them towards the vast limbo of bygone things, it is somewhat bold for a simple individual, personally unconcerned in the matter, to say a word in favour of the old fashion. But it shall be said nevertheless." And accordingly Miss Winnard says, with bold and direct truth—"There are good boarding-schools for girls, as well as bad ones, schools conducted by women, who are not mean, grasping, vulgarminded, and ignorant, (as I fear too many schoolmistresses are) but generous, large-hearted, highly-educated gentlewomen; the lives of these women are full of noble, touching lessons, which great ladies who neither toil nor spin, would do well to get by heart when they come in their way." Now this last sentence may be considered with a difference—it does not follow because persons are born neither to "toil nor spin" that their lives also are not full of "noble touching lessons;" it is a very shallow observer who imagines because a woman is clothed in purple and fine linen, and fares sumptuously every day, that she has no deep seated trials to endure, no contentions to battle with; circumstances, however advantageous, are not happiness, nor are the rich set apart from, and unsympathising with, the poor as they were in the olden time. The daily increasing number of our public institutions for the good of some hitherto neglected and most important class of society, gives evidence of an honourable and improved spirit. What follows, however, we know to be true—"The life of many a schoolmistress is one steady course of

industry and self-sacrifice for the good of others; and the influence of such a person over the young is always beneficial. Women of this kind think of something beyond half-yearly hills, when they take charge of a pupil. * * * Until the middle classes get a better educated race of mothers than they have at present, the occupation of such women, it seems to me, will not be gone." It is certain that whether or not we succeed in obtaining a better educated class of mothers, we cannot do without schools—though Miss Winnard has not alluded to the grand objection to boarding-schools, which proceeds from the danger of contamination; one bad clever girl can undo, and frequently has undone, all the good a high minded governess could instil. Wherever a girl can enjoy good home education, there can be no doubt of its being the best for the cultivation both of her intellect and her affections, and one is quite as important as the other; but, where this cannot be obtained, we confess we would prefer placing our daughter within the sanctuary of a strict and retired boarding-school—under the care of one of those "large hearted, and highly educated gentlewomen," such as Miss Winnard has most truthfully described—to sending her through the sights and sounds of the London streets, to mingle with a mob of miscellaneous pupils, who crowd around a lecturer upon a science which, in six cases out of twelve, in no degree instructs them in acquirements so absolutely necessary to wives and mothers. Again, in the preface to "Mrs. Anderson's School," has Miss Winnard spoken truly, when she says that females "should be made to understand early the dignity, and sanctity, of the maternal life. They ought to be taught, that women (except here and there one) have no higher duty in this world than:

— to rear, to teach
Becoming as is meet and fit,
A link among the days to knit
The generations each with each."

Miss Winnard expresses, most happily, her conviction that this is a woman's proper task: "To fulfil this," she adds, "requires high moral and intellectual culture, a finely balanced conscience, a steady will, knowledge and skill, taste and judgment." The balance of domestic life is always preserved when a woman takes this view of her position and its responsibilities; and it is not too much to say, that it leads to a right balance of public affairs when high minded and nobly righteous women train our statesmen and our tradesmen for their very different, but very important duties. We have only noticed the preface to "Mrs. Anderson's School;" and, as Miss Winnard says, "it was written for parents, not for children;" we feel it can hardly be read by them without advantage. "Mrs. Anderson's School" is rather a collection of sketches of juvenile characters than a tale; the sketches are brief, and life-like, with a little leaning towards caricature, but still they are not overdrawn; and though the pencil is cut to a fine point, it sketches with great vigour and breadth of effect, and the book will recal school scenes to many a youthful reader.

THE DOVECOTE AND THE AVIARY. By the Rev. E. S. DIXON, M.A. J. MURRAY, London.

Another charming work by the author of "Ornamental and Domestic Poultry." The pigeon-fancier will find this a most valuable manual; and those who keep a "few birds" can at once ascertain which are the most productive for the table, or ornamental for the farm. The author truly observes, that—"What zoology, in its subservience to the requirements of man, now wants, is a series of widely extended experiments; unknown zoological capabilities, and the results of untried zoological combinations are, at the present date, as little to be guessed at as were those of chemistry a hundred years ago." The experiments are commencing, and the writer is glad that he has been an instrument in exciting to their pursuit. The whole subject is just now of increasing interest—"The industrious student, and the unprejudiced discoverer may yet gather, not only facts, but fame." This is as true as it is well put; and while we admire the genial feeling of the naturalist, we reverence the patience and industry of the man of science. We hope the author will augment his chapters on the Aviary in the next edition, or render it the subject of another volume. What he has already written, makes us earnestly desire more.

THE BRITISH METROPOLIS IN 1851. Published by A. HALL, VIRTUE, & Co., London.

A work that should be in the hands of every visitor to London; and, indeed, it will be found practically useful even to the resident, supplying him with information of which he often stands in

need. The arrangement of the contents is excellent, and there is not the slightest object worthy of notice throughout the length and breadth of our huge metropolis and its environs to which full reference has not been made. The matter is divided into sections of objects, so to speak, wherein the antiquarian will find what he would wish to see, the artist what would most interest him, the lawyer, the man of letters and science, and others, what is congenial with their respective pursuits; and all what is of general interest. This mass of information extends over some three hundred pages in doubly columns closely printed, and several maps of particular divisions are furnished with it, to assist the stranger in his search. It is certainly the best "guide-book" that has come into our hands for a long time.

NATURAL ILLUSTRATIONS OF THE BRITISH GRASSES. Edited by F. HANHAM. Published by BINNS & GOODWIN, Bath; WHITTAKER & Co., London.

Man in his search after the beautiful too often overlooks it; his eye is attracted by the gay and the brilliant, and passes beyond the lowly and modest of the works of creation as if unworthy of his notice; but there is not a leaf nor a flower growing in the most sequestered spot that is not entitled to hold a place in his regard:—

"Go forth to the woods, and tread the green dell,
For the Spirit of Beauty is there."

We confess that a ramble in a meadow about the middle of the month of June, when the long and ripe grass with its hundred varied flowers is waving in the breeze and awaiting the mower's scythe, affords us as much gratification as a walk in the well-cultivated garden full of the richest and choicest productions which the skill of the gardener has reared. Nature is not the less to be admired because she has not the assistance of man to bring her fruits to perfection. Perhaps in no country of the earth do grasses grow in such luxuriance and beauty as in great Britain,—

"Rich queen of mists and vapours,"

which descend upon her hills and vallies, fertilising the lands and keeping them ever fresh and green. The idea of collecting these exquisitely graceful productions into a published volume, consisting of the *dried grasses themselves*, instead of engravings from them, is a novel and a happy one; no copies, however skillfully made, could do justice to their tender and delicate forms. This idea has been admirably carried out in a book which, we believe, owes its origin to a provincial publishing firm; and wherein we find upwards of sixty specimens of British grasses, laid down with the utmost care and with exceeding taste, presenting a work interesting to the botanist and the lover of nature, and a *field* where the artist and designer may study with undoubted advantage. The volume is one that must have entailed much cost in every way; we hope and believe it will repay the enterprise of the publishers. The specimens are accompanied by such botanical explanations as are necessary to instruct and interest; and by appropriate and judiciously selected extracts in prose and verse, from authors who have written upon the produce of the vegetable kingdoms, and their influence on mankind.

MODERN TOMBS: GLEANED FROM THE PUBLIC CEMETERIES OF LONDON. Measured, drawn, and etched, by A. W. HAKEWILL. Published by LONGMAN & Co., London.

Some months since we made a few observations on the appearance of a portion of this work; it is now complete, and it is but justice to the author to commend it to public notice. The subject is an important one, more so than it seems to be, as regards the arts of the country. Other nations have thought it worthy of due consideration, and it is quite time we followed their example, that our public cemeteries may no longer be a reproach to us, and that we may have the credit of paying just and honourable tributes to the memory of the dead, no less than we are accustomed to do to the virtues of the living.

HORE ÆGYPTIACÆ, or the Chronology of Ancient Egypt, by R. S. POOLE. Published by J. MURRAY, London.

This is a work exclusively constructed for the student of Egyptian chronology; a subject beset with difficulties of no ordinary kind, but which have been diminished considerably in the work before us, and consequently it will be favourably received by the class to whom it is directed. It is not a volume got up hastily, but is the result of studies and researches made in Egypt and else-

where, during the last few years; and an extensive comparison of the monuments of this wonderful nation of antiquity. The only fault we should note in the book, is too great a reliance on one Egyptian scholar—Sir Gardner Wilkinson—to the exclusion of all others, whose works the author declares he has "avoided examining," adding very complacently:—"Since all differ, it is little more to differ from all others than to differ from all of them but one;" a mode of argument much more satisfactory to our author, than we believe it will be to his readers, or than we feel it to be to ourselves. We, however, give him full credit for the honesty of his investigations; he tells his tale simply and carefully, and asserts that his conclusions are in some instances as unexpected to him as they may be to others. He has certainly evidenced much learning and research in a very perplexing and difficult subject. The Sothie eye, and the tropical year, with other abstruse questions of time, have much light thrown on them; so also, the history of the first nineteen dynasties, illustrated from the monuments and engravings given of the names of the kings. There are altogether many curious facts elicited by the author, who appears to have brought many solid, as well as accidental, qualifications for the task; and the book is one worthy of attentive perusal by all who make the subject their study, some of whom may still feel bound to differ with our author.

THE "LADIES OF LLANGOLLEN." By JOHN HICKLIN. Published by T. CATHERALL, Chester.

The very curious tale of "The Ladies" who gave some celebrity to Llangollen is here told in the words of the various visitors to their cottage "Plas Newydd," in "the sweetest of vales." Lady Charlotte Butler and Miss Ponsouby were early in life devoted to each other; and, having determined to consecrate their days to mutual friendship and strict celibacy, peremptorily refused all offers of marriage, escaped the coaxing or coercion of friends, and lived to a good old age in uninterrupted communion. They were of eccentric habits and appearance, always dressing in riding habits, which gave them the look of "two respectable superannuated old clergymen," according to Charles Mathews, who declared "they had not one point to distinguish them from men," and speaks of them "as the dear old gentlemen called Lady Butler and Miss Ponsouby." The quotations given by Mr. Hicklin from the various *celebrity's* British and foreign, who visited and described them are very amusing; and the volume altogether is a curious record of their peculiarities, and executed in a manner which does much credit to author and publisher.

INSTRUCTION FOR CLEANING, REPAIRING, &c., OIL-PAINTINGS, WITH REMARKS ON THE DISTRIBUTION OF WORKS OF ART IN HOUSES AND GALLERIES, &c., &c. By HENRY MCGFORD. Published by WINSOR & NEWTON, London.

The fact of this little work having reached a third edition, is sufficient evidence of the favour with which it has been received. We need, therefore, only repeat the remarks we made on its first appearance, and say, that none who are so fortunate as to possess pictures should be without it, as a book which will materially assist them in the care and management of their treasures. The author's advice is founded on long practical experience.

THE ANNUAL OF SCIENTIFIC DISCOVERY. Edited by D. WELLS and G. BLISS. Published by GOULD & LINCOLN, Boston, U.S.

This is the second annual volume published in America as a general record of the scientific movements of the year in the old world, as well as in the new. It is a good and useful digest which leads us to acquiesce in the opinion of its editors that, though the past year has not been productive of any pre-eminently brilliant discovery, yet quite as much has been added to the account of human knowledge as during almost any previous year. The most gratifying part of the volume, to ourselves, is the record of American zeal in the paths of science; it is pleasant to note this great and powerful country, awakening to a sense of its right position, mentally, as well as physically, and running a friendly race in the fields of knowledge, with their brethren of the old world.

PICTURESQUE SKETCHES OF CONWAY; from Drawings by G. PICKERING. Published by T. CATHERALL, Chester.

The curious and beautiful old town of Conway has some of its chief features worthily perpetuated in this beautiful volume; the drawings are by a

Chester artist of deserved reputation, and have been beautifully put upon stone by Mr. Hawkins. For antiquarian interest and picturesque beauty we know of no place more fascinating; and the work before us is a *souvenir* which will be gladly welcomed by all who have visited it.

THE CHRONICLE OF BATTLE ABBEY. Edited by M. A. LOWER. Published by J. K. SMITH, London.

This important narrative, ranging from A.D. 1066 to 1176, and comprising the history of one of our most interesting monastic establishments, is another of those contributions to our historic literature that will be welcomed by many. It presents a curious picture of the trials and troubles which beset the foundation, owing to ecclesiastical rivalries and jealousies, as well as a curious picture of manners in England under the Conqueror. Mr. Lower has done his part with his usual good taste.

THE TEN COMMANDMENTS; illuminated in chromolithography. Published by STANDIDGE, & Co., London.

The Art of the illuminator in the old time was chiefly directed to the embellishments of sacred writ; most fitting therefore is it that modern Art should be wedded to that which is "not for a day, but for ever." The commandments are so disposed in the present instance as to fill two large folio sheets, and are decorated with ornament of a very beautiful and tasteful order, after the fashion of the 15th century; the lettering being the old "church text." The large initials contain pictured scenes from the life of the Saviour, bearing reference to each commandment. The design, we understand to be by the Rev. W. Calvert of St. Paul's—the way in which it has been carried out and perfected by Messrs. Standidge cannot fail to enhance their well-earned reputation for works of this class.

GOD: A POEM. By DERZHAVIN. A Calligraphic Edition. By JOHN CRAIK, Dumfries.

Our business is not with the lines of the Russian poet, but with the calligraphic display of Mr. Craik, which is certainly most ingenious and clever. Scotland has been famed for skilful penmen; and the mantle of the late Mr. Paton, father of the celebrated *cantatrice*, seems to have fallen on Mr. Craik, who undoubtedly asserts his claim to being a first-rate calligraphist. His work is a beautiful specimen of his art.

A FEW WORDS ABOUT MUSIC: By M. H. Published by J. A. NOVELLO, London.

We do not attempt to review musical works or music, but this little book is of such actual value to the "Amateur Pianist," that we cannot withhold our good word—to express a desire that it may find a place wherever there is an earnest endeavour to cultivate music *intellectually*, and after the highest models. It holds up, to be avoided, the "drum and rattle" school of noise and physical strength, and advocates expression and musical eloquence in their most comprehensive sense; it pleads for taste and feeling, and concludes with a slight historical sketch of music, which cannot fail to be interesting to all by whom it is loved and honoured.

A MANUAL OF ELECTRO-METALLURGY. By JAMES NAPIER, F.C.S. Published by J. J. GRIFFIN & Co., London.

From the experience which Mr. Napier has had, in the practice of the electrotype, few men are better qualified to write a treatise on the Art. He has produced a book in which every manipulatory detail is very clearly described. With this book at hand we do not think it would be possible for any one to fail in obtaining satisfactory results. The utility of the electrotype has almost removed it from the circle of science, and placed it in that of manufacture. This publication forms one of the new issue of the Encyclopædia Metropolitana, which valuable work passed into the hands of the Messrs. Griffin by purchase a few years since. The determination to republish this voluminous work in octavo volumes, each volume being devoted to a separate subject, and in every instance either revised by the author, or by some one equally conversant with the subject, deserves the utmost success. The progress of science has demanded the introduction of several new articles;—Electrotype is one of these—those already announced are in the hands of the most qualified persons, and if as well executed as Mr. Napier's Electro-metallurgy, this section of the Encyclopædia will form a very important standard library of science.

THE ART-JOURNAL.



LONDON, AUGUST 1, 1851.

SOME REMARKS
UPON LIGHTING PICTURE AND SCULPTURE
GALLERIES.



AN interesting statement has lately appeared in the columns of the *Art-Journal*, that a new gallery is proposed for the national pictures, a proposal which every lover of Art must hail with unqualified satisfaction. In the follow-

ing brief paper a few observations are offered upon methods of lighting galleries or rooms for exhibiting works of Art, a subject which, it appears, has not been studied in all its bearings in this country, as much neglect of sound principles has been manifested in the arrangements for properly lighting those edifices where the works of the great artists of past ages are preserved and exhibited. We are not singular, it is true, in this, as some of the finest collections on the continent are placed in galleries in which many of the treasures which they contain cannot be advantageously seen, but this is principally the case where the buildings have been converted to their present use; in modern edifices, both in Germany and France, the problem of lighting galleries for works of Art, has been successfully solved. It may be remarked that the word "lighted" is here used strictly in the technical sense in which it is employed by the artist; readers unacquainted with this mode of using it, might be surprised to hear it asserted of a room with a sufficient number of windows, admitting plenty of light, that it was badly lighted; but, although thus provided, it might be impossible to see a work of Art properly in it, and, therefore, the artist would say that it was badly lighted. Painters and sculptors only, seem to have any real sense of the value of proper methods of lighting rooms for the exhibition of works of Art. Architects, whose business it is to build them, appear to have very indistinct ideas, either of the objects to be attained, or of good methods of obtaining them. Whilst, if we may judge by what has been done, artists, who manifest so just a sense of this necessity, and so correct an estimate of good principles in the lighting of their Studj, have not influence enough to secure the adoption of equally sound principles in our museums and other galleries: probably they never are consulted.

What the sculptures of the Greeks must have appeared, when seen under the glorious sky of Greece, lighted by the unclouded sun, so that the lights and shadows, half tints and reflections, "made them out," as the artist would say, in all their perfection, is altogether a matter for the imagination to conceive. Such of these noble works as we possess are seen under very different circumstances, in halls, the windows of which are so contrived that, in many cases, both sides of the statues are illuminated at the same time, and what shadow there may be is feeble and undefined. In others, the lights fall on the crowns of the heads, the shoulders, and other portions of the figures, never intended by the sculptor to be principal lights; even drapery, with its salient parts and deep cuttings, so evidently sculptured

to secure an agreeable effect of light and shade, is often reduced to a confused and inexpressive mass by this singular inattention to the commonest principles. Whilst such is the case, in places prepared expressly for the favourable exhibition of ancient works of art, monuments raised to the memories of our great men, at an enormous cost, are frequently placed in situations where they are lighted in such a manner that they never are seen otherwise than to disadvantage; they become inexpressive masses of white marble, and the public are disappointed

by fine statues and other works of the sculptor when thus seen under a striking and well arranged effect of light and shade, and contrasts with the listless apathy and indifference with which the same galleries are so often perambulated by the same people in the day time. A good day-light effect is, however, unquestionably far more beautiful than that produced by artificial light, and why so much neglect is shown in securing this important object in museums and galleries, it is difficult to understand. No difficulty is found in erecting an

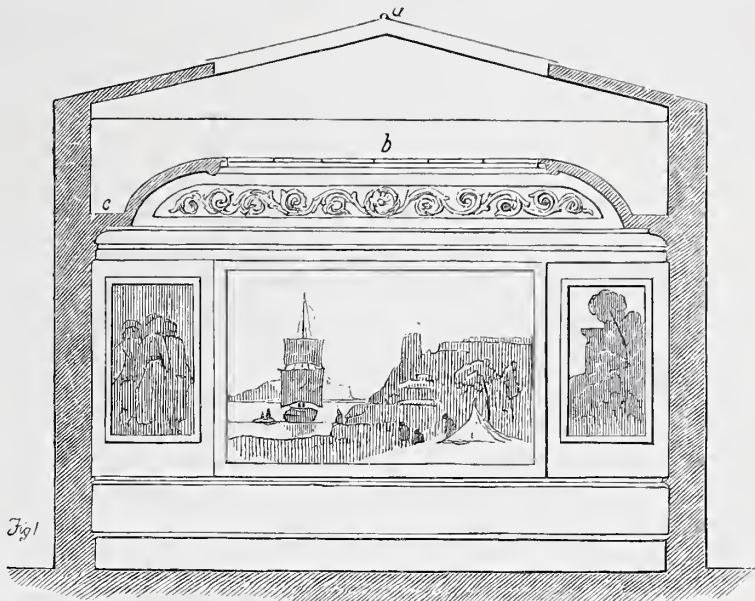


FIG. 1.—a, a skylight; b, ground glass; c, passage for cleaning.

and not unfrequently do injustice to the merits of the artist. It might be well for sculptors to consider, when their works are to be placed in such situations, whether they ought not to adopt more of the principles admirably illustrated in mediæval sculpture, which is so skilfully adapted to situations in edifices in which the light is purposely subdued, and, from the very nature of the style of architecture, is admitted from a number of apertures.

The arrangements for lighting our picture-galleries are not much more satisfactory, from many parts of them some of the pictures cannot be seen otherwise than as masses of a shiny substance; thus the visitor must move about in search of a position from which to examine a picture, and when he has found it, although suitable so far as the light is concerned, it not unfrequently proves the reverse of favourable for studying the composition, as, to see the picture at all, he must look at it from an angle never dreamt of by the painter when he fixed his point of sight. There can be no doubt whatever that works of Art, to be properly seen, must be properly lighted; to light them in such a way as to injure or hide their fine qualities, may be classed with the carelessness, ignorance, and absence of feeling which animates those restorers, who flay pictures, or work over the ancient portions of statues, to assimilate them to their own restorations. In each case a positive injury is done.

It is customary to visit the galleries of the Vatican at night to see the statues illumined by torches; putting aside the question of how far these works were exhibited by artificial light in ancient times, the modern practice is a testimony to the imperfect arrangements of the lights for showing them by day, and to the desire to see them under more favourable circumstances. The enthusiasm of visitors of every class, learned and unlearned, upon these occasions, exhibits, in a convincing manner, the effects produced upon the mind

artist's studio in which works of Art can be exhibited in the most satisfactory manner. If it be said, that it is easy to light a studio well, but difficult or impossible to light a sculpture-gallery well, then give up galleries and build rooms of a smaller size; let the primary object be the proper display of the works of Art. It may be very difficult indeed to light a gallery for exhibiting sculpture; it may be desirable to reduce greatly the size of the rooms usually built for this purpose; but it is not so difficult a problem to light a picture-gallery of considerable dimensions.

The lighting of picture galleries has been carried to perfection at Versailles. The works of Art which they contain are not only agreeably and well lighted, but can be seen from every part of the rooms. It is, in fact, impossible to see a reflection upon their surfaces, except by standing close to the bottom of the pictures, a

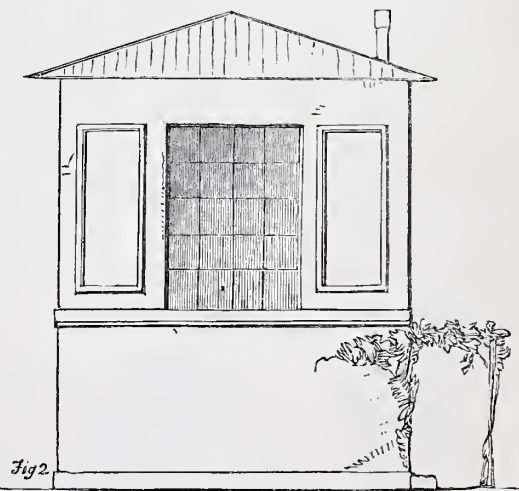


FIG. 2.—Painter's Studio.

position which no one would choose. The accompanying figure (fig. 1) is a mere sketch, drawn from the recollection of an inspec-

tion made some years ago in company with M. Neveu, the eminent architect, then in charge of the works going on in the Palace at Versailles. A large sky-light is made in the roof, as shown

upon the proportions of the lights to the rooms, and upon the general proportions of the rooms themselves; and if any artist visiting France will furnish this Journal with plans, sections, and perspective sketches of one or two of these rooms and galleries, an important service will be rendered to Art.

the decoration of the Palace of Parliament, was the alleged impossibility of seeing works in oil with lustrous surfaces, from every part of the same room. The argument is an unanswerable one, where the architect arranges the lights without reference to the pictorial embellishment of his rooms; and that rooms are designed with very little reference to what is to be placed in them is quite an ordinary circumstance; but it would have been well worth while to have arranged the lights in some rooms in such a way that the veterans of English art, the men who have made our school, might have been employed. France has not rejected the works of her best artists on similar grounds. Ingres and Vernet were not obliged to learn fresco to paint in her monuments. It is, indeed, desirable to cultivate the noble art of fresco painting, but this is possible without the sacrifices which we have made.

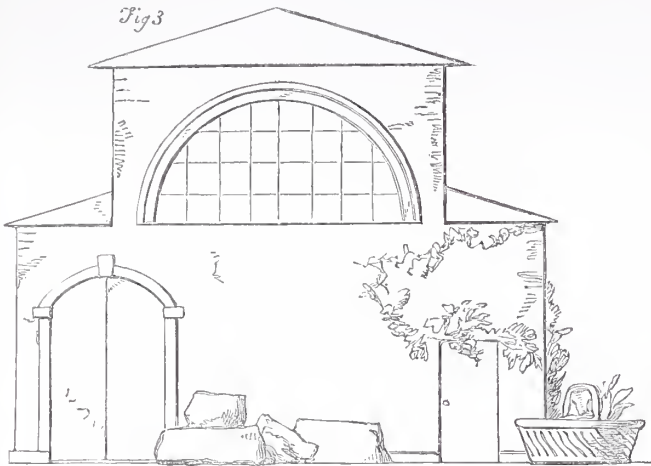


FIG. 3.—Sculptor's Studio.

For the exhibition of one large picture, or of a small number of pictures, the painter's studio in Rome offers an excellent model. (Figs. 2, 5, & 6.) The picture is easily placed in a good light, whilst the part of the room to be occupied by the spectators is as easily darkened; and whether examining a picture or a statue, the value of a position where the eye is not affected by light falling upon it, can hardly be over-estimated. In

in the section; and it may be observed here, that owing to the comparative cheapness of large sheets of glass now, a construction in every respects superior to that at Versailles is of easy attainment. The coved ceiling of the room or gallery is made on framing of great strength, and the whole of the flat or horizontal part is filled with obscured glass set in metal framing: this lower window is curved in some cases where the

national collections containing pictures of great value, and remarkable as the *chef d'œuvres* of leading masters, it would be desirable to exhibit each of these by itself under the most favourable circumstances of light, and of harmonious architectural arrangement; that is, alone, in a recess or cabinet: for instance, the "Raising of Lazarus" might be thus exhibited. Other cabinets or halls might each con-

Sculpture galleries are not so easily lighted as picture galleries. The experience of the Roman studio decides that side lights, placed at a proper height from the level of the floor, are the best. (Figs. 3 & 4.) It is evident that a long room or gallery, with the walls unbroken by projections, and lighted by several sky-lights, or by one long one, is very nearly the worst plan which can be adopted. The effects produced in such places have been already alluded to; an arrangement has, however, become common, which is worse still, namely, that of lights on both sides of the same gallery: human ingenuity could not devise a scheme of lighting better calculated to impair the effect of sculpture.

It may be remarked that in rooms lighted in the modes alluded to, an arrangement of the statues and other works of Art, in a manner calculated to gratify intelligence and taste, is rendered impossible, as they must be placed up and down anywhere where a tolerable light can be found, or else a total indifference to effect of light and shade must be manifested. It would not be easy to describe the feelings with which a sculptor must arrange the great productions of his Art in galleries where to show them tolerably he must place them without reference to the architectural design of the rooms, and incur the reproach of manifesting bad taste, or sacrifice what he above

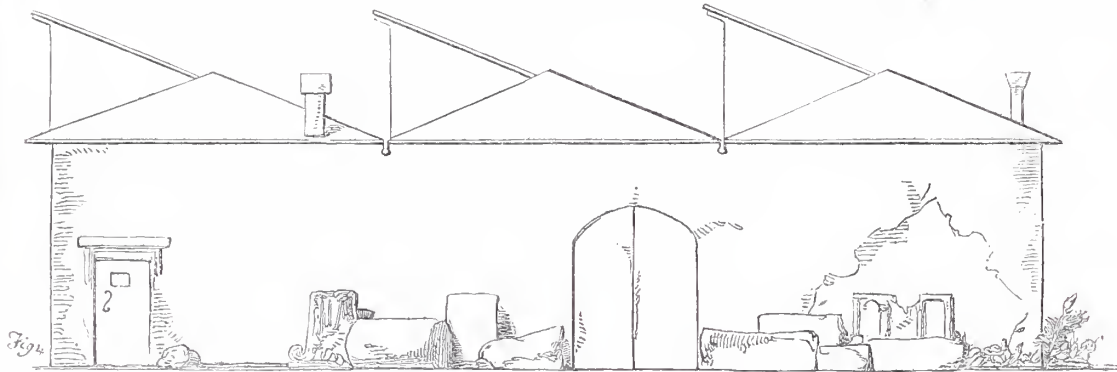


FIG. 4.—Sculptor's Studio, in three divisions, with lights to the north.

ceilings are of that form. A passage is preserved above the ceiling between it and the roof timbers, the backs of the laths are plastered, and the whole place is kept scrupulously clean, no dust is allowed to settle on the glass or anywhere else. The lower window is also independent of rain, and the disagreeable effect produced when light passes through wet glass is avoided. The pictures are not leant forward but are close to the wall at top, as well as at bottom, an invaluable consideration to the architect, as the design of his room is not injured; and, it may be repeated, are admirably seen by a quiet, well diffused, equal, and sufficiently powerful light, which, at the same time, does not distress the spectator. The plan is the best yet invented, and whilst the pictures are thus admirably exhibited, the handsome architecture and decorations of the rooms are advantageously lighted also. Much, of course, depends

tain the precious works of one great master, or of a master and his immediate and most distinguished followers.

It has been remarked that in the rooms at Versailles which have been specially referred to in support of these observations, the pictures can be well seen from every part of them. It must have been assumed in this country that to attain this result was impossible, as one of the

all men most values.

The Chevalier Klenze has adopted with success the system preferred in the Roman Studj, and the sculpture halls of the Glyptothek at Munich may be referred to as models. If galleries are preferred in some cases, and expense is no object, a plan may be adopted which has been attended with success. The sides of the gallery may be divided into recesses, which may

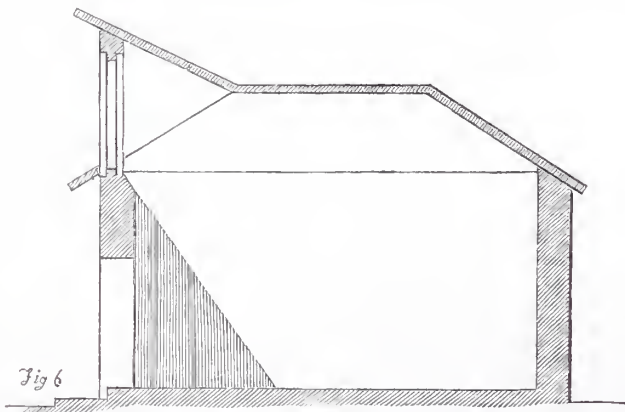


Fig 6

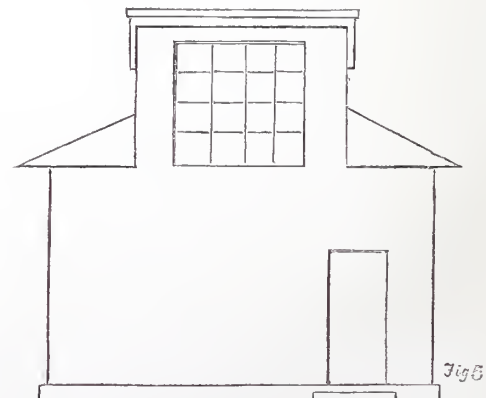
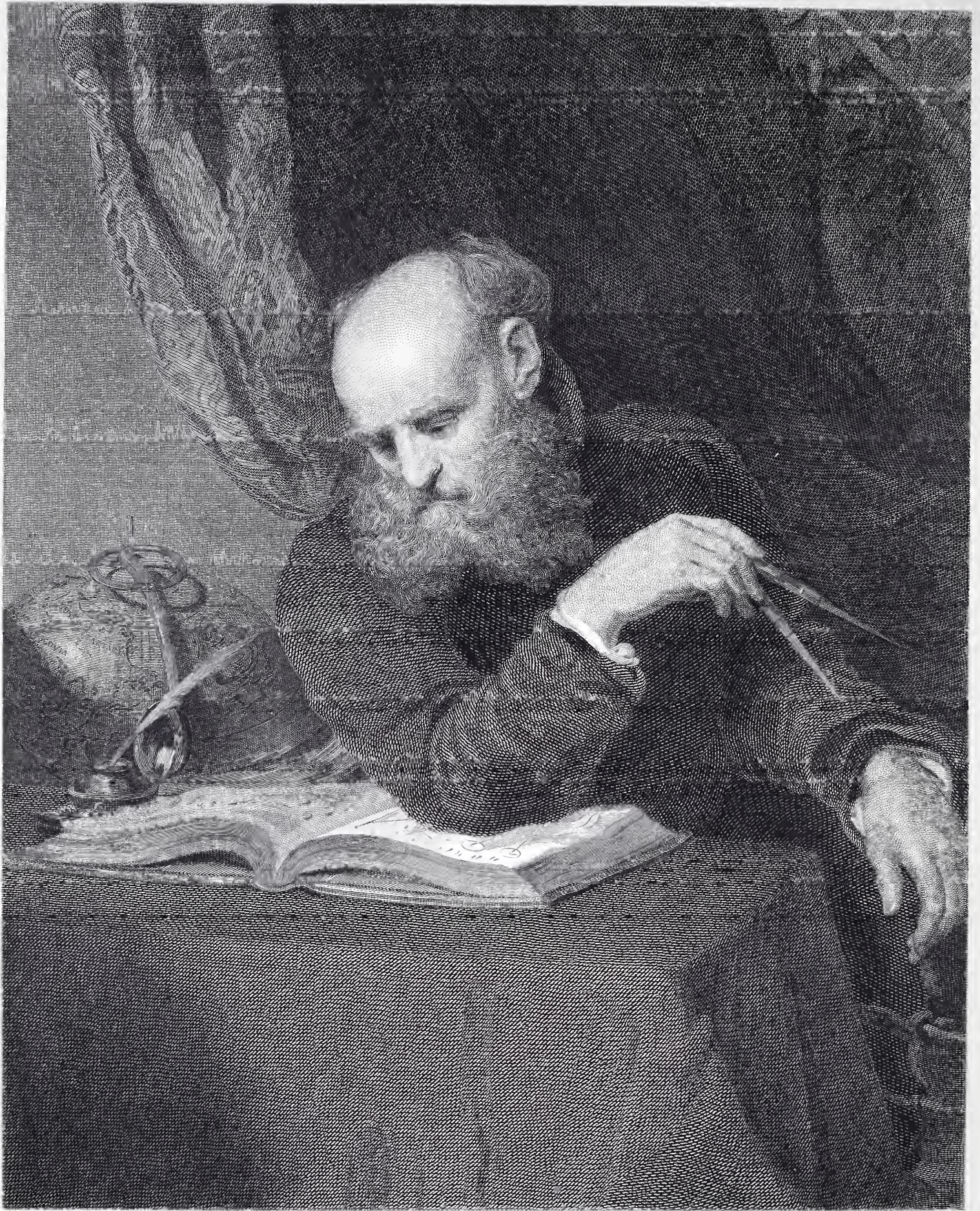


Fig 5

FIGS. 5 & 6.—Cheap form of Studio for small works.

leading reasons assigned for employing fresco instead of oil in the monumental paintings for

be effectually lighted from the central portion. The effect looking down the centre or nave with



H. WYATT, PAINTER

R. BELL, ENGRAVER

THE ASTRONOMER.

FROM THE PICTURE IN THE VERNON GALLERY

its perspective of columns and arches to prevent cross lights, would be magnificent, whilst in such a gallery a pleasing excitement and interest would be kept up as the spectator advanced from recess to recess, and contemplated new combinations of precious monuments of Art. A few sketches of Roman Studj drawn from recollection are given; other modifications of the principle usually adopted will readily suggest themselves to artists familiar with Rome.

Besides the considerations connected with lighting works of Art in galleries and museums, there are others, of serious importance, which are equally neglected. It is a singular system which arranges pictures by the size, upholsterer-fashion, without the slightest reference to school, sentiment, or subject, and crowds them together in shabby rooms of a monotonous dingy tint, with dirty floors, and miserable furniture and fittings; everything offending the eye of taste, depressing the spirits, and annoying the senses. Naturalisti, Tenebristi, and all the other *isti* jumbled together, the saints of Italy, and the nudities of the Flemish School in strange juxtaposition. Whilst the artist and amateur are distressed and offended, the student and the uninitiated are not properly instructed in such a place. In our exhibitions of modern works of Art, the same absence of sentiment prevails. These are yearly examples of the selfishness of painters, and the humility of sculptors and architects, who are content to have their statues and designs exhibited in any place unsuitable for pictures.

The indifference with which the public regards sculpture, the prevailing incapacity to judge of the merits or demerits of architectural designs, must be attributed to the manner in which they are exhibited. Attention is not favourably drawn to them, the public is not instructed, and there is a neglect of duty, indifference to the well-being of Art, and to the maintenance of the national honour, wherever such a state of things exists. The exercise of some taste and sentiment, the union of the professors of the sister arts for the production of a new and magnificent design of arrangement every year might lead to combinations which would obviate the present system of hanging pictures, sale-room fashion; would bring the works of the three arts into harmonious agreement in the same galleries, and exhibit them in the most pleasing manner on equal terms. Do the noble pictures of the Old Masters suffer because we see them (on the Continent) placed between polished marble columns of varied hues?—because on each side of them we find *chef-d'œuvres* of sculpture, claiming their share of our admiration?—and do these suffer because they are placed near the harmoniously and richly-coloured works of the sister arts? It must be poor art which fears such contrasts as these. The artist who has stood before the marble balustrade in front of the altar recess, and has seen the works of the painter, sculptor, architect, and decorator united, will never believe that it is necessary to the well-being of the sister arts to exhibit their works separately, or, in doing so, to borrow the arrangements of the auction-room or marble-cutter's yard.

It would also be well to reflect, when building a new National Gallery, upon the lessons given us in the noble halls of the Colonna and the saloons of the Pitti, by the works of Klenze or of the French architects. Do the marble columns, the frescoed ceilings, the gilded cornices, the silk hangings, the superb furniture, the parquet flooring,—make the pictures less interesting, less effective, less important? Is not the contrary the case? And who, who has had the happiness to see the works of the great masters in these noble galleries, has not felt that they are fittingly placed,—that a just sense of their value as works of genius, led to this system of enshrining them? And who, who has seen these galleries, does not feel mortified when he reflects on the dreary homes which England provides for her treasures of Art?

It is to be hoped that the cartoons of Raffaele and Montegna will be provided for in the New National Gallery; for all purposes of study they would be far better in Paris or in Rome than where they now are. How many students would profit by the frescoes of the Stanze if they had to travel the distance between Frascati and

Rome every day to make their copies? If such treasures as these are possessed by the nation merely for the sake of holiday folks, by all means keep them where they are; but if they are to be regarded as a great means of educating artists of every class, surely it is but right to bring them within a reasonable distance of students, so that they may visit them without expense and fatigue, without being dispirited by such circumstances as these during the time of study.

Let us hope that the new National Gallery will be a modol in every respect, with well lighted, well ventilated rooms, arranged with judgment, and decorated and furnished with a sober magnificence, not unworthy of the pictures or of the English people.

C. H. WILSON.

It may be useful to remark, that the system of fixing the pictures at Versailles, where the frames are attached to the walls, whilst the pictures are set in panel fashion, has proved a grievous mistake; unless a change is made, it is stated that the pictures will be ruined; and if there are a number the destruction of which would be no loss to art, there are also many worth preserving. When oil pictures are placed as at Versailles, damp, unable to escape from the walls behind them, soon affects the canvas, and then the paint upon it. A free circulation of air behind the pictures readily obviates these effects. The enormous expense of altering the system adopted at Versailles is commented on in France. The mistake is greatly to be regretted, but may serve as a warning to us.

It is also to be observed that these rooms are intolerably hot in summer, from the absence, possibly, of a proper system of ventilation.

THE VERNON GALLERY.

THE ASTRONOMER.

H. Wyatt, Painter. R. Bell, Engraver.
Size of the Picture 2ft. 5½ in., by 2ft. 0½ in.

WYATT, though professedly, and in practice, a portrait-painter, occasionally allowed his pencil to trace out the imaginative; or it may, perhaps, with more truth be affirmed, that he sometimes treated his portraits as to give them the character of ideal works. There is little doubt of this being the case with the picture here engraved, which either was exhibited in the year 1835, at the British Institution, under the name of "The Philosopher," or in the year following, under that of "Galileo;" for we have not been able to fix the identity of the work with certainty; nor is it of much importance that we should do so.

The artist was, without question, a sound and careful painter, though he seems to have caught little of that bright and attractive inspiration which might reasonably have been looked for from one who had studied in the atelier of Lawrence: his portraits were solid rather than sparkling; faithful representations of their originals rather than great works of Art. "The Astronomer" is a fair example of his powers; the picture is well composed, and treated with a broad effect of *chiar-oscuro* not unworthy of Rembrandt. The figure exhibits some excellent drawing in the head and hands, while the lines on the forehead and around the eyes, indicate thought and deep study. The tone of the work is rich in colour, and the execution shews a firm and decisive pencil.

MODERN GERMAN PRINTS.

OVERBECK'S GREAT WORK: "THE TRIUMPH OF RELIGION IN THE ARTS." Before us is a highly finished engraving from the *chef-d'œuvre* of Overbeck, which, it will be remembered, is in the Städel Institut, at Frankfort. The plate is worthy of the picture, it is sufficiently large to do justice to its numerous impersonations, every one of whom being a celebrity is at once recognisable. The engraving is by Samuel Anslor, who, after devoting six years of assiduous labour to it, under almost unremitting bodily suffering, died soon after its completion. On the occasion of a visit to Frankfort in the autumn of last year, we had an opportunity of seeing the picture. It is not large, and is not, we think, so favourably lighted

as it might be. We have, from time to time, dwelt upon the professed *purism* of Overbeck, as his works came under our notice; and we must limit ourselves here to a simple notice of the picture, in reference to the engraving. It is at once obvious that the work has been suggested by the great works of Raffaele in the Vatican, especially the "Disputa," and Overbeck was employed upon it during seven years. He has drawn liberally on the resources open to him in the unique collection of portraits at Florence, and the resemblances are preserved with great success, where the heads are of necessity disposed in a manner different from the known portrait. The picture was painted at Rome, and exhibited there in 1840. The first glance at the work, even by one who had never heard of it, declares an exalted purpose, to the realisation of which unwearied industry and research, and certainly great learning, have contributed. Overbeck's design is to describe the development of Christian art, as it has progressed under divine and human influences. The upper or abstract section of the composition is proposed as a celestial vision to the artists assembled below; it begins with Adam and Eve, and ends with the Empress Helena. In the centre is the Virgin Mary with the infant Jesus, writing down the hymn of praise sung by the attendant choirs, and by this is configured Poetry, the source of all the other arts; of which Sculpture is represented by King Solomon, Music by David, Painting by St. Luke, Architecture by St. John, with the ground-plan of the heavenly Jerusalem. Overbeck avails himself of all the licenses which Raffaele allowed himself; we therefore find impersonations grouped together without regard to contemporaneity—it is enough that they assimilated in profession of faith. The centre of the lower part of the composition is occupied by a fountain, the upward jet of which alludes to the heavenly tendency of Christian art. The water flows into two basins, of which the upper represents sacred art, and the lower secular. Overbeck, like all the painters of his sect, denies the charm of colour; with him, the great end of all art is the essential: we find, accordingly, the Venetian School signalled as simply material and meretricious, since we find Bellini and Titian admiring in the lower or earthly basin the reflection of a garland of flowers in the hand of a child; while, on the other side, Leonardo da Vinci directs the attention of his pupils to the heavenward tendency of the jet. On the right of the spring the Umbrian and Tuscan painters listen to the inspiring verse of Dante, and near these are Raffaele, Perugino, Ghirlandajo, and Masaccio. On the left of the fountain are Lucas Van Leyden, Mantegna, Albert Dürer, Martin Schön, and others; indeed, no name of celebrity is omitted which has in anywise assisted the cause of religious painting and architecture: the entire number of figures being one hundred and four. In this picture Overbeck has recorded his artistic faith; herein he has entered his protest against every tendency of art which he may deem unworthy. It is, undoubtedly, a great work—the great effort of one who has been immovably constant to every article of his early declaration. Of the engraving it must be said that it is among the most careful of the works of its class; the feeling of the picture has been consulted in every line, and the plate will be accounted one of the triumphs of German art.

"JEREMIAS AUF DEN TRÜMMERN VON JERUSALEM," is a highly-finished lithograph, after Bendemann, by Carl Wildt. It is large, sufficiently so to do justice to a subject with various objective and textures. The prophet is the principal figure; he is seated amid the ruins of the devoted city, the destruction of which, as we observe in the background, is still going on. He rests his head on his hand in the depth of his sorrow. On his left is a young man, apparently dead, for his child vainly essays to arouse his attention; and, near these, a family endeavouring to escape from the utter desolation. On the right of the prophet is a mother weeping over her dead child, and another bearing her infant, also dead, in her arms. The whole of the background evidences the total destruction of the city. The original is the property of the

King of Prussia. In the works of this painter there is nothing of the manner and feeling of Overbeck and his school. The drawing of each figure, in every part, is a deduction, not from early Christian, but the best period of classic art. We however observe certain tendencies in composition; the arrangement will bear comparison with that of his famous picture, "The Israelitish Exiles," the sentiment of both works being identical, and the dispositions of the figures the same, that is, principally seated, and low in the picture. On the occasion of our visit to Dresden last year, Bendemann was occupied with his great works in that city, and upon these, we think, the better part of his reputation will rest. It is impossible to speak too highly of the manner in which the lithographer has executed his part of the work.

"THE DISCOVERY OF MOSES BY PHARAOH'S DAUGHTER," is another large lithograph, also by Wildt, after a picture by Ch. Köhler. This is a subject which has so frequently been painted by artists of all nations, that nothing new can be expected in description. In the treatment of the subject, we find, in many recent pictures, all the figures costumed and characterised according to the authority of the remains of Egyptian art, but in this work the ordinary types are adhered to. The infant represented is that in which the infant is received by his protectress. The figures are extremely graceful, effectively grouped, and rise in strong relief above a low horizon. The works of this artist are popular in Germany. We have seen in the hands of a celebrated engraver another work of his, having reference to the smiting of the first-born.

"DER VERLORNE SOHN," is a plate after a composition by Steinle, differing in manner and feeling from the above, inasmuch as classic art is entirely ignored, the taste and feeling being those of early Christian art. The grouping and dispositions are severe and fresco-like. The principal figures are those of the father and son, the former holding the latter locked in his arms. There are a few other figures, and the fatted calf has just been slain, but, faithful to the rigid profession of this school of art, not the minutest accessory is admitted. This picture has been beautifully worked by Ch. Becker; there is very little shade in it; all the breadths are made out with linear hatchings.

"QUOD PERIERAT, REQUIRAM," another subject by Steinle, from the twenty-fourth chapter of Ezekiel, is certainly a most charming conception. It is engraved in line by Franz Keller, from a drawing in the possession of Mr. Buddhaus. It has long been popular, we may say, throughout Europe. It simply presents the Redeemer stooping and releasing a lamb, which lies helplessly entangled by a thorn. The head of the Redeemer is certainly one of the most successful essays in the entire circle of Christian art.

"ANGELIS SUI MANDAVIT DE TE UT TE CUDIANI IN OMNIBUS VHS TUIS," a subject from the ninetieth Psalm, is generally known as the Guardian Angel. It is a charming conception, by Louis Grimeaux, representing a child equipped as a pilgrim, and guided by an angel that walks behind him. There is little beyond the two figures, but these form an admirable example of the force of expression, that resides even in very slight material, felicitously treated.

"LA PETITE FRIPONNE," is a subject of another class, being a line engraving, by Lüderitz, after a picture by J. G. Meyer, representing a little girl who should be knitting, but who is examining a book which she holds before her, and from which she looks, in a manner at once to fix the attention of the spectator. The face is lighted by reflexion. It is a most careful study, and highly successful in expression. The general tone of the whole is low, and the face is judiciously lowered into shade by the opposition of the white sleeve of the dress. This print has been wrought off by Felsing, of Darmstadt, we believe one of the most skilful copper-plate printers in Germany.

A very beautiful engraving by Pelugfelder, after a drawing made by Overbeck in 1815, shows the Saviour bearing his cross out of the gates of Jerusalem. It is an admirable composition; and, like all the works of Overbeck, it manifests the utmost care in every part. There is

nothing admitted into the groupings without an evident purpose. It is curious to trace in such a work as this the reminiscences of its author; we recognise here, with the influences of the old guild frescoes in Florence, those of Dürer, and other early German masters, mingling with allusions to the column of Trajan. The beauty and clearness of this engraving are beyond all praise.

Among the landscape-painters of Germany, Lessing enjoys a high reputation; we have seen at Berlin and elsewhere interesting examples of his power. We have before us two line engravings after works of this artist; proofs of one of which had been shown to us last year at Düsseldorf, by Mr. Buddhaus. One is a close view, representing a passage of wild forest scenery, bounded on the right and left by rocks and trees, and opening in the centre in successive distances to a continuation of the like features. This work is most elaborately engraved in line by Abbema; the distances and gradations are finely felt, and we doubt not the engraver has followed out with the strictest accuracy the degrees of tone in the picture. The second represents also a close scene, but differing from the preceding as being intersected by a rivulet, the course of which is interrupted by rocks. The aspect of the work is full of natural incidents, in the management of which the artist seems closely to have adhered to nature.

THE UNITED STATES

IN THE GREAT EXHIBITION.

MUCH disappointment has been felt and expressed with regard to the display made by the United States in the Palace of Industry. An amount of space had been allotted to them second only to that assigned to France for the reception of their industrial products, and intimations were given not only that it would be filled, but that it would be quite inadequate for the purpose of affording a fair exposition of the resources and industry of our transatlantic friends. In fact, so strenuously was this insisted upon, that the Royal Commissioners were induced to add five thousand feet to the space originally set apart, raising it from eighty to eighty-five thousand feet. The American contributions arrived in a government vessel, expressly commissioned for their transportation, and expectations were naturally excited that the display would be a creditable one, and fairly represent the natural resources and the industrial abilities of the American republic. The feeling of disappointment was as natural and as unavoidable as the expectations themselves, and our American friends, we say it in candour and kindness, ought to feel that they have themselves, in a great measure, to blame for the unflattering reception they have met from the great world's public, assembled here, to pass a judgment (which will be, in the main, and as a whole, a just and righteous one; with all due allowance for national and personal prejudices and antipathies) upon the comparative advancement of the nations in arts and civilisation. Had America silently accepted the position, sufficiently prominent, at first assigned to her by the Royal Commission, and, upon discovering that the space would not be filled, resigned it, and been content to fill with the goods now exhibited half the space now occupied, she would have been in a position to receive a fair judgment, and the public might have looked with gratified surprise where they now turn away with a disappointed sneer. Pretension in nations, as well as individuals, piques the pride of others, and brings to those who indulge in it the sure punishment of being rated below even their true value.

We make these remarks in no unkind spirit. It is altogether foreign to our wish or purpose to contribute to national irritation, and we consider such a course as entirely out of harmony with the design and tendencies of the great occasion which has brought the nations together. We confess to having witnessed with regret attacks from other quarters, which are alike discredit and unjust; and we have taken pains to make ourselves acquainted with the facts of the case, in order that the United States should have an opportunity of being placed in this matter in her true position. That both sides should be wrong is quite a common thing in differences of all kinds, and we feel confident that it will prove so here. The Americans are wrong in feeling so keenly the attacks that are

made upon them, and in attributing them to national jealousy and prejudice; those who ridicule them are wrong in not making proper and obvious allowances, and in passing over in silence the really meritorious articles which appear in the United States department. We shall endeavour, by as fair and impartial a statement as our knowledge of the case will allow, to avoid both these errors.

The government of the United States is a confederation of thirty-one states which are, in domestic concerns, as independent of each other as the nations of Europe. The federal government is charged with those general interests which concern the states in common, and its powers are very limited. It is not in the power of the President of the United States or the executive branch of government, to draw a penny from the public treasury, without the warranty of law. In this particular, therefore, the American contributors were at a disadvantage, as compared with those whose governments had the ability to order, and to pay for whatever works were deemed necessary to give a fair representation to their industry. Congress, it is true, was in session, but was engaged in the consideration of questions which were threatening the integrity of the confederacy itself, and could hardly be expected to turn aside from so vital an issue to provide for the support of a scheme started in a far distant land, and the success of which was even there considered doubtful.

The first proposal to the American government to unite in the plan of a great exposition of the industry of all nations, was made by Sir. H. Bulwer in May, 1850. Nearly a month was consumed in selecting and organising a central commission at Washington, and quite another month in the appointment of state committees, corresponding to our local committees. Add to these delays a month for the inland and ocean transportation of articles, and it will be seen that our American friends had something less than nine months in which to prepare to appear with specimens of their national arts and industry before such a tribunal as the world had never known. Without government aid, they were to come more than three thousand miles, at great expense, and quite uncertain as to the results of the measure, to display works which the most sanguine could hardly have hoped would equal the highest productions of Europeans, and which few could expect would command a European market. In reference to the department of labour-saving machinery, this remark admits of qualification; and here there was the important consideration with the inventor, how far his rights would be protected. Had it been in the power of the executive committee to give a satisfactory answer to this question, we are assured that that branch of the American department would have been creditably filled. The single fact, that for the past two years the average number of patents granted by the United States government, has been one thousand, is a sufficient warrant for the belief.

Distance, expense, uncertainty as to the tendencies and success of the great scheme, doubt as to the protection which would be granted to inventors, and an entire want of government sympathy and aid—all conspired to produce a state of feeling which has resulted in the empty bays of the American division. These are the proper and obvious allowances of which we spoke.

But the largest interests of America do not admit of an adequate display on an occasion of this kind. The leading pursuit in the United States is agriculture, and its products constitute the great source of their prosperity and wealth. Cotton, tobacco, rice, wheat, Indian corn, wool, &c., how could these great staples, which tell in millions on the American pocket, be represented but by a few bales and boxes, of little meaning to the vulgar eye? Yet those few bales and boxes speak to the intelligent mind of interests which ramify into every element of human society. Those interests bind America and England together by a golden chain, which we hope each year will strengthen by new links of mutual respect and good feeling.

The department of raw materials offers, to the intelligent observer, much that is of interest. We are sorry not to find any illustrations of the methods pursued in mining operations, but of ores themselves we find many specimens of great richness; iron, copper, zinc, and lead, are well represented. Among the iron ores we were particularly interested in specimens of the spathic variety, which is found in large quantities in the State of Connecticut. This ore is that from which the well known German steel is produced, and it is largely explored at Alleward, near Grenoble in France, and in various other places in Europe; its value for steel making is undoubted. There

are iron ores also from Virginia and New Jersey, the former found in veins fifty feet wide and six deep; and the latter, said to be remarkable for its strength, and for imparting its own good qualities to inferior ores with which it may be mixed—this is the Franklinite.

Some interesting specimens of copper are exhibited from the copper region of Lake Superior. One of these weighs over 2000 lbs., and is of remarkable purity. The copper region alluded to possesses peculiar interest from the fact that the mines have been worked at some past period with a degree of intelligence quite surprising by a race now unknown: the mines are still called the "Indian Diggings," and the tools with which they were formerly wrought are occasionally found.

The zinc exhibited is a very large specimen of the red oxide, from the mines of the New Jersey Exploring and Mining Company. The metal made from it is also shown, and the paint in various tints made from the metal. The anticipations which were indulged that the use of zinc paints would do away with the injurious results from working in lead colours have not, we believe, been fully realised; but the zinc colours are remarkable for brilliancy and durability, not being affected by the gases which so unfavourably affect those prepared from lead, and being cheaper must command a large sale.

Lead ore, of remarkable purity, is exhibited from the mines of Galena, Illinois.

Among the non-metallic mineral products are a variety of anthracite and bituminous coals, from the inexhaustible beds of the middle and southern states. The marble of the Wounded Indian is native, and is, by its whiteness and fine grain, well suited to the purposes of the sculptor. A sand for glass-making purposes will be found among the Massachusetts contributions, remarkable for its purity and freedom from the presence of iron,—the colouring material it is so desirable to exclude. We must not close our notice of this branch of the raw materials without directing attention to a mineral paint prepared from a peculiar kind of clay found in the state of Ohio. This clay is, when first taken from the bed, of the consistency of tallow, but exposure to the air renders it as hard as stone. In this state it is ground to a fine powder and mixed with the usual oils. Wood, coated with it, is rendered water and fire-proof, as the paint, when dry, has the hardness and other properties of stone. One of its most useful applications is to wooden roofs, and another, to the proof panel painting of the coach-maker, as the surface admits of a high polish, and two coats are as effectual as the large number usually applied. We understand that this paint is coming largely into use in this country.

Soap-stone is exhibited in large pieces, manufactured into a bathing-tub, and a large starching-roller for cotton-mills. This material, little known in England, is much used in America for backs, and jambs, and lintels, to grates, &c., on account of its being entirely uninjured by heat. Its uses are constantly extending, as it is almost as easily worked as wood; and is rendered peculiarly adapted to the purposes of starching or sizing-rollers, by its smooth and silky surface securing the cloth from injury by friction. This stone is found in large quantities in the neighbourhood of Baltimore, Maryland, and is quarried by an incorporated company in that city.

Dr. Feuchtwanger, of New York, displays a cabinet of American minerals, fresh-water shells, fossils, coals, ores, Indian relics, &c., of considerable interest.

In the section of chemicals we noticed creditable specimens from Wetherell, Brothers, of Philadelphia, and T. J. Husband, of the same city.

In the section of food, America, as was to have been expected, makes a fair display. There are numerous specimens of the common European cereals, as well as of Indian corn, and the flours or preparations from these grains. The wheat-flour is of a whiteness and quality which will compare favourably with any specimens exhibited. The bread made from Indian corn flour has never been a favourite article of diet in this country. Our American friends attribute this to the fact that the flour never reaches us without becoming somewhat affected by the dampness to which it is exposed in crossing the ocean. It is the custom, in America, among those who are fond of the Indian corn bread, to have the meal supplied fresh from the mill every few days. A method by which the tendency to fermentation could be overcome has long been a desideratum. The first attempts were by kiln-drying, which affected the object at a sacrifice of the sweetness of the meal. Mr. Stafford, of the Atlantic Dock Mills, Brooklyn, New York, has invented a process by which he separates completely all the parts of the grain from each other,

and makes a variety of useful preparations from it, while, at the same time, he dries these preparations so effectually, and packs them so securely, that they will keep sweet in any climate for years. Specimens of the meal, flour, farina, "samp," and "hominy," made by Mr. Stafford's process, are exhibited, and they certainly are, in appearance, superior to the preparations from Indian corn we have hitherto seen. Although, at the present prices of wheat, it is not likely that any class of people in England could be induced to adopt the bread from maize, yet occasions have arisen, and may again arise, when the qualities of that bread may be a matter of national importance to both countries. We recollect, not without emotions of pleasure, the visit of that first American ship of war (worthy predecessor of the "St. Lawrence,") which came on a noble mission of charity to our Irish neighbours. Nor do we forget that an American lady, fearful that ignorance of the proper mode of cooking this new article might impair its usefulness, prepared a pamphlet, giving plain directions for the preparation of the various kinds of food into which it can be converted.

Among the preparations from maize, is starch of excellent quality, of which several specimens are exhibited by Colegate & Co., of New York; and by the Oswego Starch Factory.

We notice but one specimen of sugar from the cane, and one of loaf and granulated sugar and molasses from the maple. The sugar and molasses from the maple, when proper care is taken in the manufacture, is excellent. The specimens shown are white and attractive in appearance: the molasses is as clear as the finest honey. These are articles of some importance, as there are, we are informed, millions of pounds manufactured annually in Vermont alone.

The concentration of human food in a small compass, and its preparation in a form which allow it to be safely carried on long journeys, and in hot climates, is a subject which has attracted, and well deserves, great attention. The common mode is that invented by M. Appert, of France, of hermetically sealing the concentrated food in a liquid state, in tin canisters, from which the air has been expelled by immersion in a saline bath heated above the boiling point of water.

Mr. Borden, of Texas, exhibits what is called meat biscuit, which contains, in a concentrated and portable form, all the nutriment of meat combined with flour. When thus combined, the mixture is dried and baked, and presents the appearance of a hard brown biscuit. By this process, the nutritious properties of five hundred pounds of meat and seventy pounds of flour can be compressed into a twenty gallon cask. What Mr. Borden claims as his invention, is the combination of the essence of meat with flour, and its manufacture into bread. The biscuit, when pulverised, is, in a few minutes, convertible into soup of a rich and nutritious quality. The advantage over mere meat preparations of an article of diet which is partly farinaceous and partly animal, is quite obvious. It is in successful use, we are informed, by the United States' army on the southern and western frontiers.

Among the articles in Class IV, we notice a variety of oils. Some of the specimens are prepared from lard. The oil from this source is an article of large consumption in America; and its manufacture is an important one, the chief seat of it being the city of Cincinnati, on the Ohio river. Immense numbers of swine are annually converted into lard and pork at this place, and the lard is again converted into oil and stearine. Lard oil is used both for illumination and the lubrication of machinery; and being considerably cheaper than whale oil, is much employed.

Cotton is largely represented by excellent specimens of Sea Island, Upland, and other varieties; but we find no samples of raw hemp—a very large American interest. The curled husks of the Indian corn make a light, elastic, and cheap mattress, and present us with a new material.

Woods are exhibited in great numbers, though the individual specimens are small. We observe the tough and elastic hickory which forms the wheels of the light Sulky carriage which has attracted so much attention; the elm, butter nut, cedar, spruce, beech, bass, poplar, apple, ash, maple, and a variety of others, from the State of Vermont, with their names, botanical and common, and their economic uses, indicated on their labels. Mr. Pell, of the State of New York, exhibits specimens of nearly all the important American woods taken from his own farm on the Hudson. We did not find a specimen of the live oak of Florida,—the wood so highly valued for ship-building, on account of its great durability and strength, and which is guarded with such just and jealous care by the American government. The black walnut is much employed in America as a cabinet wood, and in

some parts of the western states, where white pine (deal) is scarce and dear, the black walnut supplies its place in house joinery.

Wool-growing is a large American interest. The New England states are for the most part better adapted to grazing than agriculture, and large quantities of wool are annually produced in that part of the country as well as in the Ohio and other western states. The article produced is not thought by the best judges to equal the European, as it is said to be rather weaker in fibre, a defect attributed to the change of pasturage. We observe, however, a few specimens of quite fair quality, exhibited by Sibley, of New Hampshire, and Perkins and Brown, of Ohio.

In furs, of which we might have looked for a large display, the Americans show us almost nothing. A single specimen of the silver martin, not very superior in quality, is the only representative of this important article.

It is, however, in the department of machinery, that we have experienced the greatest disappointment at the display in the United States division, a disappointment which is only heightened by the merit of the few articles in that class which are presented. It is well known, to all who know anything about the state of the industrial arts in America, that labour-saving machinery, is the department in which great excellence was to have been expected from that country. The fact already mentioned, that a thousand patents are granted annually, for new inventions and improvements, being not more than half the number of applications made to the Patent Office, is a sufficient evidence of the activity of inventive genius in a country where the comparative sparseness of population causing labour to be very dear, offers the highest inducement to the production of labour-saving machines. As an example of the application of machinery to purposes for which it is with us quite unknown, we may refer to the ingenious reaping machine of McCormick, which has been extensively used in the United States, particularly in the western states, for fifteen or twenty years. With the passion for doing everything on a large scale, characteristic of Americans, and especially of the western men, it is not uncommon for the farmer to sow more grain than he can obtain hands to harvest, and to be obliged to turn his hogs and sheep into the standing corn, to prevent its being entirely wasted. To a farmer in these circumstances, it is easy to understand the value of a machine which can reap from twelve to twenty acres of corn in a day, with a force of three horses and two men. The machine is quite simple: a large reel in front gathers the corn, and draws it between iron fingers, placed some six inches from the ground; at right angles to these, a long blade with a serrated edge is kept in constant and rapid vibration, by a crank motion communicated to it by simple gearing from the wheels of the machine. The corn cut by this blade, falls upon a platform in its rear, and is raked off when a sufficient quantity has accumulated to form a sheaf.

In steam-engines, and machinery connected with the application of steam power, the American department is quite poor, though it is well known that a very creditable display in that line might have been made, had the representation of American industry been a fair one. The corrugated boiler of Montgomery, by which a large fire surface is obtained, without loss of strength or space, was among the articles passed by the central committee, but it was not brought over. Locomotives, and engines for river boats are without representatives.

The caloric engine of Ericsson, if it redeem the promises that are made for it, is destined to work an important revolution in motive power. It is worked by the expansion of atmospheric air to double its volume, and with, it is said, so great an economy of heat, that a vast saving of fuel is effected. This object is secured by a peculiar contrivance, called a "regenerator," by which the heat is used many times over, requiring simply to be increased by the amount lost by radiation. The engine exhibited, is a small working engine, but owing to the fact, that fire is excluded from the building, it cannot be put in operation. We are informed, however, that a large engine, on this principle, is now nearly completed, and will be forwarded to this country before the close of the exhibition, and subjected to all the tests which practical men may require. Should it stand those tests, in a manner to justify the expectations of the friends of the inventor, there can be no doubt, that it must, in a great measure, supersede the use of the steam-engine, as being a simpler, cheaper, and safer agent.

We would have been glad to see among the American machinery, the electro-magnetic engine

of Dr. Page. This gentleman, at the last accounts, had succeeded in attaining a speed of five or six miles an hour, with his trial locomotive on the Baltimore and Washington Railway. He has the credit of having done more with this power than any other experimenter, as he has reduced the expense to that of the dearest applications of steam; at this rate it becomes a desirable power for a thousand purposes in the Arts, where it is so important to have a motor capable of being at any time instantly set at work or stopped at the will of the operator. Dr. Page has been an earnest and persevering labourer in this field for many years, and we hope that his efforts may result in important practical advances in the application of electricity as a motive power.

The principle of centrifugal action has been successfully applied to the elevation of water by various individuals. We have looked with wonder and pleasure at the cataract that flows from Appold's ingenious and effective construction. The Americans exhibit a pump on the centrifugal principle, the invention of Mr. Gwynne, which is small, compact, quick in action, and applicable to all purposes for which a pump is required, whether for the supply of dwellings, factories, villages or cities.

Notwithstanding the great extent to which railway transportation has been carried in the United States, we find the department of railway-carriages and machinery almost entirely unoccupied; with the exception of a clever elastic switch by Tyler, one ingeniously connected with a signal, and a corrugated cast-iron wheel, we observe nothing.* From a country in which there are 8797 miles of railway, completed at a cost of 286 millions of dollars, we must regard the fact as extraordinary. The corrugated wheel deserves notice, as an approved mode of constructing that important article, whereby the advantages of a chilled tread or rim are secured without danger of breaking in the founding. The undulating form given to the sides obviates the danger from the contraction of the metal while cooling. The superiority of a chilled rim consists in its hardness, enabling it to resist causes of wear, which, in the case of malleable iron wheels, soon render repairs necessary; cast-iron wheels have the advantage of being much cheaper than wrought. The inventor states that 150,000 of these wheels have been put in use during the past four years.

The American carriages have attracted much attention. The large dress coach, from Boston, rich and costly in all its appointments, is so similar to the same description of vehicle made here, that it can hardly be considered as having any noticeable peculiarity, except the hollow tube used for the double purpose of checkstring and speaking-tube, — a new and excellent device worth adopting.

It is in light carriages that the Americans have displayed something peculiarly their own. One of these vehicles is called a Sulky, and is intended to carry but one person. Its weight is between fifty and sixty pounds, and it certainly looks as if the ordinary wear and tear to which it would be subjected on common roads would be quite too much for its delicate construction. But we are assured that such vehicles are in use in America on roads not comparable to our own, and that they are not so fragile as they look; we confess, however, that the Sulky does not attract us. The other light vehicles, "wagons" as they are called, are much more inviting in appearance, and, no doubt, their lightness, after one had overcome the first uncomfortable sensation of insecurity, would have its recommendation in consideration for the horses. Every diminution of weight in a carriage diminishes the momentum with which, under any given load, and at any fixed velocity, it would encounter the obstacles in its path. Beyond a certain point then, increased weight of parts is a mere useless overloading, enhancing the liability to injury from shocks, and adding nothing to the necessary strength of the vehicle. There was truth, as well as humour, in the remark that "heavy carriages were made to stand stone pavements, and stone pavements to stand heavy carriages." Our American friends may have gone further in one direction than good taste will warrant; it is possible that we may have gone too far in another.

We find but two examples of cotton machinery in the American division, though it is well known that important discoveries, as well in the preparation of the raw material as in the mechanism for its conversion into the woven fabric, are the fruits

of American genius. We may cite the temple and the gin as examples in each class. The latter invention has been said, without exaggeration, to have doubled the wealth of America. In 1792, but 140,000 lbs of cotton were exported from America; in 1794, the year after Mr. Whitney's invention, more than one and a half million pounds were exported.

The Drawing Regulator, exhibited by Mr. Hayden, is intended to regulate the size and weight of the "sliver" passing through the drawing-frame. The least variation in the weight is made to produce the corresponding change necessary to correct it in the speed of the machinery. The invention is that of a practical man, who has been, for many years, engaged in cotton-spinning; and, it is said, by the manufacturers who have used it, to produce a uniformity of size and weight in the yarn which renders the previous weighing of the "laps" unnecessary.

In Class VIII. there are exhibited a number of models of ships, of the qualities of which we feel incompetent to judge; but the department of naval architecture is certainly one in which the high excellence of the Americans must be admitted.

The fire-arms of Mr. Colt need merely to be mentioned, as they are too well known to require comment.

The American agricultural machines and implements constitute one of the chief points of their exhibition. The "Reaper," of McCormick, we have already mentioned; another instrument, for the same purpose, on the same general principle, but more complicated in its details, is exhibited by Mr. Hussey. We must approve the lightness and convenience of the forks, rakes, hoes, &c. The ploughs differ essentially from our own in being much shorter, but whether they are, in consequence of this, superior or inferior, is a question about which English and American judges cannot agree. The opinion of both is certainly entitled to respect, and we must remember also that the quality of the soil to be cultivated is a modifying circumstance of great importance with reference to the implements to be employed. The Americans contend that short ploughs have proved themselves more efficient with them than long ones, and have, upon trial, been universally adopted in preference by emigrants from our own shores. Without attempting to decide this question, we can admire many effectual, yet simple, modes of regulating the draft, and an ingenious hill-side plough convertible into a right or left-hand plough, by a change which can be made while the horses are turning.

Among philosophical instruments the compass of Mr. Burt, the balances, and weights, and measures, of Dr. Bache, and the various contrivances of Ericsson, are worthy of examination.

Mr. Burt's solar or astronomical compass is an instrument for the use of surveyors, intended to supersede the use of the magnetic compass in regions where that instrument is rendered almost wholly useless on account of the existence of local attraction. A plane of reference, so it be fixed, is all that is necessary to the surveyor, and it matters not what the plane may be, whether that of the magnetic meridian or any other. Mr. Burt relies upon the sun for the determination of this plane, and by a combination of parts forming a small, portable, and convenient instrument, he enables the surveyor not only to run lines and measure angles with certainty and accuracy, but to determine latitude and declination, apparent time, and the variation of the needle. The instrument has been in successful use for several years on the United States government surveys, in the mineral regions of Lake Superior, and has, in a great measure, superseded the magnetic compass on the government works generally.

The formation of the standard weights and measures for the use of the United States Government called for appliances of the most scientific construction, and of the utmost nicety and precision of workmanship and operation. The manufacture is conducted by the Government itself, being under the direction of the Treasury department. The work is actually superintended by the head of the Coast Survey, who has brought to bear upon it all that science and mechanical skill could do to secure perfection. The Balances, Weights, and Measures exhibited by Dr. Bache, we do not hesitate to say, will bear comparison, for exquisite delicacy and accuracy of workmanship, with the best examples of similar manufactures in the Exhibition.

The instruments exhibited by Ericsson are seven in number, viz., an Alarum Barometer, a Pyrometer, a Reciprocating Fluid Metre, a Rotary Fluid Metre, a Sea Lead, a Hydrostatic Gauge, and a Distance Instrument; the Caloric Engine by the same exhibitor has been already noticed.

The Alarum Barometer is an instrument by which the fall of the mercury to any given point is made

known by an alarum. This result is attained by means of a counterpoise attached to a lever connected with the cup into which the mercury flows. The weight of the mercury in the cup at any given height of column being known, the counterpoise can be so adjusted on the lever, as to set off the alarum at any desired elevation. Those who know the dependence that is placed upon the indications of the barometer by intelligent navigators, can appreciate the value of such an additional guaranty that its warnings shall be heard.

The Distance Instrument is a contrivance for the benefit of the same class. Its purpose is the ascertainment of the distance of objects at sea from the vessel on board of which the observation is made. The observation being taken at the mast-head, whose height above water-line is accurately measured, the line of sight to the horizon is a tangent to the earth's curvature passing through a point of known elevation; and the curvature of the earth being constant, it is only necessary in order to obtain all the elements of the calculation to measure the angle included between the tangential line just mentioned, and the line of sight to the object whose distance it is desired to determine. The whole range, however, is very small, and the practical difficulty to be overcome lies in the minuteness of the angles; these are measured by reflection as in the quadrant, and facility and accuracy of reading secured by multiplying the indication of an angle of a few degrees around an entire circle. The instrument is capable of adjustment to any height. The distance is read off on the scale immediately, without calculation.

The Sea Lead is an application of the well-known principle that "pressure increases as the depth." A heavy cast-iron case encloses two air chambers, one smaller than the other, connected at the top respectively to two glass tubes or bottles. There is a valve, or cock, at the bottom of these tubes, by which they can be emptied. The air chambers are open at the bottom. When the lead descends into the sea, the air in the chambers is compressed and forced into the glass tubes. At the depth of about thirty feet the air has been condensed to half its original volume, and the small air chamber is emptied of air and filled with water. Below that depth water begins to flow into the glass tube connected with the small air chamber, and the quantity that enters is an exact measure of the depth attained. One of the air chambers is made so much larger than the glass tube with which it is connected that water is not permitted to pass into the tube until a much greater depth has been reached. A scale of fathoms is attached to the tubes; when the observation is finished the tubes are emptied by means of the cock, and the instrument is again ready for use.

The Fluid Metres are ingenious machines for the measurement and registration of the quantity of fluids passing through pipes. The measurement of the compressibility of fluids has been attended with practical difficulties which have cast some degree of doubt over the exactness of the results. The gauge of Ericsson is an attempt to attain a degree of accuracy almost absolute. A steel cup is connected with a saucer placed below it, by a tube opening at the bottom of the saucer and at the top of the cup; the cup being filled with water (or other liquid whose compressibility is to be measured), and the saucer with mercury, they are placed in a strong cylindrical vessel, whose mouth is fitted with a moveable piston. The cylinder is filled with water, the piston introduced, and pressure applied to it; the pressure to which the water in the cylinder is subjected is communicated to the mercury in the saucer, which is forced up through the tube and falls into the cup. The quantity of mercury found in the cup at the close of the experiment is an exact measure of the amount of compression which the liquid in the cup has undergone.

The diagrams of Mr. Fisher, designed to facilitate the acquisition of mathematical knowledge, will well repay a thorough examination. The whole series must be seen and examined in connection in order to appreciate their excellence and utility. We can only indicate them as among the objects worthy of notice. The dial of the seasons, by the same exhibitor, is a very striking and pretty mode of illustrating to the eye the effects of climate upon animal and vegetable life.

The Anti-friction Presses exhibited by Mr. Holmes, the agent of the inventor, David Dick, of Pennsylvania, are among the most remarkable and novel examples of mechanical ingenuity in the building, and capable of a thousand useful applications. The hydraulic press has hitherto held an unapproachable position in this department of mechanics, but the press of Mr. Dick seems likely to supersede its use in a multitude of cases in which it is now resorted to; as, for example, in

* We ought not to have omitted a new contrivance by Mr. H. Pinkus, called an electro-magnetic railway controller—an instrument for preventing the collision of trains, and establishing telegraphic communication between them when in motion, by stationary or moving electric batteries.

the pressing of oils, paper, books, cotton, hemp, cloth, flax, tobacco, hay, baling goods, elevating ships, moving houses, punching and cutting metals, printing, coining, embossing, planishing, &c.

This power is without any noticeable amount of friction, is convenient to handle, easy of construction, requires no lubrication, and is little liable to get out of order. The arrangement has been properly called *the rolling cam*, and consists of two eccentric or cam wheels with a roller situated between them. Motion is communicated to the cam wheels by a roller which is put in motion by a lever or wheel attached to its axis, the friction being relieved by a pair of sectors supporting the axis of each cam wheel, which sectors revolve on an edge. A second modification which adapts it to purposes not requiring much movement, consists simply of two eccentric or cam sectors, with a roller between, put in motion by a lever or wheel as before; the moving members of both being preserved in their vertical position by slots or guides in the frames.

The machine for planing and reducing boards to an even width and thickness, exhibited in the department of machinery in motion, is the invention of Mr. Woodbury, of Boston. The board to be dressed is passed under a series of stationary knives or cutters, which reduce it to the desired dimensions and impart to it a smooth and even surface. The work is done with great rapidity, boards two feet wide being planed and reduced at the rate of eighty or ninety feet in length per minute. Tonguing and grooving apparatus may be attached or used separately.

A stone-dressing machine, the invention of Mr. Eastman, of New Hampshire, is exhibited in operation. Its use is the dressing or shaping stone for architectural or other purposes, by cutters of chilled cast iron. By a peculiar process of chilling in casting an intense hardness may be imparted to iron, which fits it for reducing the surface of stone with facility and economy. Cutters made in this way are said to retain their sharpness for a long time, and to become harder by each recasting. By varying the shape and arrangement of the "burrs" or cutters, ornamental surfaces of various patterns may be produced. An invention which greatly reduces the cost of working stone, must have a tendency to increase the use of the material for building purposes, the great expense of hand labour in its preparation being one of the principal causes of its limited employment.

Caoutchouc or India-rubber, has been known for centuries, yet it is only within the past thirty years that it has been applied extensively to useful purposes. The difficulties in the way of its extensive introduction, as a material of value in the Arts, arose from its liability to be affected by ordinary changes of temperature, being rendered stiff and hard by cold, and soft and tacky by heat. The disagreeable odour was a strong objection, and the want of an efficient solvent another; but the perseverance and ingenuity of the labourers in this department have overcome all obstacles, and rendered this important article of great service in branches of the Arts where formerly it was quite unknown. The discovery of the solvent power of the essential oils over this gum, and the invention of the process of vulcanising, were the two great steps in the advance of India-rubber to its present important position. Perhaps no better proof of its growing usefulness could be given than that drawn from the fact, that in 1830 only 52,000 lbs. were imported into Great Britain, whereas in 1840, the importation rose to 721,280 lbs.

In the manufacture of this substance into articles of utility, and in the avoidance of the objectionable qualities of the gum, as well as in the lightness and finish of some of the articles produced from it, the Americans stand unrivalled.

We observe coarse articles, such as railway-springs, and steam packing, &c., exhibited by Mr. Day, as well as the corrugated, or "shirred" fabrics, so much employed in the manufacture of shoes. But the great feature of the India-rubber display is to be found in the two large bays occupied by the manufactures of Mr. Goodyear of New York, whose name is so well known as one of the most successful cultivators of this branch of manufacturing art. In freeing the fabric from all disagreeable odour, in overcoming its tendency to be affected by thermometric and hygrometric changes, as well as in the immense variety of its applications and excellence in the manufacture, Mr. Goodyear has secured a well earned reputation.

We notice, besides the ordinary and obvious uses of the substance, some applications entirely novel; as to veneering furniture, to handles for knives, and to musical instruments, purposes where wood, ivory, or metal, have been hitherto employed. Fabrics which combine the water-proof quality with permeability to perspiration, constitute a

very important advance, obviating an important objection to the use of water-proof fabrics as clothing. Maps for schools, and inflated globes as light as down, are capable of many interesting educational uses: boats, pontoons, diving dresses, gloves, whips, tubing, and lastly toys, which resist all juvenile efforts at destruction, are among the articles which testify to Mr. Goodyear's skill.

We must not pass over in silence an invention of importance in the alleviation of the miseries of mutilation. The artificial leg of Mr. Palmer, its inventor and exhibitor, differs from all other substitutes for the natural limb we have seen; and in lightness, finish, and adaptation to its purpose, must, we conceive, be difficult to surpass. The articulations of the knee, ankle, and toes, bear the closest resemblance to natural joints, and a combination of tendons and springs is introduced, which gives the most natural movement by performing the functions of the *tendo Achillis*, and the flexor, extensor, and other muscles of the human limb. The natural form of the leg is perfectly imitated, and a covering of kid, protected by a skin-coloured varnish, impervious to water, gives an admirable finish to the whole. We have seen one of these legs in use, and we have repeatedly known persons to be deceived as to the fact of the limb being artificial, and unable to determine when asked to do so which was the one supplied by art.

T. O. Le Roy & Co., of New York, exhibit pipes of pure block tin, made in continuous lengths by hydraulic pressure, being the first successful attempt to produce this article by that method. The advantages of tin pipes over leaden ones are many and decided; they are stronger, lighter, less likely to get bruised or injured, will bend and work better, and are safe, sweet, and incorruptible conduits for water or other liquids. Messrs. Le Roy & Co. manufacture them at a cost nearly as low as that of lead pipes, thus obviating the chief objection to their employment. The pipes made by Messrs. Le Roy & Co. are from one-eighth of an inch to five inches in diameter, of uniform thickness, and free from all flaws, scales or splits. When we consider that lead pipes impart to the water which they transmit, a cumulative poison, ruinous to human health, we must regard the cheap production of pipes from pure tin as an important discovery.

We regret that our time and limits compel us to pass over in silence many articles upon which we had intended to comment; yet we hope that so far as we have gone, we have fairly illustrated the merit and novelty which are to be looked for in the United States division.

In closing our notice of the American contributions to the Great Exhibition of Industry of All Nations, we must repeat the regret which we expressed at the outset—that a nation which has capabilities like those of the United States, should so far have misapprehended the nature of this great contest for industrial superiority, as to have allowed itself to be distanced in the race for cosmopolitan distinction. A few, more liberal and better-informed than the rest, may attribute to its true causes this apparent inferiority, but to most of those who are not interested in obtaining correct information, it will give unfavourable and false impressions of the true position of the United States in the scale of industrial nations. It was in a desire to do something towards correcting such impressions, and placing a just estimate upon resources and industry which are destined to make America one of the first powers on the globe, that this article had its origin. And we cannot close it without a further glance at the general bearings of the subject.

In a circular letter addressed by the central committee of the United States to the American people, we find the best evidence of what was expected by Americans themselves to be the position they would occupy at the Exhibition, and we obtain a brief summary of the national resources and industry.

The committee says:—"The productions of American industry which will be entitled to places in the Exhibition are not limited to articles of manufacturing, mechanical, or any other single department of labour or of skill. The farm, the garden and the dairy, the forest and the mine, the factory and the workshop, the laboratory and the studio, will all be entitled to their respective positions; and it is earnestly hoped that no considerations will be allowed to prevent a full and honourable representation of every department of our natural resources, ingenuity, and industry.

"To convey some impression of the number and variety of objects which America is capable of furnishing to the Exhibition, we may be permitted to enumerate a few of the prominent classes.

"Among animal substances, it is believed that samples of beef, pork, hams, butter and cheese, wool and hair, feathers, down and fur, lard and

lard oil, stearine candles, honey and wax, spermaceti, skins, hides and leather, with articles manufactured from the same, may all be with advantage sent from the United States. Many of our dealers in provisions can now demonstrate that they understand how to cater for the most refined taste, as well in the style of putting up, as in the intrinsic qualities of their articles.

"Among vegetable productions we shall not forget to send samples of wheat-flour, Indian corn, cotton, rice, tobacco, hemp and eordage, the starch of wheat, of potatoes, and especially of Indian corn; sugars of both cane and maple, raw and refined; timber, and articles manufactured therefrom, especially when made in large quantities, and by machinery. By taking longitudinal and transverse slices or sections one or two inches in thickness from the trunks of trees, we may at little expense send the most striking proofs of our forest riches. The sycamore and whitewood of Kentucky, the cypress of Mississippi and Louisiana, the live oak of Florida, the pine of Carolina, Maine, Minnesota, and Oregon, the oak, hickory, cherry, and black walnut of numerous states, the cedar and locust so famed for resisting decay, the hickory so tough and durable, the ash so light and yet so elastic, the bass wood, adapted for coach and car bodies, the birdseye maple for ornamental furniture, with multitudes of others, may by this means be displayed with surfaces smooth or rough, varnished or unvarnished, and form a novel and striking feature of the Exhibition. Will not some of our enterprising lumbermen take this great department in hand? In making cross sections of trees, the bark should be carefully retained when practicable.

"Among mineral substances which ought to appear at the Exhibition, are iron ores in all their varieties, from that of the iron mountain of Missouri to the rich veins of Georgia, Carolina, Virginia, Pennsylvania, New York, Vermont, New Hampshire, Maine, and numerous other states. The cobalt and lead of Missouri, Iowa, and Wisconsin, the chrome of Maryland, the zinc oxides of New Jersey and Missouri, the plumbago of North Carolina and of Pennsylvania, are a few of the colouring materials which ought to attract notice and win approbation. Stones used for building and other useful and ornamental purposes, should not be omitted, particularly such as excel in firmness, fineness of texture, purity, durability, and a susceptibility of high polish.

"The gold and mercury of California, the silver of North Carolina, the copper of Michigan, the manufactured iron of many states, will evince our abundance in both the useful and the precious metals; and among articles manufactured from metals, we may send numerous varieties of cutlery, edge tools, surgical instruments, augers, scythes, axes, drawing knives, hoes, shovels, butt hinges, door springs, sash and shutter fasteners, locks and latches, rifles, revolvers, bowie knives, gold pens, ever-pointed pencils, clocks, chronometers, astronomical and other telegraphs.

"We must have ploughs and cultivators, reaping, corn-shelling, thrashing, and winnowing machines. Nor must we forget to show how we save labour and diminish toilsome drudgery, by our card-making machines, our screw machines, pin machines, hook and eye machines, nail and spike machines, and percussion cap machines, as well as by our cotton gins, our dredging machines, our quadruple printing presses, our brick machines, and our leaden pipe and leaden bullet machinery.

"We need not fear to show samples of iron castings in hollow ware, of sheet, bar or railroad iron, of stoves, furnaces for house-heating, or ranges for cooking with anthracite, bituminous coal, or other fuel. Even in gilded, bronzed, and other ornamental work in metals, in chased and burnished silver ware, we have workmen who may satisfy the most fastidious European taste. If not too urgently engaged in filling orders at home, it is earnestly hoped that our manufacturers of mathematical, philosophical, and optical instruments, will put before the discriminating eyes at London, a few specimens of their handiwork.

"In connection with our metallurgical industry, we must not forget the mineral fuel by the aid of which it is prosecuted. Our numerous varieties of anthracite, semi-bituminous, highly bituminous, and cannel coals, must be made to prove how far the markets of the world, as well as our own manufactures, navigation, and locomotion, can be supplied from the coal mines of the United States.

"Machinery for working in wood, as shoe-last and gun-stock machines, bucket machines, sash and blind machines, box and match machines, with numerous forms of sawing, planing, matching and stove-dressing machines, would evince the fertility of invention among our workers in this class of substances.

"Among textile fibrous manufactures we shall be

able to offer cotton goods, plain and figured in great variety; together with cordage and canvas of the same material, as well as of American hemp. Among the woollen and mixed goods, woven wholly by power looms of American invention, we shall be expected to send Brussels carpets, ingrain and tapestry carpets, of various patterns."

It is obvious from this brief but comprehensive summary, that the central committee had formed no exaggerated and unfair estimate of the capabilities of the country, and of the position it was proper it should occupy at the Exhibition. Their mistake lay in not properly calculating the interest which would be felt in the enterprise, and the consequent amount of co-operation upon which they could rely. We find in this paper no pretension to the arts of design and taste in which Europe excels. The committee seem willing to place the reputation of their country upon the only foundation on which it can justly stand—her natural resources and inventive ingenuity exerted in the production of labour-saving machinery and the coarser manufactures.

It is quite unnecessary that we should do more than allude to the resources of the United States. Occupying one-third of the North American continent, with a territory embracing the widest range of climate, a soil of unsurpassed fertility, inexhaustible mines of mineral wealth, a sea-coast of more than ten thousand miles in extent, rivers ramifying to the remotest quarters and affording ample facilities for internal communication, a cheap government, a comparatively equal distribution of property, an energetic population urged by every incentive to personal exertion which ambition or thrift could desire, the United States seem possessed of every element of progress. Yet they could not hope to be exempt from the laws which everywhere govern national industry. A new country must be a new country in arts as well as in years, as inevitably as a child must be a child. Where physical obstacles have to be overcome, forests felled, mountains levelled, roads and bridges constructed, farms cleared, towns and cities built, the demand for labour for such purposes is so great that it cannot be diverted to the manufacture of articles which can readily be supplied from abroad, except by an artificial forcing system, which offers unnatural inducements to such a diversion. Hence the manufactures of a new country must always be in a great measure confined to the supply of simple wants—the fabrics and appliances necessary to a young people. We do not expect the rich products of European art from our own infant colonies, from Canada, or the United States. Nor will they, under a natural system, produce them, until their wide domains are crowded with a teeming population whose labour, instead of commanding highly remunerative wages, is seeking new fields in which to operate, and is content with an "abundant minimum" of the necessities of life as its reward. We hope that that day is in the United States far distant. They have a noble mission to accomplish, bound up with the rights and the progress of the race. Let them be content to fulfil it.

THE VERNON GALLERY.

LAKE AVERNUS.

R. Wilson, R. A., Painter. J. C. Bentley, Engraver.
Size of the Picture, 2ft. 4½ in., by 1ft. 6½ in.

WERE we called upon to point out a remarkable instance of the different treatment which the same subject receives at the hands of two distinguished artists, we should instance this picture, by Wilson, and the "Golden Bough," by Turner, engraved in the *Art-Journal* a few months since. Each work professes to be a view of the Cimmerian Lake, yet how varied is its aspect, as presented to us by the painters we have named. Turner has so falsified the scene, by investing it with the poetry of his imagination, that we scarcely recognise in it one distinguishing mark of its actual identity; while Wilson shows it as we presume it existed in his day, and almost as it exists in ours, lustrous with the beauty of an Italian evening, whose quiet sunshine is reflected on its surface, and on that of its Neapolitan waters, stretching out into the far distance. Turner's picture is a dream of Italy, Wilson's a waking expression.

It is marked by the excellent qualities that distinguish the works of this artist, and has retained much of its original purity and brightness of colour. The solitude of the scene is agreeably broken by the group of peasants in the foreground, and the small craft, with their white sails, sailing lazily over the distant waters.

OBITUARY.

MR. JOHN HENNING.

WE have to record the death of John Henning, the restorer of the Parthenon and Phygalian Friezes. A Scotchman, Mr. Henning inherited in no small degree that indomitable perseverance so characteristic of his countrymen, which enabled him to surmount the many difficulties that surrounded him in early life. At his father's bench, when the chisel was his only artistic implement, he used to carve busts of his fellow workmen in blocks of wood. From these rude but creditable essays at sculpture, being flattered into reputation, he was induced to resign the hatchet and chisel and adopt Art as a profession. From Paisley, his native town, he removed to Glasgow, where in modelling many of its respectable citizens, he was so fortunate as to add to his artistic celebrity. In the galaxy of literary talent which burst forth so conspicuously in Edinburgh at the commencement of the present century, a field presented itself peculiarly favourable for the development of his talents. The following anecdote in his own words describes the manner of his introduction there:—"Francis Jeffrey sat to me for a medallion at his sister's, Mrs. Doctor Brown; it was reckoned successful, I did not like it myself, having had little practice in finishing. I felt sensible of my deficiency, but Mr. Jeffrey encouraged me in a very pleasing manner, and said, you must come to Edinburgh, it is more a field for artists than Glasgow; if you do I shall be glad to see you at my house." Mr. Henning soon availed himself of this kindness, and rose rapidly in favour with his numerous literary friends and patrons. London next became the beacon of his hope, where the promptings of his ambition found at once a response in the patronage of royalty. Here Mr. Henning commenced the great task of restoring the Elgin marbles, in which he assiduously occupied himself for twelve years. During his progress with the drawings, the following anecdote selected from others that will form interesting episodes in his forthcoming Memoir, tends to show the encouragement given him by royalty to proceed in his undertaking:—"In 1812, making a preparatory drawing for my model of Her Royal Highness the Princess Charlotte of Wales, at Warwick House, she expressed a wish to see my drawings from the Elgin marbles. I took them to the residence of Her Royal Highness; she was particularly struck with a male and female figure, which seemed intended for Hygeia and Esculapius. She took them in her left hand and between the fore-finger and thumb of her right, and asked me, 'Could you get that done for me in ivory?' Turning however over the drawings, she fixed her mind on a piece in the north frieze among the crowd of cavaliers. I had not yet worked in anything except in wax and clay. I set to work and afterwards showed her the carving, which pleased her; she luxuriated in the idea of casting from it, and distributing the casts among her friends. When I said, 'Madam, you must not do that, because in doing so you would render yourself liable to an action at law for piracy.' 'How, may I not do what I like with my own?' 'Certainly, Madam, but we pretended sons of Apollo assume such to be copies.' 'Still, I think I have a right to do what I like with my own.' 'Might not your Royal Highness plant this carving in Carlton Gardens, or nurse it in a flower-pot in your chamber, and take the produce, and defy the law in piracy.' She laughed very heartily when I added, 'How a lawyer would chuckle to have your Royal Highness sued for trespass of copyright; I think I see him gloating over his brief—in saying, this is a capital case for Mr. Henning, you are sure to carry it, and you must claim damages; Her Royal Highness is an excellent subject for an action.' This made her very merry, and her attendants joined in the laugh. 'But after all, Madam, I am not over serious, I will not only make a mould for you, but I will show you how to cast from it.'—When we remember that to no adventitious aid whatever did Henning owe the reputable distinction he attained, all praise is due to the unflinching industry whereby he achieved his honourable name. His own instinctive sense of beauty, combined with remarkable accuracy of eye, guided and goaded him on from the journeyman carpenter to become a master in Plastic Art. The multiplicity and attractive character of his works, have assisted in diffusing a taste for Fine Art, and as they are extensively employed in electrotype manipulation, they are becoming more and more the objects of general admiration. Many of our readers will remember the engravings introduced into the *Art-Journal*, a year or two since, copied from a portion of the Parthenon frieze, one of the venerable sculptor's best works.

THE ART-UNION OF LONDON.

THE following is a list of the pictures and sculptures purchased by the prizeholders up to the present time:—"Don't be afraid—you shan't fall," J. Tennant (from S. B. A.), 157*l.* 10*s.*; "The Diversion of the Moccoletti," R. M'Innes (R. A.), 136*l.* 10*s.*; "The Taming of the Shrew," W. M. Egley, jun. (R. A.), 150*l.*; "Cattle, &c.," G. Cole (S. B. A.), 84*l.*; "Psyche," (Bust in Marble), P. McDowell (R. A.), 105*l.*; "Scene on the Exe," W. Williams (R. A.), 42*l.*; "The Ale House," W. Shayer (S. B. A.), 70*l.*; "Lime Kiln in the Highlands," H. McCulloch (N. I.), 80*l.*; "Who's there?" T. H. Maguire (R. A.), 80*l.*; "Scene in Glen Beg," T. M. Richardson (W. C. S.), 73*l.* 10*s.*; "Bonneville," J. D. Harding (R. A.), 89*l.* 5*s.*; "Lady Jane Grey," J. G. Middleton (N. I.), 70*l.*; "Seven for Sixpence," J. F. Herring (S. B. A.), 70*l.*; "Landscape and Cattle," G. Cole (S. B. A.), 52*l.* 10*s.*; "A Scene in Knowle Park," W. F. Witherington (R. A.), 60*l.*; "Stacking the Autumn Hay Crop," G. A. Williams (N. I.), 60*l.*; "The Reply," J. Collinson (N. I.), 60*l.*; "Dorothea," J. G. Middleton (N. I.), 84*l.*; "Heidelberg," F. V. de Fleury (R. A.), 50*l.*; "A Cloudy afternoon in October," H. B. Willis (N. I.), 50*l.*; "Snowdon," C. Fielding (W. C. S.), 47*l.* 10*s.*; "Arcadians," G. Patten, A.R.A. (R. A.), 50*l.*; "Above Richmond, York," J. W. Allen (S. B. A.), 50*l.*; "A Dutch Market Boat," A. Montague (N. I.), 50*l.*; "Saturday Night," T. Clater (S. B. A.), 50*l.*; "View of the Black Mountain," Copley Fielding (W. C. S.), 52*l.* 10*s.*; "A Stormy Day on the Thames," H. J. Boddington (R. A.), 40*l.*; "Jailstone, near Susa," W. Oliver (N. I.), 40*l.*; "Bolton Abbey," J. Stark (R. A.), 40*l.*; "Entrance to Burlington Quay," A. Clint (S. B. A.), 40*l.*; "Bull's Close, Edinburgh," J. Drummond (B. I.), 40*l.*; "Sabbath Evening," T. F. Dicksee (R. A.), 36*l.* 15*s.*; "Haddon Hall," John Chase (N. W. C. S.), 42*l.*; "Near Herne Bay," J. Tennant (S. B. A.), 40*l.*; "Tower on the Vrydag's Market at Ghent," William Callow (W. C. S.), 40*l.*; "Near Teeson, Kent," J. Tennant (S. B. A.), 40*l.*; "Llyn Lydan," S. R. Percy (S. B. A.), 40*l.*; "Another Triumph," T. F. Dicksee (R. A.), 47*l.* 5*s.*; "With what sum will you open the biddings for her?" A. Cooper, R.A. (R. A.), 50*l.*; "The Timber Waggon," W. Shayer (S. B. A.), 40*l.*; "Interior of a Scottish Fisherman's Cottage," W. Sniels (R. A.), 40*l.*; "Hope," O. R. Campbell (N. I.), 25*l.*; "An Italian Villa," A. J. Woolmer (S. B. A.), 30*l.*; "A Rocky Path, North Wales," H. J. Boddington (S. B. A.), 30*l.*; "Ruins of a Martello Tower, Jersey," A. Clint (S. B. A.), 25*l.*; "A Fishing Village, Early Morning," E. C. Williams (N. I.), 60*l.*; "On the road from Foligno Spello," W. Oliver (R. A.), 25*l.*; "Lord Mayor's Day," G. Chambers (R. A.), 25*l.*; "St. Valery," J. Wilson, jun. (S. B. A.), 30*l.*; "Near Frimley," J. W. Allen (S. B. A.), 25*l.*; "Aberystwith," H. Gastineau (W. C. S.), 26*l.* 5*s.*; "The Rabbit Seller," W. Shayer (S. B. A.), 25*l.*; "Village Water Cart," E. Williams, sen. (N. I.), 25*l.*; "The View Holloa," G. Morley (R. A.), 20*l.*; "The Nigger Boat-builder," W. Parrott (R. A.), 20*l.*; "Waterfall and Mill on the Machno," D. Cox, jun. (W. C. S.), 25*l.*; "Highland Peat Gatherers," J. H. Mole (N. W. C. S.), 26*l.* 5*s.*; "Scene near Niton," W. Shayer (S. B. A.), 20*l.*; "Poor Mariners," T. Danby (B. I.), 60*l.*; "Cattle on the Moors," G. Cole (S. B. A.), 20*l.*; "The Way to the Farm," H. J. Boddington (S. B. A.); "A Fruit Piece," W. Duffield (N. I.), 20*l.*; "Near Stockbridge," G. Cole (S. B. A.), 20*l.*; "The Road to the Common," F. W. Hulme (N. I.), 20*l.*; "The Village Smithy," G. Dodgson (W. C. S.), 20*l.*; "Near Crawley, Surrey," J. W. Allen (S. B. A.), 20*l.*; "The Menai Straits," T. L. Rowbotham (N. W. C. S.), 15*l.*; "Study," L. Stocks (R. A.), 15*l.*; "Lake on Cader Idris," E. Gill (R. A.), 15*l.* 15*s.*; "The Reconciliation," G. Wells (R. A.), 15*l.*; "Lane Scene," C. Davidson (N. W. C. S.), 15*l.*; "Fruit Piece," W. Duffield (S. B. A.), 15*l.*; "The Brathay," Mrs. Oliver (R. A.), 15*l.*; "Windsor Great Park," D. H. M'Kewan (N. W. C. S.), 15*l.* 15*s.*; "Thatching Time," H. B. Willis (N. I.), 20*l.*; "The Cottage Door," R. Brandard (B. I.), 15*l.*; "Not long caught," H. L. Rolfe (S. B. A.), 15*l.*; "Interior of a Highland Cottage," J. H. Mole (N. W. C. S.), 31*l.* 10*s.*; "Evening," A. Gilbert (N. I.), 15*l.*; "Lane near Burnham Beeches," G. A. Williams (N. I.), 15*l.*; "On the Greta," J. W. Allen (S. B. A.), 15*l.*; "Clearing the Wood," S. R. Percy (R. A.), 15*l.*; "Entrance to Dovedale," H. Gastineau (W. C. S.), 16*l.* 16*s.*; "Landscape and Cattle," W. Shayer (S. B. A.), 15*l.*; "Vessels coming out of Portsmouth," Thos. S. Robins (N. W. C. S.), 26*l.* 5*s.* The remainder are pictures of the value of 10*l.* each, a list of which we have not space to insert.

THE GREAT MASTERS OF ART.

No. VIII.—JOHN BOTH.



Both Both

WE have sometimes wondered what the old Dutch landscape-painters, journeying as they occasionally did from their own "cloud-capped" land into the south, thought of the sunny region of Italy; how they must have rejoiced in its blue skies, and transparent atmosphere, and clustering masses of foliage,



and solemn ruins of ancient grandeur, and the more modern but equally graceful structures erected by the Medici, the Colonna, the Orsini, the Frangepani, and the many other distinguished nobles of that country. What a contrast must all these materials for their art have afforded to such as they had left behind,—flat yet verdant fields, an atmosphere not often penetrated by bright rays of sunlight, and formal odd-shaped dwellings, presenting neither beauty of form nor harmony of proportion. It was only when they had quitted such scenes that their senses could have imbibed the true poetry of nature, and their minds have become impressed by her magic powers; and then

only could they gain a right perception of those extraneous influences which had been at work on the pencils of the great Italian painters, giving to this one the brilliancy of colour, to another the elegance of composition, to a third the power of expression, and to a fourth the union or combination of all these qualities. Nature not only creates the artist, but she instructs him also; endowing him first with genius, and afterwards surrounding him with such studies as are best suited to its development, and of which, in most cases, she offers him the unrestricted use; he is seldom required, like the Egyptians of old, to make bricks without straw.

John Both, whose name is rarely appended to picture without being associated with that of his brother Andrew, who painted the figures which animate it, was born at Utrecht, in 1610. Their father, a painter on glass, first instructed them in the rudiments of design, and then placed them both under Abraham Bloemaert, the historical painter, with whom they studied for a considerable time. But neither of the youths appeared to possess a taste inclining to history; and John especially, having resolved to become a landscape-painter, they both set out for Italy, and arrived in Rome. Claude was at this period in the zenith of his fame, and his works were so highly esteemed by John Both, that he immediately adopted them for his model, and laboured diligently in the pursuit of his object. M. Blanc, whose "Lives of the

Painters" we are in some measure following, says that Both was a pupil of Claude, but this opinion is not, so far as we can ascertain, confirmed by other biographers. It is, however, quite certain that he studied his style of composition and colouring very closely, retaining at the same time much of that feeling in his subjects which he had derived from the country of his birth; so that it has been well observed of him that his pictures occupy an intermediate place between the rusticity of Ruysdael and the historical style of landscape, so to speak, which Claude and Poussin painted.

The life of a mere landscape-painter generally has in it, as we have frequently had occasion to re-

mark, little of stirring or exciting incident: he is a wanderer by the wayside, or in green fields, or up the verdant hills, or by quiet streams; and when his sketch-book is well stored he returns to his studio and works out his subjects undisturbed; hence he seldom leaves to his biographer such materials as, to use an artistic phrase, would make up into a pleasant and interesting picture. Now and then we read of some little anecdote that breaks the thread of his monotonous history, and gives a little variety to the few facts concerning it. Thus, Houbracken, the biographer of the Dutch artists, and a most excellent painter, relates the following concerning John Both. M. Vander Hulk, burgomaster of Dordrecht, challenged Both and Berghem to paint the better picture; each of the competitors was to receive eight hundred florins for his work, but he whose picture was considered to be superior, was, in addition, to receive a magnificent present. Berghem produced a painting which all who saw it pronounced to be his *chef-d'œuvre*; it was a passage of mountainous scenery, in which flocks and herds of various kinds were admirably introduced; every one thought the prize would undoubtedly be awarded to him. But then Both's was no less excellent in his peculiar style; the judge felt himself in the same position as Virgil's Palamon when called upon to pronounce between the two rival shepherds:—*et tu dignus et hic*. The generous burgomaster did not, nevertheless, as many would have done, make his difficulty a reason for withholding the gift from either; on the contrary, his decision is worthy of being recorded in the history of Art. "Gentlemen," he said, "you have not left me the liberty of a choice; each of you well deserves the present I had designed for the most successful, since you have both attained so high a degree of perfection." And he munificently rewarded both.

On arriving in Italy Andrew Both applied himself to study the figures of Peter de Laer, commonly called Bamboccio, a Dutch painter who settled in Rome and distinguished himself greatly by his pictures of rural festivals, fairs, masquerades, and subjects of this description. Andrew, by these means, acquired a remarkable facility in the composition of appropriate groups for his brother's landscapes, and the work of the two was so completely in harmony, that it is difficult to believe the whole is not by the same hand. Nor was the harmony existing between them confined to their professional labours; "the sympathy of their affections blended itself with the exertion of their talents." At Rome their house was the resort of all the great artists of the time; Claude, the two Poussins, Bamboccio, Herman Swanevelt, and Elzheimer, by whom they were held in the greatest esteem for their genius and excellent mental qualities. Having, however, removed for a time to Venice, for the purpose, it is thought, of seeing the pictures of Titian, an unfortunate accident severed the tie by which they were united, and deprived the world of the combination of their powers. Returning home one evening from an entertainment, Andrew unfortunately fell into one of the numerous canals in Venice, and perished before assistance could be rendered him. From the hour of the funeral, a residence in Italy seemed insupportable to the survivor, he therefore determined to return to his native country, and settle himself in Utrecht. There he found his countryman Poelemburg, who had been like himself, but at an earlier date, a pupil of Bloemaert; and he procured his assistance to supply, in some degree, the place of his brother as a coadjutor in his labours. But the painter of sylvan goddesses and ancient dryads was not quite the artist to embellish the bold scenery of John Both: the delicacy of Poelemburg's figures did not harmonise so happily with the stately trees, and bristling thickets of Both's landscapes, as did the rough muleteers of his brother. Berghem too showed a right feeling for the artist whom he could not excel, and whom he would not envy, by sometimes embellishing his works with groups of cattle and other figures.

But the void in his heart occasioned by his brother's loss was not so easily supplied; spirit and health finally gave way under the bereavement, and he died at Utrecht in 1650, at the age of forty, surviving Andrew about five years.

The landscapes of this painter ordinarily represent a mountainous country, upland districts with tortuous paths broken up by the floods, or cut through rocks. Along these ways, which have some resemblance to the chain of the Apennines, we see groups of travellers, peasants, and muleteers, both mounted and on foot, the animals with their tinkling bells bearing the produce of the vintages to the neighbouring towns and villages for sale. An example of this class of subject is in the third page of this notice. In other pictures we have an open champaign stretching along, the

sunlight on the green pasturage broken by the shadows of high banks and clustering foliage; or else the scene, full of natural accessories that appear accidental, terminating suddenly in the distance by a line of water, similar to a lake, and as tranquil. Every thing is indicative of Italy,

not so much of its classical allusions as of its picturesque rusticity—if one can associate such an idea with a land whose very name seems to give the denial to the fact that rusticity even in the most refined degree could have an abode in it. There is, perhaps, no European country which, in thought,

is less connected with all that is supposed to belong to such a characteristic; we read of Italy, and we talk of it too, as the treasure house of all that is beautiful and refined, and rare and costly, both of God's creation and of man's work, and seem to forget that even there the peasant "goes forth to



THE MULETEERS.

his labour till the evening," and, when his task is done, hastens home to sing and dance merrily in the greenwood shade.

But after all, the principal personages in Both's pictures are neither the peasants, nor their mules, nor the goatherd keeping watch over his flocks; these sink into comparative insignificance before

his stately trees—stately, yet light and elegant withal. And herein his compositions differ in a marked degree from those of Claude, whose trees are usually clothed with thick masses of foliage, through which no sunbeam appears able to penetrate. Both's, on the contrary, are broken up into a variety of graceful branches, through

which the light streams and falls in rich tints upon the ground beneath, or on other objects that come within the range of their influence. Another striking quality in his works is the fidelity with which he delineated the different hours of the day; so truthful is the expression thus given, that one who examines his pictures attentively for a few



THE FERRY.

minutes can almost determine, if he is acquainted with the peculiarity of an Italian atmosphere, the precise time at which in all probability the sketch was made; for Both, as Claude was accustomed to do, frequently made the open fields his studio.

One of this painter's finest pictures is in the

gallery of the Louvre, in Paris; it is a "View in Italy at sunset;" a subject he frequently repeated with some variation of the figures by his brother. A boatman is about to land cattle from his flat-bottomed ferry-boat which has already touched the bank of the river; a cavalier seems to be

waiting the disembarkation to take his turn across; a range of hills rises a little beyond the group of figures to the left and almost overhangs the water; while two distinct masses of trees are placed in the foreground, dividing the light which falls upon the latter. In the distance, abutting

from the promontory that terminates the lofty hills, is a portion of a bridge broken, perhaps, by some overflowing of the winding stream. To the left, in a broad half-shadow that is tinged with the golden rays of the evening sun, a peasant is leading his mule; two or three fleecy clouds complete the right of the composition. The whole scene is perfectly tranquil—full of light; and all the laws which regulate Art have been observed by the painter in his work, with the utmost exactitude.

For his selections of the most picturesque

subjects, for the rarity and fulness of his designs, and for the truth and vigour with which he worked them out, "Both of Italy," as he is generally known among the *cognoscenti* in Art, is a model that may be studied with advantage by the young landscape painter; and, if his works exhibit less of the grandeur of Poussin, and of the classic elegance of Claude, they possess sufficient of both these admirable qualities to please the most refined taste—if not to satisfy it.

Both's only pupils were Henry Verschuring and

William de Heusch; the former became a painter of battle pieces and attacks of banditti; but the latter followed the style of his preceptor very closely, so that the pictures of the pupil have occasionally been mistaken for those of the master by some who have not closely studied the beauties and peculiarities of Both's pencil—its extreme freedom yet delicacy of handling, and its highly luminous colouring.

The value attached to the best works of this master has been, in every country where they are



THE MOUNTAIN PASS.

known, commensurate with their merits, and there are few of the galleries of Europe of any celebrity that do not possess some examples of his genius; the finest are perhaps in this country, and in Italy. The Munich gallery contains several excellent specimens; others of scarcely less interest are at Dresden, Berlin, and Copenhagen: the museum of the Louvre, in Paris, shows but two, but they are of the highest quality; France was at one time very rich in the possession of his works, but they have been dispersed at different periods, and found their way into other countries and other hands. It may be interesting to the curious to know something of the price paid in France, at different periods, for Both's pictures; in England we know that a really good and genuine production is only to be acquired at a large cost. In 1745, at the sale of the pictures belonging to the Chevalier de la Roque, a pair, by

Both, one entitled "The Couriers," the other "Winter," were sold for 124 livres, about 10*l.* of our money: in 1777, at the sale of the gallery of the Prince de Conte, a landscape of fine quality fetched only 50*l.*; another, at the same period, belonging to M. Poullain, realised nearly the same price, but seven years afterwards, it was resold for about 84 guineas. In 1817, when the gallery of M. Talleyrand Perigord was dispersed, "A View in a mountainous Country" realised 390*l.*; and in the same year another work of similar character, painted on copper, was sold in the collection of M. de Laperrière, for 460*l.*; and in 1823, the same amateur disposed of "A view in the Apennines," for 680*l.* At the sale of the Duke de Berri's gallery, in 1832, two pictures by this artist were disposed of, one, "A View in the Apennines," with figures by Berghem, fetched 383*l.*; and the second, with figures by A. Both, for about 133*l.*

"A View in Italy," was sold from the collection of M. Heris, of Brussels, in 1841, for about 620*l.*; but the highest price realised by one of Both's pictures, so far as our information extends to continental sales, was at the dispersion of the "Perregaux" gallery in 1841, when a landscape, entitled "The Setting Sun," reached the sum of 880*l.*

The works of this painter are much prized in this country and consequently are eagerly sought after when offered for sale.

If one may judge from the number of engravings from his pictures, which have appeared in various countries, as well as from the works which we know to be in existence, John Both must have laboured most assiduously in his art; he must also have attained proficiency at a very early age, seeing that he died in the prime of life, and at that period when most artists are only commencing a career.

EXAMPLES OF GERMAN ARTISTS.



THE PASSAGE OF THE RED SEA. G. JÄGER. Genesis, ch. xiv., ver. 29.



THE BRAZEN SERPENT. A. STRÄHUBER. Numbers ch. xxi., ver. 9.

SOME THOUGHTS ON THE SCULPTURE OF THE EXHIBITION.

To the Editor of the ART-JOURNAL.

SIR,—The accounts given by foreign journals of the sculpture contributed to the Great Exhibition, speak of these works in terms much more of censure than of praise; indeed, to some all merit is denied. I think otherwise, and, since you have already kindly attached some value to my opinion, I may record it, as the expression of my esteem for English sculpture, in your valuable journal. I am not, however, an unqualified admirer of all that has been contributed from your ateliers to the Great Exhibition, but, according to my view, there are many among their works which may be classed with the best of the existing era. It always happens to an individual that, in order to distinguish himself, he avails himself of that whereby he is best able to become eminent, and he avoids that for which he has no feeling. It is with nations as with individuals. If I see aright, English sculpture has not the means of expressing, principally and judiciously, philosophical conceptions, and even less has it the power of treating Christian subjects in a new and touching manner; and you are generally less successful in the imitation of ordinary nature than the French school, and, even, in portraiture, there is wanting, it appears to me, an energy in form, and taste in arrangement. But now let us turn to the highest theme of sculpture—the representation of unveiled beauty and grace—in this I believe that many works of your sculptors can be compared with the best of modern times. Probably, English sculpture resolves itself into works of this kind, immediately on those of ancient Greece, as those of Praxiteles and Scopas; with respect to their relations, forms, movement, and lines, as they are there found, or as we see them in Thorwaldsen. Among the works which especially strengthen me in my view, I may name the "Hunter," by Gibson, in which a wonderful knowledge of the movement of the human body is united with great skill in never losing sight of beauty and perspicuity of description in the difficult stooping position. I also mention the "Startled Nymph," by Behnes, in which beauty and expressively natural movement are only excelled by purity and precision of form. If Campbell takes a famous antique mythological statue as a type, in order to give the portrait of a lady, he nevertheless idealises his work and does it with so much spirit and freedom that we believe ourselves transported back to ancient Greek Art. To show the system of the human body and of its movement, the means of movement, and beauty of form, is one of the most absolute and difficult tasks of sculpture. Of this I believe Thrupp has been very mindful in his "Arethusa," and very fortunate in carrying it out. Here beauty of form may be shown without rendering it too conspicuous. In my opinion he has also succeeded well with the boy who tries to catch the butterfly. Lawier's "Nymph Bathing," notwithstanding the pose which is unfavourable as concealing the body, may be placed in the class of well treated works; and Foley's "Ino with the Infant Bacchus," declares itself by its natural and eloquent movement, especially that of the child. A like feeling with more or less qualification, distinguishes the "Sabrina" of Marshall; the "Eve," "Cupid," the "Girl Praying," and the "Early Sorrow" of M'Dowall; the "Andromeda" of J. Bell, and others; but to speak of all does not come within my purpose. I have considered all the works of English sculpture in the Exhibition with feelings of participation, and I have fully enjoyed the merits of each—as the statue of Hampden and many others; but I have wished to show the direction in which English sculpture appears to me to have attained the greatest perfection; and also wherein it seems to me to be excelled by that of other nations. To much esteem for the performances of English sculpture I join, worthy sir, the expression of my respect towards you and your journal.

ERNST FÖRSTER.

LONDON, 12th July, 1851.

GENERAL EXHIBITION
OF THE
WORKS OF LIVING PAINTERS.

THIS exhibition which has been opened at Lichtfield House, St. James's Square, we have noticed from time to time, in the course of its progress in interest; for since its opening it has received many accessions from various cities of the continent. The novelty of an exhibition of this kind, in immediate proximity with our own, fixes the attention more conclusively on the comparative merits, greater or less, of existing schools, in so far as they may be here brought before us. As it turns out, we think the admission of English works into this exhibition objectionable; it had been much better a collection purely foreign; the exhibitions of our own school are sufficiently numerous, and it is only there that our painters can be judged. The pictures numbered in the catalogue, are three hundred and forty-six, among which are examples of French, Belgian, German, Dutch, Roman, Venetian, Russian, and American Art; but some of these are represented by single names, inasmuch that they cannot be said to represent schools. The French works contain many beautiful instances of *genre* and episode—they are business-like pictures, in which the influences of the old French school is no longer visible; the scenic style of the school of David having been superseded by Horace Vernet and his collateral imitators, although in French Art there is yet a feeling not less pronounced than there was in the time of David. Among these works there is none of Vernet, nor any of Scheffer; there is one of Delaroche, the repetition of his Cromwell. It was in the academy last year, and bears the signature of Delaroche, and the date, "Nice, 1849." There are, however, works bearing names of well merited popularity. In some of these, and others of the Low Country schools, is recognisable a strong disposition to the material and feeling of Dutch and Flemish in their best time; even in the costume and character of some of the figures, and in the positions of the composition, we hail Ostade, the more polite Terburg, Gerhard Douw, and some venture upon Rembrandt Van Rhyne. "Well," and it may be asked "what better models could they have had?" which we answer by another question—"What pupil ever acquired a name by the imitation of the works of his master?" But to speak illustratively, and with some home allusion, we have in our school no *maestri*, in the painting-school meaning of the word. The only man who ever attempted mastership among ourselves was Haydon, and if we try to call from the vasty deep the names of any of his pupils who have strictly followed his precepts, and stuck to "High Art," we should find some difficulty in determining in which of those who have risen to the surface, Haydon's manner and feeling most prevails—we fear none would have succeeded so well as imitators of Haydon as they have done in following each his own natural disposition. Lance fell off to the heresy of fruit-painting; Eastlake painted Italian *genre*; and Landseer, whom Haydon always claimed as a pupil, shines forth in the galaxy of Art as the great "dog-star." There are some interesting examples of German Art; those of other schools are few. It appears that since the catalogue has been made, the additions to the collection have rendered necessary the displacement of the works as they were first hung—we do not therefore find them in the order set forth in the catalogue.

No. 5. Entitled 'Ewe and Lamb,' is by VERBOECKHOVEN, strongly marked by the characteristics of his manner, but not so highly finished as others of his works we have seen.—No. 45. 'Galileo,' by GOSSE. This is a French picture representing Galileo delivering a lecture on astronomy—it is exquisite in finish, as are also the other works by the same painter.—No. 46. 'St. Vincent de Paul, and Sir Isaac Newton and the Destroyed Manuscript.'—Nos. 43. 'The Morning of the eighteenth Brumaire,' and 44. 'The Divorce of Napoleon and Josephine,' are by SCHOPIN. The pictures are distinguished by the most elaborate finish, great depth, and admirable fidelity in the portraiture.—No. 133. 'A Recollection of Italy—Procida,' RUDOLPH LEHMANN, of Hamburg—presenting two female figures in a skiff; a forcible example of an influential section of the German School.—No. 287. 'Frame containing fourteen various subjects on porcelain,' PRAGERS, of Munich. These are copies from pictures ancient and modern, imitated with much success. This branch of Art is fostered by the royal porcelain manufactory at Munich.—No. 179. 'The Early Christians devoured by Wild Beasts,' painted by LEULLIER of Paris, and representing a sacrifice in the Colosseum under Domitian. It is a large

picture, not agreeable in subject, but showing skilful dispositions.—No. 196. 'Before the Soirée,' and No. 197. 'After the Soirée,' by BEARD, are small compositions of that humorous character which often prevails in the works of this artist.—No. 63. 'The Woman taken in Adultery,' SIGNAL. This artist, we believe, is favourably known by an engraving from another version of the same subject.—No. 53. 'Charcoal burners crossing a Moor,' MADLLE, ROSA BONHEUR. A small picture of exquisite quality, one of the most successful works we have ever seen from the hand of a lady.—No. 163. 'Geneviève de Brabant.' This work by the BARON WAPPERS of Antwerp, is the property of H. R. H. Prince Albert, and has all the valuable qualities which distinguish the works of the master; there are other beautiful works by the same painter.—No. 25. 'Brigands gambling for Booty,' HENRI LEYS, of Antwerp—full of character, but very like an old Dutch picture.—No. 32. 'The Death of Nelson,' ERNEST SLINGENEYER, of Brussels. This is a large picture of which we have spoken when it was exhibited here before.—No. 240. 'The Deputation before the Magistrates,' A scene from the revolutionary troubles of 1848, by HASENLEVER of Düsseldorf—it is wonderfully full of various character, and highly successful in the management of the lights.—No. 6. 'The Philosopher,' MADOU, of Brussels; full of small figures, finished with great care—a result of the close study of the old Dutch School.—No. 35. 'The Bride of Lammermoor,' SIGNAL, Paris. This is the scene in which she is found crouching in the fireplace—the subject is painful, but it is worked out with a most powerful effect.—No. 36. 'The Virgin Mary fainting at the Foot of the Cross,' H. LEHMANN. The character and qualities of the work render it suitable for an altarpiece.—No. 139. 'Grand Marine,' A. PLEYSIER, of Amsterdam. The composition represents a ship of war, commanded by Prince Henry of the Netherlands, entering the port of Nieuwe Diep, near the Helder. The ships are well drawn.—No. 79. 'Autumnal Effects in a Forest Scene,' LAVIELLE, a sketch full of effect and harmonious colour.—No. 107. 'The Morning Visit,' WILLEMS, Brussels. In execution highly successful, as imitative of Maes and Terburg.—No. 344. 'Boccaccio reading his tales to Queen Jeanne of Naples and the Princess Mary.' The BARON GUSTAF WAPPERS, Antwerp. This is a large picture with a somewhat voluptuous character, in accordance with the subject.—No. 26. 'Scene in the Life of Chatterton,' H. FOURAU. Admirable in effect and impressive in narrative.—No. 27. 'The Poet Shelley,' by the same painter, has also much excellence.—No. 226. 'A. Vandervelde sketching Cattle, accompanied by his Master Wynants, E. TSCHAGGENY, Brussels. The best picture we have ever seen exhibited under this name.—No. 51. 'View near Leyden, with Autumnal Effects,' ZIEM, Paris. A charming sketch, like old Dutch landscape.—No. 76. 'Revolt of the Strelitz, 1678,' MADLLE, OCTAVIA ROSSIGNON. This lady is a pupil of Vernet, and she does justice to her master.—No. 288. 'Portrait of Mons. Ary Scheffer,' H. W. PHILIPS. Very like this distinguished painter.—No. 311. 'Go to the Nunnery,' NERENZ, Berlin. The narrative is sufficiently perspicuous, but the execution is hard. There are many other works of great merit, which we have not space even to mention. All we can say in conclusion, of the exhibition is, that there is so much to be learned from it that every painter should visit it.

INSTANTANEOUS PHOTOGRAPHIC
IMPRESSIONS ON PAPER.

FROM time to time we have been interested by statements of the discovery of processes, by means of which, surfaces so sensitive to solar radiations have been obtained, that a passing object has been faithfully delineated upon it. Daguerre many years since stated that he had succeeded in copying a moving procession, and a crowded market-place with every image faithfully impressed. This was upon silver plates prepared with iodine and bromine, under certain forms of manipulation; but it does not appear that the discoverer of the daguerreotype ever succeeded in rendering the process sufficiently certain for general application. Channing of New York was successful with certain combinations of the chloride, fluoride, and bromide of silver, in arriving at a very high degree of sensibility; so much so that it was stated that the impression of a man's foot was faithfully impressed on the paper in the camera obscura during the process of lifting it from the ground and returning it again. Upon papers prepared with bromide of silver, upon which the photographic image was

developed by the vapour of mercury, Mr. Robert Hunt obtained equally rapid results. More recently Mr. Fry has stated that with collodion upon glass plates he has, by merely opening and closing the shade before the camera, procured very faithful copies of external objects.

None of these preparations, however, appear to equal the high degree of sensibility which Mr. Fox Talbot has now arrived at. The following experiment, which has been recently made at the Royal Institution, gave, perhaps, the most remarkable result that has ever been obtained in any scientific experiment, proving, beyond all question, the power of luminous radiations to impress solid matter instantaneously. The experiment was as follows:—Upon a wheel adjusted to move at a very high velocity, a printed paper was fixed: a camera obscura, in which the sensitive tablet was placed, was properly adjusted, and the apartment in which the experiment was made thoroughly darkened. The wheel was now set in rapid motion, and the screen in front of the camera opened, at the same moment as the paper on the wheel was illuminated by the light obtained by the discharge of a Leyden jar. Notwithstanding the immense velocity of the electric light, and the great speed at which the wheel with its printed paper was revolving, the image of the paper with its printed letters was most faithfully delineated upon the photographic surface without a blur—every letter being as sharp as if the image had been obtained from the paper at rest.

As Mr. Talbot has secured this process by a patent, we cannot until he has specified, publish it. We may, however, state that an albuminised glass plate is employed, and that the sensitive surface is produced by a modification of two processes already well known; the addition of an hydro-carbon compound being in all probability the quickening agency.

If this process proves as practical in the hands of others as it appears to be in Mr. Fox Talbot's, it must prove of the utmost value. By it the most fleeting image may be secured—indeed we understand that an experiment is in process of arrangement by which the impression of a rifle ball in its path is sought to be obtained. The ball does not probably move at a higher velocity than the wheel, but there are a few difficulties in the adjustments, which renders it a far more difficult experiment.

Photography appears to be advancing very steadily; on one side of the Atlantic we hear of images being obtained in natural colours; on the other we see pictures obtained as rapidly as light itself can travel; what may we not hope for when we consider the zeal with which the Art is cultivated in every part of the world.

While this column has been in the hands of the printer, the death of Daguerre in the 62nd year of his age has been announced. He died at Paris on the 10th of July.

THE PRODIGAL SON.

FROM THE GROUP IN MARBLE, BY W. THEED.

WE do not remember ever to have seen, prior to the exhibition of Mr. Theed's work at the Royal Academy last year, any attempt to render this eloquent subject in sculpture; it is one eminently calculated to be thus produced, as well from the nature of the incident, as for the capability it affords for picturesque and dramatic grouping. It has frequently occurred to us, that modern sculptors possess a decided advantage over ancient, in having a wider field open before them, by a more extended education, and a more intimate acquaintance with sacred and profane history, to which they may refer for subjects.

It will readily be admitted that the two figures compose into a very beautiful group, telling the tale of paternal affection and forgiveness, and of repentance, with much pathos: the attitudes of both are most striking, and blend well with each other; while the subject is treated with a purity of feeling that befits the sacred narration. At the same time, the well-formed and rounded limbs of the young man, seem scarcely to belong to one who had long fed on "the husks that the swine did eat," and was even then "perishing with hunger." He exhibits no appearance of destitution, but, on the contrary, has all the vigour and strength of incipient manhood that knows not want. The wasted and attenuated body, would, doubtless, have exhibited the "prodigal" with more truth, but in a less attractive form. Still it must be regarded as a production that should confer no inconsiderable distinction on the sculptor, for the feeling which prompted the work and the skill that has executed it. A reduced copy of this group has been produced in parian by Messrs. Copeland for their beautiful series of statuettes.

GUILDHALL

ON THE 9th OF JULY, 1851.

THE dwellers of the West End know far more of the history of the *Stadthausen* and *Hotels de Ville* of our continental neighbours, than they do of the noble Hall which is one of the finest monuments of their own powerful city; to them London is "Belgravia," the opera, the park, the houses of parliament, and the clubs; they know indeed, rather by tradition than actual observation, that bankers and rich citizens reside at the other side of Temple-bar—they have been, perhaps, to "Court's" or "Gosling's"; but it is still a *terra-incognita*, which they imagine to be something like the "Jew's quarter," at Frankfurt; they have smiled at Hook's cleverly calling the Lord Mayor a "splendid annual;" and some "younger brothers" have meditated upon city heiresses, and the possibility of their being made "presentable." These very same persons have hunted Swiss and German, French and Italian towns for "antiquities;" they have "booked" churches, and towers, and "chateaux" as remarkable; they have made personal acquaintance with every point of interest in every foreign port and town; and yet, know absolutely nothing of the beautiful churches and stately halls which arise amid the dust and smoke of the city—monuments of our national wealth, and the good taste of our ancestors. But this ignorance of the treasures we really possess cannot long continue: the same persevering, earnest, and most enlightened spirit of investigation, which has accompanied the Queen during her daily pilgrimages to the Crystal Palace, will lead her in due time to the Historic Shrines of a country by which she is so intensely beloved. The People, (taught as they have been by their sovereign herself,) the "People" understand that the QUEEN comprehends and appreciates the value of Labour; to the mighty power achieved and diffused by Labour, she has rendered daily homage; VICTORIA has not wrapt herself in the tarnished and worn-out cloak of conventionality, but, accompanied by her husband and her children, she has investigated the capabilities of the manufacturer's loom and the tools of the mechanic. Every lip in England has repeated this: but we cannot do so too often; we would hold up the monarchy of England to the admiration of the world; we would say, "Behold how we obtain peace and prosperity; see how our NATIONAL GUARDS—the British people—surround their sovereign, and how she trusts in them; day after day she inspects them within the peaceful enclosure of the Crystal Palace; the once dreaded 'shilling-days' do not interrupt her determination to investigate *everything*; to see, and hear, and make acquaintance with the manufacturing resources of her kingdoms and of the world."

It was fitting that the City-proper should commemorate this great and mingled triumph of loyalty and manufacture; that it should do something worthy its Ancient Hospitality—something not "wild and strange," but solid and magnificent; and a dinner was the first natural suggestion of the city magnates. "Dinner!" the crowning height of English hospitality; but it is believed their first invited guest, the Queen, with great good taste suggested that species of entertainment which would far better accord with the habits of our foreign friends; a real, substantial, sumptuous English DINNER, in its extensive sense, must be a heavy trial to our continental neighbours, who, however prone to indulge in a multiplicity of "courses," cannot abide to see the table covered with them.

The day was fixed, and the preparations commenced; city ladies and gentlemen vied with each other in anxieties to honour their Queen and court, as well as the foreign powers which were to enter the time-honoured precincts of London, without being questioned at its portal as to their right and title so to do.

We trembled for the grand old hall, doomed to be tricked out according to report in all the floral finery of a French ball-room. We wondered what the old giants would say to it; how they would like doing the honours of an evening party, instead of the substantiality of Barons of

Beef, and oceans of turtle. We remembered that the hall was commenced in 1411, and its progress towards completion assisted by Richard Whittington himself, whose memory is handed down in our nurseries, accompanied by his cat, but who, at a banquet given to Henry V. and his queen, on the brilliant termination of his French campaigns, astonished the monarch by casting into the fire, bonds for which he was indebted to the citizens of London to the amount of 60,000*l.* We recalled the crafty attempts made by Richard III. to beguile the citizens assembled within its walls, into approval of his usurpation. We thought of the youthful and accomplished Anne Askew, trembling, yet steadfast, in that Hall of judgment from which justice was banished, awaiting her sentence, when the Eighth Henry charged with heresy, one so learned and lovely, and condemned her, there and then, to torture, and the flames of Smithfield. We remembered that within the grand old hall, the accomplished Earl of Surrey, and the ill-fated Lady Jane Grey were tried and doomed. These sad memories of arbitrary and bigoted power were relieved as we recalled the time when the walls resounded with the eloquence which, in the reign of Mary, opposed despotism and its desires, at the memorable trial of Sir Nicholas Throgmorton. We triumphed when we remembered that *there* the Lords of Parliament declared their desire that William of Orange should become William of England. And mingled with these grave thoughts, and their attendant feelings, came a wild array of feasts and pageants, down from the days of Henry V. to Victoria I. We have read of the time when, proud of our great victories over one great man, the allied Sovereigns accompanied the Regent of England to a City feast of extraordinary magnificence, and then again when THE DUKE, the conqueror of the conqueror, was feasted therein; and this was brightened by the knowledge that, by God's mercy, he has lived into these our own times, to see the fruits, rich and ripe and gathered, of that victory which he perfected at Waterloo. During all these pageants and feasts, the hall was not greatly disturbed from its ancient appearance, it was believed to be as fair ladies are said to be, whatever they themselves may think

"When unadorned—adorned the most."

Gog and Magog have long looked for the restoration of the elaborate roof of carved oak, which was unfortunately destroyed in the great fire of London, and when they learned that vast sums of money were to be expended to render the hall worthy the reception—not of allied Sovereigns, but of allied people—their eyes mysteriously glistened with visions of mediæval art, of which they had lately heard so much; they watched and waited and hoped for the restoration of what would (so they thought) harmonise with the rest of the building. The graceful invitation cards met their entire approbation, but had they any voice in the matter, it is certain, proud as they were of the canopy which rose above the chairs of State, and well content with the brilliant effect of the Prince of Wales' plume against its back-ground of gold tissue, yet these venerable citizens would have ordered things differently—they would have seen bow impossible it was to turn any hall where they presided into a bright *salon-de-danse*.

It is true when they perused the official blue book, so gallantly presented to every guest upon entrance—and which really is a pleasing and instructive memento of the event—they at once understood the arrangement of the pictorial works of Art that figured in the different compartments of their own beloved hall; they saw the intention to welcome and compliment each country—and, good giants that they are!—despite their disappointment, they exchanged their sceptres for olive-branches, which they determined to extend to the expected multitude, devoutly hoping that the deficiency of "keeping" in the ornamentation would be overlooked, or commented on with due consideration of the difficulties to be overcome—when it was determined that this particular fête should be different from all others ever given within their sanctuary, and that every effort was made to



THE PRODIGAL SON.

ENGRAVED BY J. H. BAKER, FROM THE GROUP IN MARBLE BY W. THEED.

LONDON, PUBLISHED FOR THE PROPRIETORS.

transform what was not transformable—to garland the oak, not with ivy, or mistletoe, but with lilies and roses; to deck the dignified old lady, magnificent in velvet, diamonds, and point-lace, in the garments of a maiden of fifteen. But we must abandon this badinage, and say gravely that the city magnates if they had restored the hall would have done a great thing. Nevertheless, the fête was brilliant beyond all description; the profusion of lights, and looking-glass, and diamonds unsurpassable; the people were so eager to see and welcome the Queen that their usual faculties seemed suspended, and they almost lacked attention to the nobility and strangers who entered long before the hour fixed for her majesty's arrival. The Duke of Wellington, indeed, was greeted, as he always is, with applause, or still more, with deep-hearted murmurs of affection; and two Parses in white robes, and long caps, which looked like rolls of oil-cloth, were certainly the most peculiar in their appearance of all the foreigners. We had ample time for observation;—while multitude was added to multitude, and those who had obtained seats dreaded to leave them lest they should be obliged to be pressed almost to death, so dense did the undulating crowd become:—dense as it was, the ventilation was admirable. The Lord Mayor, the Lady Mayoress, and their City court got up a little walking pageant of their own, and passed half round the hall, doing the honours with much courtesy and kindness before the Queen's arrival. We were particularly interested by the appearance and manner, of men whom we recognised as stern reformers, who some few years ago, led the City malecontents, and spoke of republicanism as an admirable form of government: they stood within that hall utterly changed: their stern, cold, faces had become bright and joyful: they talked together of their Queen, and how she had elevated the useful, as well as rendered graceful homage to the Fine Arts: they declared that their long dormant loyalty had been called forth by her recognition of Industrial power. They seemed to think it necessary to account to each other for the wonderful change which had rendered them happy and peaceful members of society;—and then they paused, and hearing the tramping of the horses, and the shouts of the outside multitude, their plaudits burst forth, highly and holly, and mingled with the pealing bells, and the roaring music of genuine heartfelt delight that ushered the Queen into the Guildhall of her City. No foreigner who witnessed Her Majesty's reception will ever call us a "cold" people again. The refutation of the reproach of "coldness" was certainly one of the triumphs of the 9th of July. No "West-end" reception could have been so hearty; the organisation of the West-end would forbid it; the court ladies looked on, some in mute, some in sympathising astonishment at the earnest, devoted determination of those who had never before been under the same roof with their Queen, and now pressed forward in hundreds to pass before her. This natural and involuntary homage, proved how little the people thought or cared for any thing except the delight of gazing on their Queen and her husband. Amongst the multitude, as it waved on, were some who must have remembered the past of their own lives dearly. The Duke and Duchess de Nemours, and the Prince and Princess de Joinville mingled with the people; there were others who can never forget how the worthy citizens of London greeted their Queen—

* * Patriots lone, exiled,
—Alike find refuge and repose
Where freedom ever smiled;

there was a picturesque mingling of dresses and of people, and a greater number of foreigners were present than is generally supposed; there were many smooth-faced and rosy Germans, who passed muster as English citizens, and beardless Northerners and Americans; more than one Englishman believing that a "foreigner must wear a beard," frequently mistook a "stranger for his own," and was utterly astonished when a smile and shake of the head proved that he had been addressed in an unknown tongue.

We are told that the crypt where the Queen

supped was faultless in the magnificence, the keeping, and the beauty of its arrangements; but we confess we lacked the courage to enter it; after her Majesty and the Prince withdrew, the rush of the famishing multitude towards the supper-rooms was tremendous; the motive for forbearance was withdrawn; and it was pleasanter to rest in the vestibule, and gaze on the sculpture—on MacDowell's "Love Triumphant," and Baily's "Graces." It was well done of the corporation to introduce statuary into the pageant, but it would be still better to keep it there, or command a competition for a marble group emblematic of the great event which has induced so much personal intercourse between the Queen of England, and the people of all countries. Notwithstanding the "mistakes" made in the adornments of the hall, and which arose, perhaps, from a desire to do something that had never been done before; notwithstanding the numbers, and pressure which crushed many fresh and beautiful dresses into mere masses of colour; notwithstanding the delays, and the impossibility of dancing which rendered the beautiful little engagement books of none avail—the fête at the City of London Guildhall on the 9th of July, will be long remembered, as with all else connected with the Great Exhibition. It called forth new feelings and new ideas; it was, so to say, the celebration of the Festival of Labour.

It was worthy of the City of London, to mark its approbation of the Industry of all Nations. England is so essentially commercial; TRADE, in its various ramifications, so purely national, so indigenous to the soil; that it was right in the greatest commercial city of the world to extend the hand of brotherhood to the strangers, who in kindly and invited rivalry visited our country. Aladdin's lamp could scarcely have produced greater wonders than have been performed during the last year, simply by this newly honoured power of labour; all knew that those who wore silk did not weave it; that the earth yielded its increase in different forms from that in which it is presented to the public gaze; but these were of the taken-for-granted truths which are of such frequent occurrence, that they are seldom, if ever, investigated.

The spirit of enquiry which the Queen and Prince Albert have poured out upon the people, has put away the ignorance which existed as to the working of the necessaries of every-day life, as well as the moulding and making of objects connected with the higher and more spiritual Arts. An appreciation of the union of the true and beautiful, even in the common articles of daily use, is diffusing itself as if by magic, among the people; the education of the eye is making rapid progress; and those of us who have considered GOLD as the one thing needed to adorn and beautify life, will soon see that TASTE, in its purest and holiest sense, based upon sound principles of form and colour, must hallow what gold supplies, must harmonise and arrange, classify and dignify, or gold will be spent in vain.

Knowledge has been more diffused throughout the country since the opening of the Exhibition on the 1st of May, than during the last twenty years, notwithstanding the "progress" we believed we made, and did, to a certain degree, make in all things. The former fêtes at Guildhall, commemorated no victory equal to that gained by peaceful labour in the year 1851. They celebrated no triumphs leading to more happy results, than the triumph over prejudice and ignorance achieved, by our Queen and Prince, in the erection and furnishing of the CRYSTAL PALACE. The shouts of the people are still ringing in our ears; the lights and the glittering of jewels, and the richness and gorgeous variety of that courtly and citizen multitude, still ache our eyes. A multitude is always a grand and suggestive thing, and this was peculiarly so. May many such assemble in the City of London, under the auspices of our self-thinking and glorious Queen; and thus will the Crystal Palace remain enshrined in our memory as the commencement of a new era—when the labourer is recognised and honoured as he deserves.

Mrs. S. C. HALL.

PROPOSED PRESERVATION OF THE CRYSTAL PALACE.

FROM the earliest moment at which the financial success of the Great Exhibition could be fairly relied upon, the question of what was to be done with the building, when it had answered the purpose for which it was erected, began to suggest itself to every one. The opinion appears to have been almost unanimous that it should be preserved; and that such will be the case cannot for a moment be doubted. The *Athenæum* was, if we mistake not, the first journal that offered any practical suggestion on the subject; but the inquiry has since occupied the attention of nearly all our daily contemporaries, and has given occasion for pamphlets from the pens of Mr. Paxton and an anonymous writer who signs himself "Denarius," in which a great variety of suggestions and calculations on the subject, are placed before the public. Some of our contemporaries, excited to a degree of enthusiasm by the financial success, so far, of the Exhibition, are for purchasing its contents as they stand. It would be idle to waste words on so absurd a proposition. If some twelve millions of money could be raised for such a purpose, which we know to be an impossibility, such a plan could never be carried out; and even if the jewels and precious metals, which form so large a portion of the value at which its contents have been estimated, were excepted, the obstacles to converting it into a permanent museum for the manufactures which it now contains, would be insurmountable. A large proportion of the articles are of a perishable nature, and are already beginning to show the effects of exposure to light and dust. There are, doubtless, a vast number of objects, illustrative of the various useful sciences, which would incur less risk of injury than silks, velvets, laces, and embroideries; but to purchase them, at a cost approaching to their value, would demand much larger funds than can be expected to be realised under the most sanguine anticipations, between this and November. It is probable that if converted into a permanent bazaar for the sale of specimens of the industry of all nations, great numbers of contributions would flow in from all parts of the world, and a considerable portion of its present contents would be permitted to remain until disposed of; but have the promoters of this notable plan reflected, for one moment, on the injurious effects to the commerce of the United Kingdom, of such an arrangement. It would be to bring home to our own doors, permanently, and with many extrinsic attractions, the industry and ingenuity of foreign countries, where labour can be more cheaply obtained than in England. There can be no doubt that foreign exhibitors, if allowed a lease of their respective compartments in the Crystal Palace for a definite period, on the condition of keeping them filled with either the objects they have already furnished, or others of similar value, would readily avail themselves of such an opportunity of establishing a permanent bazaar for their goods; but their success in such a contingency could only be founded upon the ruin, or at least the serious injury, of the British tradesman. It will be alleged that unless his articles will bear an advantageous comparison with those of foreign competitors, he deserves no sympathy from the public; but we have already seen that high priced objects have been purchased from foreigners in the present Exhibition, many of which are every way inferior to the same description of articles of home production of a much smaller price. The plan, therefore, of a monster Bazaar (for if goods are to be allowed to be permanently exposed therein for sale, it can be regarded in no other light,) must at once be dismissed.

The idea of converting the greater part of the building into a series of Galleries, for the reception of works of Art and *verità*, is nearly as untenable. It would interfere with the design which is already in contemplation for erecting a suitable edifice for the paintings and sculptures of the English School, elsewhere. It is moreover no part of our duty to provide a permanent depository for the sale of foreign works of Art in this country. The painters of France and Germany enjoy at home a much larger amount of patronage than is accorded to our native artists. In the former country, a large sum of money is annually devoted by the ministry to the purchase of the works of native painters. Not only is the government a liberal patron of Art, but there is scarcely a municipal body, throughout France, whose Hôtel de Ville is not ornamented by pictures painted for them in its official capacity. In England the case is widely different; the amount of patronage is comparatively small, and that of competition disproportionately great. Galleries for the reception of pictures for sale, by artists of all nations, would be liable to the

objections already advanced to the formation of a bazaar for the disposal of manufactures.

The idea of a winter garden has suggested itself to a large number of persons; but that of rendering any considerable portion of it a vast forcing-house, for the culture of exotic plants, has occurred only to Mr. Paxton, and cannot, according to our impression, be realised with any advantage to the public. Presuming the statements contained in Mr. Paxton's reply to the remarks of Lord Campbell in the Lords', to be correct, that the Crystal Palace will stand for a hundred years and upwards, it must require, from year to year, very extensive repairs and renovations, and if so, the income realised at the doors will hardly be sufficient to stock the place and supply the funds that will be requisite for the payment of the constant labour that must be going on within and without. But, it is to serve the purposes also of a Walhalla for sculpture, which, if we understand the suggestion aright, is to be intermingled with the trees and plants, after the manner of the older gardens of Italy and France. Now, for such a purpose mere casts would scarcely answer, could they be spared in sufficient quantities to fill the vast space which would lie open to the eye. Even at this early period of the season, many of the casts in the Great Exhibition are beginning to be touched, at their extremities, with a green and yellow melancholy, and the humidity in the atmosphere of a conservatory would, unquestionably, destroy them for all ornamental purposes in less than a year. Bronzes and marbles would not, of course, be liable to the same amount of injury; but can artists afford to send their works for such a purpose, or will proprietors consent to denude their houses in order to supply decorations for a winter garden, with the prospect of having them injured in *transitu*, or discoloured by damp or dust. The reply is obvious. If sculpture, therefore, is to form part of the plan, a proper gallery must be fitted up for its reception; in which case, the difficulty of obtaining it will be, to a great extent, removed.

But trees, flowers, and sculpture, will hardly suffice to fill so vast an extent of space. Not only might museums be fitted up therein for the sciences of mineralogy, geology, archæology, chemistry, and the useful Arts, but chambers and lecture-rooms might be provided for carrying on the business of our principal learned societies; most of which might be located there much more advantageously and at far less cost than they are lodged at the present moment; whilst the proximity of collections connected with their respective sciences would afford facilities to the lecturer, of which he would not be slow to avail himself. All this is not merely practicable, but may be achieved without difficulty, considering the means and appliances which are within the grasp of the commissioners. If Mr. Paxton's calculations of the annual cost of retaining the Crystal Palace, merely as a winter-garden, be correct, namely:—for fuel, water, gravel for walks, feeding and attendance to birds, and general superintendence eight thousand pounds; and for painting and renovation, four thousand; there can be no doubt that such an amount may easily be realised with the additional attractions above referred to. The admission of equestrians, however, is a thing not to be thought of. By far the larger proportion of the trees, shrubs, and flowers, would, no doubt, be halfhardy; but even if they were, they would look none the greener for the dust raised by a Rotten Row cavalcade. Mr. Paxton's favourite idea of admitting the public free, is even more objectionable; there would be no comfort under its roof for any one, if the place were overflowed, as it would be, by all the idle vagabonds of the metropolis; nor will the company be very much more select, if the price of admission, as Denarius suggests, be fixed at one penny. A tariff of sixpence would create ample funds, without drawing too heavily on the resources of the lieges.

Whatever be the uses to which the Crystal Palace be devoted, however it must be preserved.

We must first labour to secure this object, and then consider how it can be most advantageously arranged; but upon one thing we ought unquestionably to insist: the subscriptions were raised, and the whole plan was promulgated, with a view to the benefit and improvement of British Industrial Art; this primary consideration—may we not say stipulation—must be adhered to, and due regard must be had to the Provinces as well as to the Metropolis. To the former, a winter garden would be of very little value; while any project for advancing the interests and promoting the improvements of manufacturers and artisans, would largely and equally benefit every part of the kingdom.

This important topic will, perhaps, claim at our hands a more considerate notice next month.

THE JURIES OF THE GREAT EXHIBITION.

CONSIDERABLE anxiety has been expressed, and many extraordinary rumours have been current, for some time past, on the subject of the eagerly looked-for awards of the juries of the Exhibition of the Industry of all Nations. It has, at length, been finally decided that, excepting in the special case of agricultural implements, the names of the successful competitors will not be promulgated officially until the latter end of October. Various reasons have been assigned for this delay, none of which appear to us to be very satisfactory. The apprehension that the discontent and dissatisfaction which would be created among the unsuccessful candidates by the publication, at the present moment, of the respective awards, would materially affect the interests of the Exhibition, appears to us, (unless under a contingency which we are unwilling to contemplate,) to be altogether unwarranted. If these juries have given honest and impartial verdicts, their decisions will have the support of public opinion, rarely very far from the truth; and the objects so distinguished will derive an increased *clat*, which will, we should imagine, greatly promote the views of the commissioners. Every frequenter of a Fine Art exhibition visits it with additional interest after the magical label of "sold" has been affixed to the pictures and statuary whose merits may have secured for them such a preference. The *imprimatur* of some tasteful amateur, if it should not happen to confirm his opinion of their value, enables him, at least, to institute comparisons and correct his first impressions, if they have misled him. The announcement of the names of the successful competitors for prizes in the Great Exhibition, would, it can scarcely be doubted, give a new impetus to public curiosity, and would afford the world an opportunity, which can never occur again, of testing the fairness of the several awards, by a careful comparison of the prize objects with those, that, with similar pretensions, have been less fortunate. It would, moreover, silence or confirm rumours which, whether false or true, have already excited much dissatisfaction. We allude to the very general impression which prevails, that whilst the foreign jurors (and they bear in number much too large a proportion to those of our own country,) have been all but unanimous in their opinions, some of our own judges have made concessions and exhibited a forbearance which have operated greatly to the prejudice of their own countrymen; either deferring wholly to the notions of their foreign fellow-jurors, or offering to them but a weak and vacillating opposition. There has been a good deal of vaunting, in interested circles, of the facility with which the majority of the decisions have been arrived at; but in bodies so constituted, this "wonderful unanimity" must occasionally be purchased at the expense of those of whom the yielding party are the representatives. The impression to which we allude has been greatly strengthened by reports which are creeping out in all directions, of the singular and extraordinary nature of some of the awards; those in the departments of sculpture, woollen-cloths, and cutlery, more especially. We do not profess to place reliance on some of the accounts which have reached us of the parties to whom prizes are said to have been awarded; for they are so extravagant as to defy belief. There are certain manufactures, forming part of the staple of her commerce, in the production of which the claims of England to an undoubted preference over other countries have been hitherto universally recognised. If, therefore, we should find the merit of making the best woollen cloths referred to Russia, and the reputation of producing the best cutlery awarded to France, we may feel assured that there must have been something wrong in the constitution of the courts that would hazard such decisions.

If we should be assured by the fiat of one of these juries, that no living British artist is entitled to one of the three prizes allotted by the commissioners of the Exhibition to the department of sculpture, we shall be less easily convinced that the genius of the Art has departed from amongst us, than that there must have been something strange in the constitution of a jury which could arrive at so unlooked-for a decision. Without, however, professing to place greater reliance on the rumours to which we have alluded than they deserve, we cannot but believe that a vast deal more dissatisfaction and ill-feeling will be excited by the delay of the commissioners to furnish an authentic record of the awards of the respective prizes, than would have been produced by its immediate publication; if, as we have a right to believe, the judges themselves do not anticipate a very unfavourable reception of their decisions in this country. In any

case, the present is the fittest time for their promulgation. If erroneous, from prejudice or ignorance, the disappointed competitor would be, to some extent, soothed and solaced by public sympathy with him under the injustice; and if correct and in unison with the dictates of reason and common sense, his complaints would meet with no more attention than they deserved.

But there is much excuse for the impression which has taken so strong a hold on the public mind; we allude to the constitution of the respective juries. On looking over the official list, we find that the leading principle in appointing these functionaries, has been to select *one-half* of each jury from foreign countries; and to make them chairmen and deputy-chairmen in a similar ratio. In some instances, four or six (as the case may be), shrewd, experienced foreigners, animated by one spirit, have been pitted against a similar number of *dilettante* English noblemen and gentlemen, some of whom have been all their lives devoted to branches of Art and Manufacture which have no connection with that on which they have been invited to adjudicate; and it is a curious fact, that the only department in which the commissioners have met "the unanimous desire of the exhibitors" to be made acquainted with their fate, is that of "Agricultural implements," whose jurors are only *one-third* foreigners, and whose awards are almost wholly given to Englishmen.

Independently, however, of the very disproportionate admixture of foreigners in these juries, considering the comparative number of British and foreign exhibitors, the selection of the British portions of them is often far from happy. Let us turn to the department of sculpture for an example. Of the seven British jurors, out of fourteen, two are architects; a third is a painter of *tableaux de genre*; a fourth is a medallist; a fifth, an *employé* of the British Museum (whose superior officer, Signor Panizzi, represents a foreign nation on the same jury); the sixth, Mr. Gibson, the sculptor, a man of first-rate genius, doubtless, but one who has not, for many years past, resided in England; and the seventh a *dilettante* nobleman, who has become the purchaser of the "Boy and Lizard" in the English sculpture court of the Exhibition. Who can wonder if foreigners should have had the best of such a contest, if indeed there have been any contest in the matter. We would guard ourselves against being supposed to convey any reflection on the good faith of the foreign jurors; but if there be such a thing as national prejudice, England has here a combination of the prejudices of several countries to deal with. How she will come out of the contest remains to be seen.

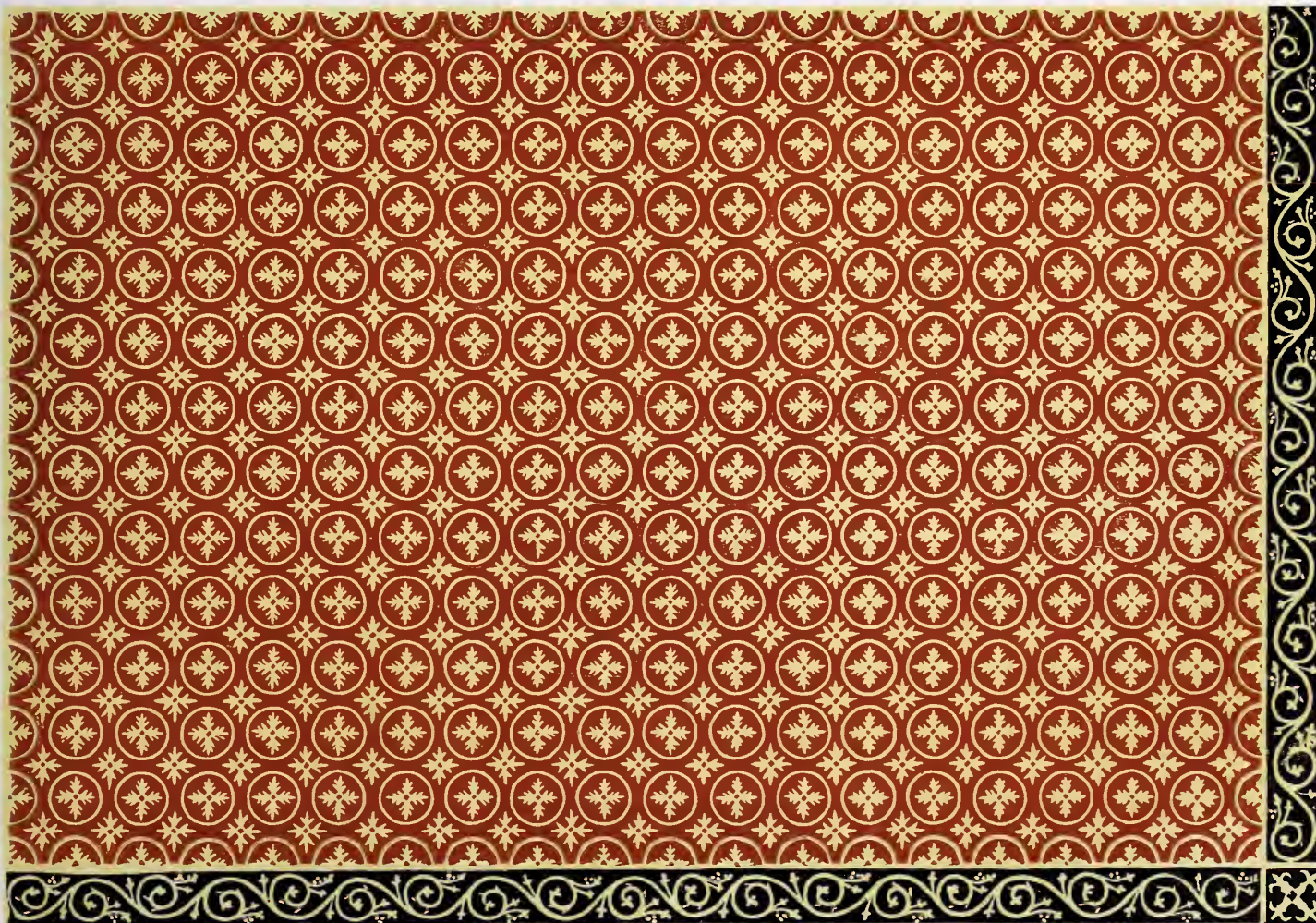
ON ENCAUSTIC TILES.

In the present number we are enabled to give another illustration of those very beautiful pavements which the enterprise and the taste of the producers, Messrs. Minton & Co., have so successfully re-introduced.

Encaustic tiles, of similar designs to those now figured, are found in Westminster Abbey, and in the cathedral churches of Winchester, Salisbury, and Exeter. They are also to be seen in the pavements of St. Patrick's, Dublin; at Gloucester, Worcester, and several other cathedrals and churches.

The modern manufacturers of these tiles have adhered with much fidelity to the designs of the best existing examples, and in the present case to the colour, red and yellow, of the originals. The black border, in one example, and the brown one in the other, is exceedingly effective, and does not, in the slightest degree, interfere with the general character of the pavement. A modern writer on the subject of the modern manufacture of tiles, has some severe remarks on the "oil-cloth effect" on many pavements. He insists on the "importance of employing a variety of colours in pavements," which, he says, "was probably done in all ancient examples, though it has been often worn out. The colour most frequently employed, in addition to the red and yellow, is black. This is readily procured and has a good effect. Several examples of green also occur; these are superior to the black in their effect, from the contrast of colour with the red tiles. Of course, both green and black may be employed, as at Salisbury, Ely, and Exeter."

These remarks require a considerable amount of qualification. In the times when the existing examples of pavement tiles, with which our churches were adorned, were manufactured, the



INCHES 0 1 2 3 4 FEET.

potter was limited to a few colours by necessity, and, certainly, being so limited, he made the most appropriate use of his material.

The power of appreciating a harmonious arrangement of colours is only to be acquired by education. Strong contrasts, which are positively displeasing to the eye of an artist, are by familiarity rendered agreeable to the uneducated. In nature, where we have every variety of colour displayed, there is invariably a most harmonious interblending of tints; there are no sharp lines dividing black and green, or red and yellow; they pass, one into the other, by insensible gradations. This is not the case in the arrangement of tiles or tesserae, and it appears we are more in danger of producing the appearance of an oil-cloth, by employing many colours in them, than by the introduction of a few judiciously chosen.

The advance of chemical science has made us acquainted with a great variety of colours, which might be united most easily with the clays employed in the manufacture of tesserae; and with certain forms, there is no doubt, but many new colours might be introduced with a pleasing effect; but while the manufacturer is confined to straight or angular lines the experiment is a dangerous one.

Our own impression is, that we best escape the oil-cloth character by strict attention to the design; for, certainly, the painter has the power of increasing the number of his colours far beyond that possessed by the potter.

Messrs. Minton & Co. have most judiciously avoided this, not merely in the present examples, but also in those given in former numbers of the journal.

From the circumstance that tiles, of a similar design to those in our illustrations, are most frequently found in the southern and western counties, there is good reason for supposing that these encaustic tiles must have been largely manufactured in those districts. A manufactory of embossed tiles existed in the north of Devonshire, in the last century, and, in all probability, the ordinary encaustic tile was made at the same works. In classifying the encaustic tiles, Lord Alwyne Compton says:—"They are of all dates: a few, perhaps, Norman; a few early English; very many decorated; and a considerable number perpendicular. They represent every variety of subjects; sometimes human heads, or figures; oftener, armorial bearings; personal devices and initials; heraldic animals; scrolled iron-work; Gothic windows, buildings, and tracery; fleurs-de-lis, roses, and other conventional ornaments common in mediæval works. The popularity of some of the ancient manufactures is remarkable: thus we find, identical tiles at Winchester, Exeter, Chichester, and Salisbury Cathedrals; and another kiln supplied the churches at Harrow, King's Langley, Bosham, Horsham, Mapledurham, Shottesbrook, Appledrum, Steventon, Crowmarsh, Gifford, Cholsey, Elstow, Ewelme, West Hendred, and Lewes; St. Alban's Abbey, and Oxford Cathedral."

The arrangements of the tiles which we figure this month are from Reading Abbey, and are very similar to many of the best examples now remaining. The Abbot Sebroke's pavement at Gloucester is of this variety, although differing in many points of the design. This pavement is thus described—"The whole space on each of the panels is divided into squares of sixteen tiles, which consist alternately of a pattern occupying sixteen tiles and a pattern on four tiles with twelve black or green tiles round it." Abbot Sebroke's pavement is much richer. Down the centre from east to west is a row of squares of sixteen tiles, placed like all the others in the pavement, diagonally, and touching each other at east and west points. The squares are alternately of two patterns: on each side, north and south, they touch single tiles; between which, east and west, are squares of nine tiles. These last, north and south, meet other squares of nine tiles similarly united by single tiles. In the intermediate spaces, *i. e.*, north and south of single tiles, are squares of four, of various designs; each row, east and west, of squares of nine is of one pattern only; the remaining tiles are black, or rather green. This method of arrangement

is more beautiful than the trellised, but is only adapted to those cases where a considerable clear space is to be paved—as for instance, parts of a cathedral, and the chancels of some churches. Although in the pavement here described, colours are introduced which do not appear in our illustration, it is similar to it in the mode of fitting, and therefore the description of the old is equally applicable to the modern encaustic pavement of this variety.

The interest which has been created, and which appears to be increasing, towards the use of encaustic and tessellated pavements, promises to lead to the introduction of this style of flooring far more extensively than has hitherto been the case. Messrs. Mintons' are making most praiseworthy efforts to meet the demand, and to direct the public taste. In all their encaustic tiles they have been most careful in the selection of their designs. They have not been led into the error of regarding everything mediæval as of correct taste. The miserable caricatures of humanity they have avoided repeating, and have confined their attention to the restoration of those correct geometric figures which are certainly evidences of an educated taste, and which indicate a fine feeling for the symmetry of natural arrangements. The examples we have this month selected will, we think, fully justify our remarks.

ART IN THE PROVINCES.

DOVER.—The local papers state that it is in contemplation to purchase a handsome banner, with the arms of Dover thereon, to be forwarded to the Great Exhibition, where it will be displayed over the collection of wood carving, &c., exhibited by Mr. W. G. Rogers, the celebrated carver, who is a native of Dover. The banner is intended as a testimonial from the town to the works of Art of this talented artist, and the expense is to be defrayed by subscription.

GLASGOW.—A monument to Mr. Motherwell, the Scottish poet, has been executed by Mr. Fillans, for the Glasgow Necropolis.

BRISTOL.—An autumn exhibition of the works of living artists, at Bristol, is announced for the 8th September. A School of Design is also about to be established in that city.

IPSWICH.—An exhibition, and in connexion with which an Art-Union Society under the designation of the "Suffolk Fine Arts Association," will be established at Ipswich, and opened on the first Monday in September next. Nothing can be more spirited or liberal than the manner in which this proposition for the promotion of fine art is brought before the public. Works of art, which are of course subject to the approval of a committee, must be sent in fourteen days before the day of opening. The secretaries are Messrs. R. M. Phipson and Robert Burrows, Jun.

PICTURE SALES OF THE MONTH.

MESSRS. Christie and Manson sold, on July 5th, part of the entire collection of English pictures, the property of Mr. Hoare of Bruton Street, at their auction rooms in King Street, St. James's Square. The only works that fetched good prices were the following:—A composition by J. Martin, 'Paradise, with the Angel addressing Adam and Eve in the foreground,' 76 gs.; 'The Quiet Lake,' 'So calm the water scarcely seems to stray,' by Creswick, and from Mr. Bacon's collection, 145 gs. (about 35 gs. less than at the previous sale); one of the finest works of Chambers, 'St. Michael's Mount,' with fishing-boats and figures in a breeze, 200 gs.; a beautifully painted 'Exterior of Strasburgh Cathedral,' by D. Roberts, R.A., 86 gs. (formerly in Sir Felix Booth's collection); 'A Landscape,' with a cow lying down in the foreground, and two others in a pool of water near a barn, by T. S. Cooper, R.A., 260 gs.; a capital picture by C. Stanfield, R.A., representing a harbour scene, with figures dismantling a wrecked Indian man near a jetty, figures lading carts, and soldiers in the foreground, 210 gs.; a beautiful 'Landscape,' with animals, by T. S. Cooper, representing a goatherd and his flock on Moel Siabod, North Wales, 300 gs.; 'The Chapel in the Church of St. Jean, at Caen, Lower Normandy,' by D. Roberts, 260 gs. (from Mr. Bacon's collection); 'The Farmyard,' by S. Cooper, 250 gs.; and the 'Interior of a Stable,' with cows and sheep, by the same master, 260 gs.

MINOR TOPICS OF THE MONTH.

THE SOCIETY OF ARTS.—The council of this Institution offer their large medal, value 25*l.*, for the best, and their small one, of 10*l.*, for the second best treatise on the objects contained in the Great Exhibition, in the section of raw materials and produce; their medals of 25*l.* and 10*l.* for the best and second best treatises on the objects exhibited in the section of Fine Arts. Each treatise is to occupy eight pages of the size of the Bridgewater Essays,—a space very much too limited to admit of anything beyond a catalogue of the numerous objects entitled to remark. The Society will also award its large medal and twenty-five guineas for the best general treatise on the Exhibition, as viewed commercially, politically, and statistically; and small medals for the best treatise on any special object, or class of objects exhibited. The successful treatises are to be the property of the Society, to be printed and published by them should they think fit so to do, but only on the condition of handing over to the author the net proceeds, after the expenses of printing and paper. The candidates for these prizes must deliver in their treatises on or before the 30th of November, 1851.

EXTENSION OF THE PARLIAMENTARY FRANCHISE TO ARTISTS AND OTHER LITERARY AND PROFESSIONAL MEN.—There is a very numerous body of men connected with Literature and the Fine Arts, who, from the circumstance of their living in furnished houses or apartments are not entitled to exercise the elective franchise. The humblest mechanic who pays ten pounds a year for his dwelling is a recognised voter; but a very considerable proportion of the intellect of the country is wholly unrepresented. It is generally understood that Lord John Russell proposes next year to remedy this notable anomaly and to recognise intellectual qualifications, apart from all other considerations. The present system excludes many persons who are every way qualified to exercise such a privilege properly. We believe, indeed, that his lordship's reform will have an even more extensive application than has been supposed, and that all members of colleges, inns of court, learned or artistical associations, all who have obtained scholastic, artistical, or literary honours, heads of schools, surgeons, solicitors, officers of the united services, civil and military engineers, as well as all persons employed in the civil service of the state, will be entitled under the new law to the right of voting at elections. It cannot for a moment be doubted that such persons are infinitely better qualified for the possession of the elective franchise than many who are at present on the list, and that the infusion into the electoral body of so large an amount of intelligence will prevent the friends of order from being swamped by mere popular clamour.

MR. LEWIS'S SKETCHES.—We have been favoured with a view of the selection of the sketches of this very eminent artist, made in Italy, Greece, Turkey, and Egypt, between the years 1840 and 1850. With these is exhibited the famous picture "The Harem," which was last year seen on the walls of the Old Water Colour Society; here we have an opportunity of looking satisfactorily into its really unexamined manipulation. We had believed this work already to have been, in some degree, advanced in process of engraving, but it has not yet been commenced. Mr. Lewis, himself, contemplates engraving it, in which case, it cannot fail of ample justice in the true feeling of the original. There are two other compositions, "Easter Day at Rome," which is full of figures developing every phase of Italian character, together with another Italian subject, "The Harem" prepared us for an exquisitely expressive manner of drawing in these sketches, and we have not been disappointed, but we never could have imagined the diversity of subject-matter which they contain. Mr. Lewis's lengthened sojourn in countries in which Art is unrecognised, has left him only nature as a guide; we find, therefore, no tendency to any settled mannerism in these works, but a freshness and originality arising from that kind of earnest industry which

acknowledges no conventional method of meeting difficulties. The number of the sketches and pictures is one hundred and seventy-five; they are charming in colour, and infinitely more careful than anything we have yet seen classed as sketches. We mention a few of them:—No. 4. "The Lady Louisa Tenison." No. 10. "Great Entrance to the Mosque of St. Sophia, Constantinople." No. 13. "A Persian Prince, Constantinople." Wilkie made two sketches of this person. No. 15. "General Jochnus Pacha." No. 17. "The Tartar who carried to Constantinople the head of Ali Pacha." No. 20. "The Lord Viscount Castlereagh" (in ancient costume). No. 24. "Mandarrah in Mr. Lewis's house, Cairo." No. 30. "Shrine and Chapel of the Burning Bush, Convent of Monnt Sinai." No. 43. "Street and Mosque of the Gerieh, Cairo." No. 45. "Lady in the dress of the Seraglio, Constantinople." No. 49. "Bazaar of the Kan, Khilil, Cairo." No. 50. "Head of a Syrian Sheikh." No. 53. "Turkish School, Cairo." No. 84. "Interior Tomb of the Gerieh, Cairo." No. 92. "The Tribune, Florence." No. 104. "Girls of Sorrento." No. 111. "Street and Mosque of the Gerieh, Cairo." No. 115. "Interior of the Great Mosque of Suleimania, Constantinople," &c., &c. With respect to costume, especially that of the women of rank and the seraglio, Mr. Lewis had peculiar advantages, inasmuch as the slaves of the seraglio were sent expressly to dress a model as a study, and all the other drawings are rendered valuable by their strict authenticity.

COMPETITION IN PUBLIC WORKS.—We have repeatedly descanted on the ruinous consequences of competitions for public works, so far as the highest order of Art is concerned. The candidate exposes himself to chances greater than those which attended a venture in the lottery in the olden time. If he should have faith in the honesty of his judges, he has perhaps little in their critical competency. In the competitions recently invited for Peel testimonials, the profession were assured that all that was wanted to enable the respective committees to decide, was a sketch representing the idea. No one, of course, supposed that he would be expected to produce a perfect likeness, and as it was clearly the desire of most of the judges that the respective statues should appear in the usual morning coat and riding pantaloons of the day, little beyond dignity in the air of the head and the pose of the figure could reasonably be looked for in the probationary sketches. Those, however, who have any experience of such contests know, full well, that the higher qualities of Art are too often the last points that influence the decision of the judges. In a statue of an individual, even in the smallest preliminary sketch, a carefully elaborated portrait is looked for, to the prejudice of everything beside. Let artists therefore bear this in mind when next invited to enter into one of these competitions. At the recent meeting of the London Committee for selecting a sculptor to execute the proposed statue of Sir Robert Peel for the City of London, little or no attention was paid to the general designs, the heads of the statuettes being almost the only parts of the performances that were examined at all. Nay, an eye-witness, on whose veracity we can rely, assures us that for fear they should be influenced by the general character, the dignity or grace, of the sketches of the respective candidates, the only members of the committee who seemed disposed to enter upon a comparative estimate of their merits, placed their hats before the figures in such a manner as to shut out every thing but the head! In the competition for the Wordsworth testimonial the parties whose province it was to decide which should be adopted, after inviting several of our most distinguished sculptors to waste their time in preparing models for their consideration, and after receiving several of very high merit as compositions, thought proper to reject them *all*, and to employ an artist of their own; the ground being one which they ought to have weighed before inviting the competition, namely, that the sculptor-elect would undertake to execute the statue for whatever sum the subscriptions might eventually amount to. The simple fact, however, appears to have been, that a perfect likeness to the poet

was looked for in the plaster statuettes, and was of course looked for in vain. It now and then happens that the large portion of the figure hidden behind the "hat" of the dubitating critic, may give the work a better title to respect than that on which he has founded his decision; but if so the fault is not his. It is a happy accident destined to save the credit of the committee. We have already protested repeatedly against the bad faith as well as the bad taste of inviting artists to send in models, under a pledge of dealing confidentially with their names, and then publishing to the world a list of the unsuccessful candidates. The competitors for the Peel testimonials appear to have been a good deal puzzled where to look for an authentic likeness of him. The most poetical is that of Lawrence; the most literal is that of Chantrey, who was, however, so little satisfied with his bust, that he would never permit it to be exhibited.

PROPOSED SCHOOL FOR ARTIST-WORKMEN.—A proposal to establish a school for Artist-workmen, having failed through the supineness of those it would have been most likely to benefit, it is suggested to try a model establishment upon a small scale, in which an artificer may learn sufficient to enable him to carry out, upon artistical principles, the idea of the artist. Could the operative be induced to devote a small portion of his leisure, he would thus have opportunities of qualifying himself for higher duties and augmented wages.

MARSHALL'S "TOUR THROUGH EUROPE."—A great diorama executed by this eminent artist is now open in the Great Hall, Leicester Square, late the Linwood Gallery. This grand and really beautiful series is divided into three routes, containing upwards of forty selected subjects, many of which by moving present a variety of views. Having embarked on board the "John Bull" steamer, the traveller is borne to Hamburg, and thence to Berlin, Dresden, Prague, Ratisbon; the Walhalla, Vienna, Pesth and Buda, and Constantinople, which closes the first route. The next route commences at Rome, whence the tourist proceeds to Venice, and after a sojourn among the Alps, travels in the third route down the Rhine and home by Dover. This is one of the most interesting exhibitions we have ever seen; it contains every variety of effect rendered with unsurpassed artistic power. For the strict accuracy of many of the views ourselves can vouch, and others which we have not seen we believe to be no less accurate. To those who may have seen the places themselves, the exhibition is a wholesome refresher, and to those who may not have seen them, the series will convey much local instruction.

THE WORDSWORTH MONUMENT.—The recent competition for the Wordsworth testimonial has terminated in favour of Mr. Thrupp; but there are circumstances connected with this decision which ought not to pass unnoticed. The names of the other competitors were Woodington, Behnes, Marshall, A.R.A., Davis, Woolmer, Lawler, and others, and among these there are men who have produced works honourable to themselves and their art. What the competitors complain of, and what is most irregular in this case, was the sudden removal of Mr. Thrupp's model as soon as the decision was declared, without the other competitors having had an opportunity of seeing it; and after the decision, it is said, the successful artist *has been recommended to amend his design*. We know the names of but one or two of the committee, but there must have been some lack of fair play, when the successful artist is not successful enough to show his design. It is rumoured that an individual was nominated to the committee, purposely, to advocate this model; and to the utter disgust of competitors, more than one competition has been settled in a similar way.

THE BRITISH ASSOCIATION.—The twenty-first general assembly of the members of the Association for the Advancement of Science, commenced at Ipswich, on the 2nd of July. The chair was taken by G. B. Airy, Esq., the Astronomer-royal. The treasurer's account for the year, ending on the day of the meeting, showed a balance in the hands of the bankers of 579*l.* 12*s.* 2*d.*, and in the hands of the general and local treasurers, of 113*l.* 13*s.* 8*d.* The Association held

its first general meeting on the same day, when the late president, Sir David Brewster, delivered an address on his retirement from office. The Astronomer-royal followed, and in an eloquent address, detailed the position and prospects of the Institution. Having referred to the improvements effected in Lord Rosse's telescope, and the progress of astronomical science during the year, he announced the fact that the First Lord of the Treasury had spontaneously placed at the disposal of the Royal Society, the sum of 1000*l.*, to be employed at their discretion in assisting private and scientific enterprise.

PEEL TESTIMONIAL FOR THE CITY OF LONDON.

—The choice of the committee appointed to select a sculptor from the many artists who have been invited to become candidates, has fallen upon Mr. H. Behnes. Twenty-seven statuettes were sent in, and were privately exhibited for a few days in Merchant-Tailors' Hall, Threadneedle Street. The contest appears to have been between Mr. Baily and Mr. Behnes, the former of whom sent in three models, and the latter five. Among other competitors Mr. Noble sent three statuettes, Mr. Calder Marshall three, and Mr. Lough four. It is now pretty generally understood that most of the committees for Peel monuments wish to have him modelled in his ordinary walking dress, and as near a fac-simile of what he was in later years as possible. There is, consequently, little room for the display of those qualities which belong to high Art, and we cannot but be apprehensive that colossal portraits of our lamented statesman, modelled in this fashion, will not eventually prove very satisfactory to those who look for the dignity which ought to characterise this description of sculpture, for they must depend for success mainly on the preservation of the likeness. For ourselves we are of opinion that, without resorting to the Roman toga, costume may be so generalised as to confer dignity on the subject. With Madame Tussaud, and the class of amateurs who flock to her waxworks, the preservation of the identical costume, and everyday appearance of the notability, is the grand desideratum. The sculptor of Flaxman's statue in the Great Exhibition, has shown that costume may be generalised without carrying us back to the Greek and Roman eras. We must not, however, be understood to blame the successful candidates for dressing and posing their models in the manner best calculated to please the tastes of their employers; for it by no means follows that they would not have produced models in a higher style of Art had they been permitted so to do. Mr. Baily and Mr. Behnes have nearly completed their respective models for Bury and Leeds, and they are very much the same style of thing, although each is marked by the peculiar characteristics of the artist. Whoever achieves the best likeness, and infuses into his model the nearest approach to his figure and attire, will, as a matter of course, give the greatest satisfaction to his patrons. Both statues are to be executed in bronze, and, if we do not greatly err, sculptors will, in future, be enabled to have such works not only better, but, thanks to such companies as that of Colebrook-dale, more cheaply cast than heretofore. The specimen presented in Mr. Bell's "Andromeda" of the capabilities of these founders, affords satisfactory proof that they can execute such works with the greatest certainty, as it is perfectly clear that they can do so at a very reduced cost, having the means and appliances always ready for such undertakings.

NAPOLEON CROSSING THE ALPS, BY PAUL DELAROCHE.—Messrs. Colnaghi have on view a fine picture of Napoleon crossing the Alps, by Paul Delaroche, of which they are about to publish a line engraving. In the month of March, 1796, the young general left Paris and arrived at Nice, having received the commands of the Directory to enter Italy by crossing the Alps. On his arrival at the latter place, he found the army he had to command much worse than he had any idea of. The supply of bread was very uncertain; that of meat had long ceased; and for means of conveyance only mules could be procured. On the 3d, the army reached Omeglia; on the 4th at arrived it Alberga, when he addressed himself to the stomachs and pockets of

his troops with very considerable effect. In less than a month he was in possession of the direct road to Italy; had gained three battles over forces superior to his own; inflicted on the enemy, according to the French accounts, a loss of 25,000 men, in killed and wounded, and prisoners; taken eighty pieces of cannon, and twenty-one stand of colours; reduced to inaction the Austrian army, almost annihilated that of Sardinia, and was in full communication with that of France, on the western side of the Alps. The painter has represented Buonaparte seated on his mule. The picture has not the grand character of the "Passage of the St. Bernard," but has many fine qualities to recommend it. If engraved without that brassiness of character peculiar to modern French engravings, it will, doubtless, make a fine and attractive print. Much of the dignity of the group is, however, lost by the substitution of a mule for a charger. The plate is far advanced.

THE LADIES' GUILD.—The *Athenæum* has announced the establishment of a society entitled the Ladies' Guild, having for its objects the study and practice of Decorative Art. Miss Wallace, a lady who has devoted considerable time to the application of glass to Decorative Art, is said to have succeeded in producing, by processes for which she has taken out patents, the most perfect imitation of gold, silver, and other metallic works, enamel mother-of-pearl, rubies, amethysts, and other gems, in this cheap material. These patents she has liberally given to the society in question. Its leading object will be to find a market for the productions of female skill and industry. Among other features which it is proposed shall belong to the present institution, will be a school of instruction in which, for the sum of two shillings per week (to meet the expenses of rent, material, instruction, &c.), persons above the age of twelve are to be taught the practice of the art. Ladies possessing the means so to do are invited to aid in the establishment of the Ladies' Guild by advancing sums of money as loans, at an interest of three per cent. To ladies of fixed moderate incomes, it is suggested to form an associated home in connection with the Guild, by which means those who may reside at a distance from the metropolis can take a part in the movement, and live at a far less cost than any individual can do in a separate condition. Some association which will afford respectable ladies the opportunity of either earning their living, or ameliorating their condition by their industry and talent, has long been wanted; and, although we do not clearly understand all the details of the proposed plan, we are satisfied that, with some modifications, it is perfectly feasible and every way worthy of encouragement.

SIR JOHN FRANKLIN.—A picture of considerable interest at the present time is being exhibited at Messrs. Graves & Co., in Pall Mall; the subject is "The Arctic Council discussing the plan of Search for Sir John Franklin for submission to the Lords of the Admiralty;" and the painter of the work is Mr. S. Pearce, a young artist who has studied some time in Rome. Out of not the most promising materials for composing a picture, Mr. Pearce has contrived to group them together with considerable effect, to which he has added no little skill in rendering the portraits of the distinguished naval officers and civilians, ten in number, here brought together. The picture is to be engraved, and there is no doubt of its making a good print.

TYPO-CHROMATIC PRINTS.—Messrs. Rowney and Sons have made a large accession to their supply of these very clever and artistic productions. We have seen nearly a dozen new subjects, large and small, groups, single figures, and landscapes, all manifesting great improvements on their former attempts to imitate drawings by surface printing. Some of these imitations may readily be taken for original sketches in colours.

PRESENT TO HER MAJESTY.—A superb album filled with drawings by German artists has been presented to Her Majesty from the Emperor of Austria by the Austrian Chargé d'Affaires at this court.

LONDON MECHANICS' INSTITUTION.—The managing committee of this institution has

opened its rooms gratuitously to foreigners visiting the metropolis during the Exhibition; members of provincial societies of a similar character, are also admitted, without payment, to the lectures and reading rooms, on producing their cards of membership.

THE CRYSTAL PALACE.—Mr. R. Stephenson, who was appointed referee to decide what compensation was due to Messrs. Munday, the original contractors for the erection of this edifice, has awarded them the sum of 5,120*l.* It will be remembered that the agreement was made with the Council of the Society of Arts; but the amount, we presume, will be paid out of the receipts of the Exhibition.

MR. WEST'S COPIES FROM MURILLO.—There have been on view for some weeks past at Messrs. Graves & Co., Pall Mall, a series of copies (forty in number) from pictures by Murillo, by Mr. West, which are well entitled to the attention of the artist and amateur. As effects of colour, they are, considering that they assert no pretensions to elaborate finish, admirable copies of their respective originals. They are, in fact, precisely what artists in search of colour most want. As works of Art, and, taking them for what they really are, we can hardly praise them too highly. It is now some twenty years since we remember to have seen a series of "recollections" by Mr. West of paintings of the old Italian schools, but, in his Spanish sketches, he has greatly surpassed his earlier efforts.

AUTOGRAPHS OF PAINTERS.—The collection of autographs of M. Donnadieu, one of the finest that has come under the hammer for many years, if we except perhaps that of the late Mr. Upcot, is now selling by Messrs. Puttick & Simpson; it contains several autographs, letters of Raffaele, Paul Veronese, Rubens, Rembrandt, Philip de Champagne, and Sir Christopher Wren. The signature of Raffaele is extremely rare. The present specimens are from the collections of the Prince de Ligne and M. Bohm, Director of the Academy des Medailles at Vienna. The autograph of Rembrandt, also very rare, is a letter to Count Huygens, written, such was the painter's parsimony, on a leaf of paper which appears to have been used as the cover to one of his etchings. It announces the completion of a picture, and states that he has fixed its price at two hundred livres, which he considers below its value. He adds his approval of the place in the Count's gallery in which it is destined to hang. The letters from Rubens anticipate the irrevocable loss of Rochelle, but have no reference to his pictures. Nieholas Poussin's letters to Chevalier Pozzo refer to the completion of the "Baptism of Christ," the "Marriage of Peleus and Thetis," and others of his pictures. The autograph of Philip de Champagne is an agreement entered into by him with the Convent of Carmelites to paint a certain number of pictures specified in the contract, and indicating where they are to be placed. Beside these specimens the collection is rich in autographs of English and foreign royal personages, ecclesiastics, men of letters and statesmen, including letters from Lord Strafford, the Duke of Monmouth praying for his life, Sir Walter Raleigh, Catesby, Turenne the conspirator, and others.

MUSEUM OF M. HERTZ.—This fine collection of Assyrian, Babylonian, Egyptian, Greek, Etruscan, Roman, Indian, Peruvian, and Mexican Antiquities, including upwards of 2000 seals and cameos, has been thrown open to the inspection of artists and antiquaries. It was formed to illustrate the rise, progress, and decline of the Fine Arts, and to confirm ancient traditions respecting the religious habits, arts and employments of by-gone nations, and the achievements of illustrious men and heroes. Among the leading attractions of the series, are the figure of the "Athlete," in nero antico, and a "Venus" in bronze, one of the earliest and finest specimens of Greek Art, which was discovered in Asia Minor. The American government is said to be in treaty for this collection, as a nucleus for a museum of antiquities at New York.

THE GUILDHALL "DECORATIONS."—The attempt to decorate the Guildhall, on the occasion of Her Majesty's visit to the City, was a most lamentable failure—a worse exhibition of taste was perhaps never perpetrated: its character

was such as would not have been tolerated even at another hall—Vauxhall: yet for one-half, nay, a quarter of the cost, the work might have been done with refined and delicate elegance: we have yet to learn that "beauty is as cheap as deformity!" The evil would have been far less, but that we proclaimed our ignorance and lack of taste, to many hundred foreigners; those who are especially among us to ascertain and report upon the position the English occupy in reference to those arts in which it is alleged—no matter how erroneously—we are greatly behind our competitors of the continent. It is impossible to describe the lamentable display which defaced the walls of one of the finest halls of the metropolis: suffice it, that ungraceful "trails" of white and red roses, unrelieved, depended from the sides; that tawdry balconies, made to hold nothing, filled spaces at intervals; that Gothic pillars were covered from top to bottom with silver tinsel; that huge flat painted chandeliers hung from the roof; that compartments were filled with miserably stencilled daubs, designed to represent leading objects contributed by the several nations to the exhibition; and some idea may be formed of a sight the most incongruous, the most paltry, and the most villainous, as regards Art! We write strongly—for we are anxious to enter a protest against the judgment that will have gone forth against us on the part of all visitors, whose reports of our inferiority will receive weight from the picture they must draw of the great City festival in honour of our gracious Queen, and in commemoration of the Exhibition of the Works of Industry of all Nations in the year 1851.

MORE VIEWS OF THE GREAT EXHIBITION.—Messrs. Dickenson, of New Bond Street, announce a series of fifty coloured lithographic engravings, illustrative of the most attractive departments of the Crystal Palace, from drawings by Mr. David Roberts, and Messrs. Haghe & Nash. They are to be accompanied by letter-press. Mr. H. Selous has also been permitted to set up a studio in the Great Exhibition, where he is engaged in painting a large picture of the inauguration of the building, with portraits of the most noticeable of the "great" in attendance, and of course including the Queen and Prince Albert. George Cruikshank has also made a graphic sketch of the opening, which has a great deal of character to recommend it.

OBJECTS OF ART AND VERTU SOLD AT THE GREAT EXHIBITION.—Her Majesty and Prince Albert have made numerous purchases in the various departments of the Exhibition, from both foreign and British exhibitors. Among other objects of Art and *vertu*, Mr. Bell's bronze statue of "Andromeda," and the ivory Pianoforte of M. Pape. Lord Colborne has possessed himself of the statue of the "Boy and Lizard," by W. Sharp, in the English sculpture court; and Mr. Behnes has sold his "Startled Nymph," but the name of the purchaser has not transpired. The nest of Cupids, at the entrance to the Austrian sculpture court, has become the property of Mr. Paxton. Mr. Hope has purchased the large malachite vase in the Russian court, as well as a necklace of turquoises and diamonds (value four hundred and fifty guineas) exhibited by Mr. Bohm, the jeweller to the Emperor of Russia. A large portion of the furniture of two of the Austrian compartments is said to have been purchased by the Marquis of Westminster.

ART-UNION STATUETTES.—The group of statuettes, some fifty in number, which occupy the octagon stand in the centre of the sculpture court of the Great Exhibition, are, as our readers will remember, the result of a competition invited by the Art-Union of London for two premiums, of 100*l.*, and 50*l.*, for the first and second best models adapted for bronze. The choice of the council has fallen upon "Satan punished in his moment of supposed triumph," by Mr. H. H. Armstead, for the first prize; and for the second, "Solitude," by Mr. John Lawlor. For ourselves we may confess that we have been greatly surprised at the inferiority of the statuettes which have grown out of the society's invitation; nevertheless there are a few honourable exceptions, to which we shall probably find occasion to refer hereafter.

REVIEWS.

FINDEN'S ROYAL GALLERY OF BRITISH ART.
Part XVI. Published by J. HOGARTH,
London.

The issue of the sixteenth part brings this spirited undertaking to a conclusion. The idea of producing a number of engravings, of an important size, from the pictures of our greatest artists, was a good one, and originated, we believe, with Mr. E. Finden, although he some time since relinquished his connection with the work, which has subsequently been carried on under the superintendence of the publisher. The difficulties attending the carrying out such a project must have been many and great; not the least of which would be the task of making such a selection from the pictures of the several painters as may best exhibit their peculiar styles and excellencies: this difficulty has been most satisfactorily overcome by the judgment and taste displayed by those who have fulfilled such duty. When we add to this that the quality of the engravings, generally, is of the highest, it will not be too much to affirm that the publication must take rank as a great national work, worthily representing the British School of Art. With the exception of *Boydell's "Shakspeare,"* and *Macklin's "Illustrated Bible,"* both of them works, though offering a wide field to the artist's imagination, somewhat restricted in character, no important series of engravings altogether English, had, till the appearance of this "Gallery," been placed before the public; its completion supplies the deficiency which the lovers of British Art had long felt. The three plates introduced into the concluding part, are "The Author and the Actors," engraved by C. W. Sharpe, after D. Maclise, R.A.; "The Young Brood," engraved by J. Outrim, after Linnell; and "Knox reproving the Ladies of Queen Mary's Court," engraved by W. T. Roden, after A. E. Chalon, R.A. Mr. Sharpe has translated Maclise's humorous composition with much spirit, uniting delicacy with breadth and sparkling effect. Linnell's subject does not show well; Mr. Outrim has evidently done his best with it, but the peculiarities of this excellent artist's style are not easily to be rendered in black and white, and many of his pictures, like those of Mulready, make but indifferent engravings. The name of Mr. Roden, to whom was entrusted Chalon's picture, is new to us; he has executed his task in a broad and characteristic manner, which would, however, have been improved by more refinement in the draperies. The number, as a whole, is somewhat unequal to the preceding parts; perhaps the excellence of these has made us fastidious, and more inclined to exercise the critic's right of finding fault; still we would award the entire publication that high praise which is unquestionably its due. By the way we must point out two inaccuracies, almost unpardonable, in the "headings" of the text accompanying the plates, Linnell's name is spelt without the final "l," and Outrim's is printed "Outtram;" a reference to the prints would have corrected this, even if the writer had been ignorant of the artists, which we can scarcely think probable.

PORTRAIT OF SHAKSPEARE: from the original, in the possession of Mr. W. NICOL. Published by G. N. WRIGHT, London.

But two portraits of Shakspeare exist, upon which implicit confidence can be placed; a confidence resting on the acquiescence of his own family and friends in their resemblance. These are, the monumental bust at Stratford, a work presenting unmistakable truth and individuality, marred only by unskilfulness when the sculptor was left to himself, and therefore the more firmly to be depended on for minute traits of truthfulness it possesses, far beyond the capability of his invention, arguing that his original was nature, or a cast from life; the other is Droeshout's engraving, prefixed to the first collected edition of the poet's works, to which Ben Jonson's commendatory verses are attached; this engraving, a poor, hard, lifeless work, is sufficiently like the Stratford bust to prove the general character of the poet's head the same. The natural anxiety of the world to possess a portrait of so great a man, has produced, as usual, a supply; and any man of patience may, by looking through a print-seller's stock of Shakspeare portraits, obtain one according to his own fancy, looking, in fact, as he may wish the poet to look. Many new "old" pictures have been manufactured, and much critical partisanship expended on their claims, until the amusing and instructive volumes of Wivell recorded this phase of the picture-mania, and in many instances showed its utter absurdity. Each portrait has had its defenders, each portrait has wanted them, inasmuch as their claims have to be enforced, and are all

difficult to prove satisfactorily. The portrait now published by Mr. Nicol is the one popularly known as "the Felton head," from that being the name of its first noted possessor, Mr. S. Felton of Drayton, Shropshire, who purchased it of an obscure dealer for five guineas, and first drew attention to its claims. Stevens strongly defended it as "the only authentic picture of the poet;" and Mr. Wivell, who minutely examined it, was favourably impressed with its merits. There has been an inscription behind the panel upon which it was painted, now almost obliterated, which Wivell made out to be "Gul. Shakspear, 1597, R. B." and conjectured the last letters to be the initials of Richard Burbage, the famous tragedian of Shakspeare's day, who was known to have painted portraits, and that this was his work. It is very tenderly and delicately executed, but has suffered from neglect. Mr. Nicol, of the Shakspeare Press, who now possesses it, anxious to give the world its true resemblance, has had this lithography executed of the size of the original; it is the best copy yet published, the original being very difficult of imitation; but it is now certainly as well rendered as we conceive it possible to be.

THE CAMBRIAN MIRROR; or, Tourists' Companion through North Wales. By T. PARRY. Published by CATHERALL, Chester.

Two recommendations are possessed by this little work of great use to travellers—portability and cheapness. With these essential qualifications is combined well-digested and accurate information upon all the points upon which tourists require it. Good routes are also pointed out; accurate distances given; and even Welsh phraseology entered upon. A map and some good views are scattered through the volume—what else will the tourist need?

THE EXPOSITION OF 1851, OR VIEWS OF THE INDUSTRY, THE SCIENCE, AND THE GOVERNMENT OF ENGLAND. By CHARLES BABBAGE. Published by JOHN MURRAY, London.

This work will necessarily attract attention. The subject is one of unusual interest, considered by a writer of great ability and of extensive practical knowledge. Very discursive for its range, it discusses questions of political economy, the Exposition, and the progress of science. The chapters which chiefly bear relation to the Exposition are those on its Origin, Object and Use, Limits, Site and Construction, Prices, Prizes, Juries, &c., Position of Science, and Rewards of Merit. By a curious calculation Mr. Babbage shows the value of time lost and the extent of five millions of miles uselessly traversed, by the present site of the building, instead of placing it on the eastern side of the park, between Cumberland Gate and Hyde Park Corner adjoining Park Lane; a site which, if adopted, would also probably have obviated the necessity of converting a part of Kensington Gardens into a ride. The chapter on Prices is of great interest; we especially direct attention to the reasoning and illustration under this head. In the chapter on Utterior Objects, Mr. Babbage points out not only the practical good which will result and may be secured by industry, if timely thought is now bestowed, by making extensive collections of examples of the present state of many industrial products, in instructing the consumer in the art of judging the character of the commodity, and the producer of the position in which he stands in relation to other competitors, as well also as to the markets for which the works are designed. Not the least advantage will be that which is gradually developed from the interchange of kindly feelings between the inhabitants of foreign countries and our own. We may add to this the kindlier association which necessarily must arise between different classes in England, by the good will shown by all in the promotion of this Congress of Peace. We regret Mr. Babbage's Calculating Engine is not there, to attest his own high attainments, and to become another proud honour of our mechanical greatness. Under the chapters we have mentioned, and that headed the Rewards of Merit, the reader will find passages of equal truth in reasoning, and of much eloquent writing. Indeed, if the Exposition lead the attention of such writers as Mr. Babbage to the interests it is intended to promote, it will become a powerful agent in this respect alone, for the promotion of science, manufactures, and their becoming reward.

A HYMN FOR ALL NATIONS. By M. F. TUPPER, D.C.L., F.R.S. Translated into Thirty Languages. Published by T. HATCHARD, London.

Whatever opinion may be formed of the spirit that dictated this sacred composition, the book must be regarded as a literary curiosity, containing, as it

does, nearly fifty versions of the Hymn in thirty languages, translated by the principal linguists of the day, so that there is scarcely a civilised nation of the earth by whom it may not be read in its own tongue. The hymn has reference to the great event of the year, concerning which the author says, "I thought it would be a world-wide sin, if men of every nation under heaven met together to glorify their own skill and the wonderful things around them, without some Catholic acknowledgment of HIM who made them all; therefore, I devised this Psalm." Mr. Tupper deserves all commendation for his attempt to lead the assembled nations into one harmonious song of praise.

JOAN OF RC. Engraved by C. W. WASS from the Pictures by W. ETTY, R.A. Published by E. GAMBART & Co., London.

There are doubtless none who visited the exhibition of the Royal Academy some three or four years since, who do not remember Etty's great serial picture in three compartments, illustrative of three most important epochs in the life of the Maid of Orleans; the "Vow in the Church," the "Sortie," and her "Death at the Stake." The pictures were, we believe, purchased by Mr. Wass for the purpose of engraving; the plates, which have been a long time in progress, are now produced in a manner and of a size worthy of the originals. They are engraved in the mixed manner, of which Mr. Wass has most skilfully availed himself to represent variety of texture. The reduction of the two wing or minor subjects to black and white, brings the composition of each within a compass which exhibits to advantage the breadth of the one, that is, of the church scene, and the force of the other, Joan on the pile. The pictures themselves hang almost in juxtaposition with the engravings, whereby we have a perfect opportunity of observing by comparison the extremely judicious treatment which these works have received at the hands of the engraver. They are well deserving of association with the other engravings after this master which Mr. Wass has produced.

THE STATE OPENING OF THE GREAT EXHIBITION OF ALL NATIONS. Drawn and lithographed by LOUIS HAGHE. Published by ACKERMANN & Co., London.

Disposed as we are to consider the ceremony here depicted, as one of the greatest public events of Her Majesty's auspicious reign, we are glad to observe our principal artists exerting themselves in giving a permanency to the scene. The great ability possessed by Mr. Haghe, who combines in himself the power of delineating architecture and figures equally well; of composing admirable pictures, and multiplying them by the aid of lithography; renders him peculiarly fitted for his task. Mr. Haghe has brought all his power to bear upon the important subject he has chosen for his theme, and the result is extremely satisfactory; it is an admirable record of the scene on the 1st of May, which will be treasured by many, and the interest of which will increase as years increase.

THE MAGDALEN. Lithographed by M. EMILE LASSALLE, from the picture by COUNT D'ORSAY. Published by J. HOGARTH, London.

The class to which this work belongs is not one that, hitherto, has found favour in this country; we delight too much in the real to be greatly enamoured of the ideal; moreover, with all the respect felt for religion, pictures of religious subjects, unless they contain a matter of history, are not popular because they do not interest. The half-length figure painted by Count D'Orsay, is a clever picture, full of deep emotion, almost too painful to excite any other feeling than that of compassion for the mental suffering which she who mourns for her Lord and Master evidently endures. It is lithographed with great delicacy and power by M. Lassalle.

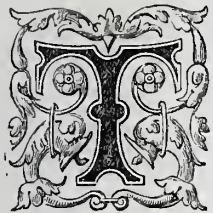
MIDDLE RACHEL. Engraved by J. R. JACKSON, from the Picture by E. DUBUFE. Published by J. MITCHELL, London.

A three-quarter length portrait of this distinguished French *tragedienne*, exhibiting her in one of her most powerful characters, Pauline in "Polyeucte." The figure has a most Grecian statuesque appearance, that would have been perfect but for the modern chair-back over which her left hand is thrown; this object is sufficient to dispel the illusory charm the work otherwise would have. The likeness, and the expression of the face which she assumes in the scene here represented, cannot for one moment be gainsayed. The print is exceedingly well engraved, and will doubtless be popular with the admirers of Middle Rachel's genius.

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SUGGESTIONS TO STUDENTS OF ART
ABOUT TO VISIT ITALY,
WITH REMARKS UPON EDUCATION IN ART.

THE following remarks are chiefly intended to assist students of Art who propose to visit Italy, and who are at a loss where to seek advice upon the subject of their travels, upon that of their preparatory studies, as well as upon those to be followed when they have reached their destination.

It is to be regretted that so many young artists go abroad who are not sufficiently prepared for foreign travel and independent study. The difficulties which obstruct the early career of the student of Art, particularly in the provinces, are the causes of this. Many start for Italy with very indistinct ideas of what is to be seen and learnt, with absolutely none of the true "art of seeing" or of learning, and frequently full of prejudices which militate against their improvement more than ignorance itself. Thus much precious time is lost before ideas are fixed, and they can profit by their opportunities, or they may be obliged to return home to regret the time which has been thrown away, to long for another opportunity to redeem it, and to pursue a wiser course—an opportunity which never may occur.

Rome, the great centre of attraction, is annually visited by students of Art from every country in Europe; if a contrast be made between their methods of study there it will not be found upon the whole favourable to those from England. Doubtless there are bright instances of well-directed industrious study amongst the English students, but these are the exceptions, and generally speaking the foreign students commence and continue their courses of study with more judgment and steadiness, with a much higher aim, producing from time to time during their stay works of importance, and finally returning home with stores of valuable material calculated to assist them in the execution of works of Art of the highest class: materially differing from the loose sketches and imperfect copies of old pictures, not always the best models, which form the collection of the English student.

Of the students who visit Rome, the French are entitled to the first place in our consideration, from the existence of their noble academy in the Villa Medici. Students attached to this institution have gained that favourable position by their successful progress in academic study at home; they are therefore prepared to profit by the advantages offered them in the Capital of Art; they enjoy the advice of a Resident Director, an artist of the highest eminence; and whilst they are thus guided, they are provided with a comfortable home, and have favourable opportunities of seeing the best society, so as to form them in all respects for the position which it is hoped their merits will one day enable them to fill. Everything is provided for these fortunate students, including ladders and scaffolds for the architects, to enable them to measure the monuments in and around Rome, and in

summer they are provided with funds to travel into other parts of Italy, and the number, accuracy, and beauty of the drawings made during these tours prove, that not an hour has been lost or a duty neglected.

Every year there is an exhibition of the works of the students in this French academy, consisting of pictures, statues, reliefs, and architectural drawings. Such are the merits of these works that they are apt to be judged of, rather as the productions of experienced artists, than as those of young men who are still pupils. It is impossible to look at them without feeling that they evince a noble aim in the choice of subject, and courage in grappling with the difficulties of Art, whilst there is evidence of the benefit derived from the opportunities afforded by a residence in Rome. The pictures annually exhibited certainly form a contrast to the Banditti, and Pifferari subjects of the English students.

In like manner the studio and portfolio of the German student manifest an amount and extent of varied study, and a conscientious accuracy which too few of our young artists think needful. The results may be seen in the noble works of Art for which Munich is now famous, and any one who has been fortunate enough to see these, to converse with the eminent artists, and to look into their portfolios, may be enabled to estimate the intelligence, industry, and foresight with which as students they profited by their opportunities in Italy.

The Russian students, bearing on their breasts the honorary marks of distinction gained at home, must not be forgotten; they are to be found labouring in the Stanze of the Vatican, making full-sized copies of the frescoes of Raphael for their Emperor, or in their study producing original works of merit and high aim. We have an honourable testimony to the desire existing in Russia to possess and exhibit to her students the best models for study, in the commissions given to make the above-mentioned and other copies. France has acted upon the same principle, and has caused nearly every great work of sculpture and architecture in Italy to be cast, and every great painting to be copied, at the national expense, for the instruction of her young artists at home.

Great Britain has not followed the example of other countries by providing effectively for the education of artists, and through them, of the people. Her academies are not supported so as to enable them to establish the system of education required. The establishment of Schools of Design is solely defended upon the principle that they are beneficial to manufacturers, and not upon that of the improvement of the people, or the diffusion of taste amongst them, and the softening of their manners.

It has never been thought necessary to provide as France has done, a school in Rome, or even to do as much as Russia does for her students, although we are not indisposed to disparage her state of enlightenment as compared with our own. We have no great casting establishment as the French have to furnish our schools, artists, and manufacturers, with the best models.

The young artist in this country must struggle on unaided as best he may, and as it requires a long course of well-directed study to enter the higher walks of Art, the majority of artists, unprovided with the means to enable them to undertake this, and generally obliged to gain the means of subsistence at an early age, commence life in other and less difficult departments.

It cannot be doubted that the student of Art, especially in the provinces, enters upon his career under the greatest disadvantages. It is needless to describe what is so well known, and has been so bitterly felt by many. The success of those who have worked their way to high positions spite of all difficulties, never can be advanced as an apology for the existing state of things; as well might we propose to do without colleges, because some men have become eminent in science and learning without their aid. Great Britain stands alone amongst the European nations of past and present times in her national neglect of the interests of Art. That she possesses a school at all is due to the great natural ability of her sons, to their indomitable

perseverance, to their sacrifices; some of the most worthy of her artists dying in poverty in their noble struggle to maintain the dignity of historic Art.

We have also to remark with regret the general state of public taste. Notwithstanding all that has been written and said within the last few years, there is still a disposition to prefer Art in its lower phases. It is painful to witness the general appreciation of pictures of scenes in pot-houses, and of drunken humour; the lowest characters and characteristics of the people are illustrated by the painter in obedience to this miserable taste. This is especially the case in the provinces: the number of pictures of this low class painted and sold every year is wonderful. But there is worse Art than this, more vulgar still, that which dedicates itself to the representation of the conventionalities, conceits, and false refinements of the fashionable manners of the times; Art which borrows its inspiration from the *Petit Courier des Dames*, and revels in flounces and small satin shoes.

The Italian Naturalista never could have imagined to what a pass his favourite dogmas, carried out to their extreme, would bring Art in these latter days; his vigorous exposition of the principle, preserved something of the dignity of higher views.

Art is ever misemployed when the axiom of Zeuxis is forgotten, and it is much to be regretted that public taste is so much disposed to sanction the departures from sound principle manifested in so many instances. That the Naturalista school should predominate in painting, is not surprising, when we reflect that it is only very lately that our artists have been invited to paint monumental pictures, but that it should deprave sculpture and meet with applause is indeed deplorable. That it is banishing all good design in ornament has been for some time evident, but as this at present is no branch of the Fine Arts in this country, its low estate is not to be wondered at.

Whilst the English student who visits Rome may profit by remarking the course of study followed by his foreign brethren, he will also do well to enquire what was the nature of that which was followed by the great men with whose works he finds himself surrounded, and whether they were left to themselves, and to the guidance of their own discretion, at an early age, with a small amount of practical and theoretical knowledge, and a large one of prejudice and self-confidence. It may well seem a stupendous undertaking to become an artist, and may lead to habits of close application and ardent study if he contrast what is written of their early knowledge and training with his own deficiencies. He will perceive how they shared in the work of their masters, and received from them the invaluable precepts and traditions which then constituted the learning, and in matters of Art the saving faith of the artist. He may also profitably enquire as to the age at which the pupils of the old masters were intrusted with important works, for it is quite common to find young men now-a-days intending to be artists, and studying with that object in Italy, who have long passed the legal age of discretion, and who yet have not mastered the elements of drawing.

We find that Giulio Romano was intrusted with the direction of the figure-subjects in the Loggia at the age of twenty-five; but he had previously painted in the Stanze, for there can be no doubt that a portion of the Heliodorus was painted by pupils, and this fresco was finished before February 1513; there are also indications of pupils' works in the Parnassus, finished before 1510, when Giulio Romano was only eighteen years of age, it is not improbable that he painted on this work also; and at this early age he also demonstrated his knowledge and skill in another branch of Art by making out the plans and working drawings from his great master's sketches for his architectural works. Giovanni Da Udine was twenty-four when in the enjoyment of a high reputation even in those days of great men, he was appointed by Raphael to the direction of the ornamental work in the Loggia. Perino del Vaga was seventeen, when he was employed by reason of his reputation to execute the Stucchi

in the Loggia; this skill was acquired by arduous study, commenced at eleven years of age, and pursued under circumstances of the severest privation, and he not only modelled in the Loggia but painted also a portion of the well-known series of frescoes, called Raphael's Bible, before he was twenty.

In conformity with the ideas suggested by the practice of the Old Masters, and that the student in Italy may fit himself to take his place amongst the most eminent artists of our school, he should be more deeply impressed than beginners usually are with the necessity of studiously cultivating his power of drawing. The expression is not used here in relation to that of the human figure only, it is employed in a wide sense, not merely referring to drawing with precision and certainty, but also with delicacy, grace, energy, and poetic sentiment. Thus the great masters drew and embodied the ideal perfection of form of spiritual beings, the venerable character of patriarchs, the simple majesty of apostles, the lofty attributes of heroes, or the perfect beauty of woman. He should also learn to draw with equal skill and discrimination of character, the scenery of different lands and all the varieties of rock, the characteristics of stems, of foliage and flowers; and, in addition to this, he should be able to draw architecture as the old masters did, with the truth and precision of the architect himself.

This last qualification of every true artist is singularly neglected; except in instances well known and admired, it has been so even by painters of architectural subjects. To point to a special and well-known example of this defect, what would be thought of the historical painter who caricatured humanity, as Bonington has caricatured the Byzantine columns of the Piazzetta, and the architecture of the library of St. Mark's, in his picture in the Vernon Gallery? Why should not condemnation follow this phase of ignorance as well as bad drawing of the figure, especially as it is less excusable? Why should a pleasing effect of light and shade blind us to faults of form in Art of any class? The student of painting is therefore earnestly advised to go through a regular course of drawing of architecture and ornament, and to peruse, in addition to the usual catalogue of works upon painting, a selection from our best writers upon classic and medieval architecture, and upon antiquities and sculpture. Let the young painter only consider how much has been learnt of architecture by amateurs in our day, especially of our national styles, and let him find no excuse for not dedicating a portion of his time to architectural study. When on his Italian tour, let him look to the beautifully-composed and exquisitely-drawn architectural backgrounds of Raphael, Mantegna, Signorelli, and Ghirlandajo, at the finely-composed ornaments which they contain, and he will appreciate this advice, especially if he remarks the very extraordinary details of architecture frequently introduced by modern portrait painters in the back-grounds of their pictures, with which he may contrast similar details in the portraits by Titian, Morone, and Vandyke.

In like manner the youthful architect should extend his studies beyond those with the ruler and compasses and should give a portion of his time to the acquisition of mastery in free hand drawing; he should be able to draw the figure, ornaments, and landscape, he should read the best books upon painting and sculpture, as well as those upon his own Art, and if, in addition to this, he can give a portion of his time to modelling, he will do well: when in Rome the frescoes of the architect Baldassare Peruzzi, in the Farnesina and the Convent of St. Onofrio, and the sculptured tombs in St. Maria del Popolo by the hand of the architect Sansovino, may induce reflection, and encourage him to endeavour to acquire varied knowledge and skill.

The young sculptor should handle the pencil with a skill not inferior to that with which he wields the modelling tool; students of this Art have visited Rome, modelling with readiness and taste, but drawing like infants. A visit to the studio of our greatest living sculptor, and an examination of the graceful drawings which he will see there, may warn the student not to

waste his youthful time when not engaged upon the clay, but, pencil in hand, to labour ardently in the Statue Gallery and Life Academy. Every where in Rome he will see proofs of the union of the pencil and the chisel, in the same hands. Architecture and architectural ornament claim also the dedication of many hours to their careful study, not in books merely, but with the hand. Let him, when he studies the sculptures in marble of Michael Angelo, examine diligently his architectural works also, and so strengthen his conviction of the necessity and possibility of the practical study of more than modelling. Let him also learn to estimate, and to become a judge of, the painter's Art, by a diligent examination of fine pictures when on his travels, by reading and by companionship with painters. It is, indeed, very desirable that the student should master his elementary course before leaving home for his Continental tour. The difficulties which beset him, especially in the Provinces, are, indeed, disheartening, and induce many to go abroad to study even the elements; but then, what are the consequences when young artists are educated *entirely* abroad?—they imbibe the ideas and style of continental artists, and when they return to their native country, their pictures of British history present us with heroes formed on the model of those of the Neibelungelied, or of a Gaulish type, rather calculated to offend the self-esteem of John Bull.

When however, circumstances leave him no choice, and the student has determined to visit Italy, at the outset of his career, his first step should be to prepare himself for the journey by the perusal of literary works, bearing upon Art, and especially upon that of Italy. In suggesting the following list of books, it is assumed that the student is already acquainted with our most important, and well-known, historical works, and with the principal essays and lectures upon Art; if he has not this amount of reading he had better stay at home till he has made up his leeway. Every student, whether it be his intention to go abroad or not, should read the following books; but when about to visit Italy they should be perused with pen in hand, and a note-book upon the desk ready for extracts; for unless the intending traveller possess more ample means than are usually at the disposal of students, his valise must be a light one, and a number of books would inevitably subject him to heavy expenses, and to much trouble at Italian custom-houses. In addition to Mr. Murray's hand books of Italy, the student should carry with him a well-filled note-book, together with an empty one for his own remarks on pictures and other works of Art. The pen, as well as the pencil, should be familiar to him. The preparation of the note-book, before starting, and the writing of the journal on the road, will give a practical character to his studies, and induce habits of thought and occupation better than any other process whatever.

The following books are recommended to the student's attention before he starts, the titles are written short to save space:—Vitruvius; Burgess, "Antiquities of Rome;" Dennis, "Cities and Cemeteries of Etruria;" Gell, "Pompeiana;" Muller, "Ancient Art and its Remains, translated by Leitch;" "Scientific Mythology," by Leitch; Mazois, "La Maison de Scaurus;" Flaxman, "Lectures on Sculpture;" Ranke, "History of the Popes;" Roscoe, "Life of Lorenzo de Medicis;" "Life of Leo the Tenth;" "Life of Bevenuto Cellini;" Hallam, "Europe during the Middle Ages;" "The Literature of Europe;" Dante, "Divina Commedia," translated by Cary; Dennistoun, "Memoirs of the Dukes of Urbino;" Hope, "On Architecture;" Quatremere De Quincy, "Les vies des plus célèbres Architectes;" "On imitation in the Fine Arts;" Willis, "Medieval Architecture in Italy;" Mollers, "German Gothic Architecture;" Stirling, "Annals of the Artists of Spain;" Kugler, "Hand-Book of Italian Art," with notes by Sir C. Eastlake; "Hand-Book of the German, Flemish, and Dutch Schools," translated by Sir E. Head; "Hand-Book of the Spanish and French Schools;" Mrs. Jamieson, "The Poetry of Sacred and Legendary Art;" Mrs. Calceott, "Essays towards the History of Painting;" Lord

Lindsay, "Sketches of the History of Christian Art;" Ruskin, "The Seven Lamps of Architecture;" "The Stones of Venice;" Garbet, "The Principles of Design in Architecture;" Marryat, "History of Pottery and Porcelain;" Eastlake, "Contributions to the Literature of the Fine Arts;" "Material towards a History of Oil Painting;" Mrs. Merrifield, "The Ancient Practice of Painting in Oil, and on Glass;" "The Reports of the Royal Commission on the Fine Arts;" "Italy," a poem by Samuel Rogers.

Besides reading these books, and making extracts for his use and guidance in Italy, in passing through London he should examine carefully the following books of engravings and lithographs, some of them he may have an opportunity of seeing before going to London, and these should be examined till he is familiar with their contents; those which he has not seen he may find in the Library of the British Museum, or in the School of Design in Somerset House:—Stuart and Revett's "Antiquities of Athens;" the works of Piranesi; Letarouilly, "Rome Moderne;" Percier et Fontaine, "Choix des Maisons de Plaisance de Rome;" "Palais Maison et autres Edifices de Rome Moderne;" Suys et Handebour, "Palais Massimi;" Famin et Grand Jean, "Architecture Toscane;" Gauthier, "Edifices de la Ville et des Environs de Gènes;" Mazois, "Les Ruines de Pompeii;" Hittorf et Zeuth, "Architecture Moderne de la Sicile;" Hittorf, "L'Architecture Polychrome chez les Grecs;" Guillaud, "Monuments Anciens et Modernes de toutes les Epoques;" Chapuy, "Le Moyen Age Monumental;" D'Agincourt, "Histoire de l'Art par les Monuments;" Brongniart, "Traité des Arts Céramiques;" Ponce, "Collection des Tableaux et Arabesques Antiques des Bains de Titus et de Livie;" Paolo Lasinio, "Raccolta di Sarcofagi Urne de del Campo Santi di Pisa;" Diedo e Selva Cicognara, "Le Fabbriche e Monumenti Cospicui di Venezia;" Canina, "L'Architettura Antica descritta e dimostrata;" Henry Gally Knight, "Saracenic and Norman Remains in Sicily;" "Ecclesiastical Architecture in Italy;" Rosini, "Storia della Pittura Italiana;" Count Lasteyrie, "Histoire de la Peinture sur Verre;" Gruner, "Fresco Decorations and Stucchi of Churches and Palaces in Italy;" "Ornamental Designs for Decorations and Manufactures," "Mosaics of the Ghigi Chapel," "The Bible in the Loggia of the Vatican," "Frescos of the Villa Magliana," "Cieling of the Stanza dell Eliodoro;" "The Caryatides from the same Stanza;" Boisseree, "Cologne Cathedral," "Memorials of the Architecture of the Lower Rhine;" Bunsen, "The Basilicas of Rome;" Dmrand, "Recueil et Parallèle des Edifices de tout genre;" D'Agincourt, "The History of Art by its Monuments;" Pugin's works on "Continental Architecture and Art;" Morey, "Charpente de la Cathedrale de Messine;" Digby Wyatt, "Specimens of the Mosaics of the Middle Ages;" Raczynski, "History of Moslem Art in Germany;" Zahn's "Pompeii and Herculaneum;" Raoul Rochette, "Choix de Peintures de Pompeii;" "Ornaments of Classic Art," Campana, "Antiche opere in Plastica," &c.; Somerard, "Les Arts au Moyen Age;" Owen Jones, "Plans, Elevations, &c., of the Alhambra." To these may be added the inspection of the works illustrative of the most important museums and galleries in the principal capitals, especially the Vatican, the Museo Borbonico, and the Florence Gallery.

This is an imperfect list, but, whilst space renders it necessary to limit it, it may not be without use to the inexperienced student, and a careful examination of these works will assist greatly to prepare him for his travels, and will suggest many ideas for sketching, and for systematic methods of study.

The works of Vasari and Lanzi have not been included in the above lists, these the student ought to purchase in Italy, and to carry about with him for frequent reference.

In concluding this essay (the next will refer to the student's residence in Italy) it may again be remarked that the principal difficulty attending the mental training necessary to enable the student to profit by his continental studies, lies in the engrained prejudices which like weeds have sprung up in his imperfectly-cultivated mind,



T. HOOTNARD, R.A. PAINTER

C. COUSEN, ENGRAVER

A FETE CHAMPETRE

FROM THE PICTURE IN THE VERNON GALLERY

and which are apt to close every avenue to his heart and judgment; not consisting of a wise estimate of the high qualities of our own school of painting, but of a perverse admiration of its worst, combined with a total inability to see, and a disposition to despise all Art that does not appear to him to resemble that of his narrow predilections. To correct this as much as possible, diligent study of the books referred to, and others, is recommended. It seems incredible, yet it is sometimes the case, that the first copy made after a journey to the land of the "Cinco Maestri," is found to be the portrait of Sir Joshua Reynolds, in the Florence Gallery; whilst not a few devote their time to copies and sketches from the pictures of Rubens—they need not have gone so far for such a purpose. A few, influenced by totally different ideas, study the earlier masters exclusively: could these great artists rise from their graves, they would wonder at the folly which thus seeks to create whatever must be to us an artificial style of Art, partaking only of the imitations of primitive times, and exhibiting no evidence of a comprehension of its fine qualities.

The travelling student should bear in mind that he is a pupil of the English school, and in a Catholic spirit admiring and respecting the productions of other schools, should still remain truly English in his sentiments, and should make it his object and ambition to become an ornament of that school which, whatever its faults, is yet the true offspring and exponent of English sentiment. He should look at the works of the great masters not with the idea which the brothers Caracci formed, nor with that of imitating exclusively the characteristics of any one of them, but with the aspiration to become, so far as in him lies, a great but truly national artist.

He may learn to regard the works of earlier times as the great masters regarded them, and he may also learn to estimate how they studied them, by tracing out what Michael Angelo owed to Luca Signorelli, how Raphael in the Farnesina, or in the Loggia, made old ideas his own, and gave them to the world in new and fine forms, disdaining not to profit by the works even of mere decorators, but transmuting their shadows into the grand realities of his handiworks.

C. H. WILSON.

THE VERNON GALLERY.

A FÊTE CHAMPÊTRE.

T. Stothard, R.A., Painter. C. Cousen, Engraver.
Size of the Picture, 1 ft. 10½ in., by 1 ft. 6 in.

THIS little picture was marked in Mr. Vernon's Catalogue as "The Midsummer Night's Dream," and the same title is appended to it in the catalogue now issued in the Vernon Gallery; but it is clearly a misnomer, inasmuch as there is nothing in the composition to intimate the presence of Titania and all her train. There is no doubt of Shakespeare's characters having furnished the artist with the idea, but beyond this nothing in the work intimates any connexion with the scene described by the poet.

The picture, in fact, represents nothing more than a dance in the open air, or, as we generally say, a fête-champêtre, without especial reference to locality or period; it is clearly not a dance of rustics, although it takes place in a deliciously-rural spot; nor is it a revel of courtiers, inasmuch as it lacks the state and ceremony incidental to such high festivity. But, whatever the characters may be, they are enjoying the pastime with the utmost hilarity; the dancers are grouped with exceeding elegance, and are skimming over the greensward with the lightness and aerial motion of fairies; the minstrels are likewise led away by the impulse of the time, and join in the dance with characteristic animation. The balance of the groups on each side of the dancers is admirably managed, while the eye is carried, by a judicious arrangement of the figures in the foreground, to the crowds in the rear, who are all more or less partakers of the festivity.

This is one of Stothard's works reminding us of Watteau, a master whose subjects he frequently imitated: the picture is painted with great richness of tints: the scene is closely filled in with deep masses of foliage producing a beautiful effect.

THE NUDE IN STATUARY.*

THIS little pamphlet commences in the kindest and blindest manner to run a tilt against the nude statuary in the Exhibition; and the author does this in simplicity and truth, taking it for granted that every one considers an undraped statue to be indelicate; he does not seem to think that this can be questioned. He also assumes that every modest woman must feel pained at seeing undressed statuary; he claims large sympathy for his wife and his nieces—the daughters of a Yorkshire clergyman, who are coming to London under his escort to see the Exhibition—which he feels they cannot see with propriety because of the nude sculpture therein contained—although he must be aware of the fact that the Queen and the young ladies of her court (a Queen and a court eminent for purity and right feeling) have passed and repassed these very statues nearly every day since the 1st of May.

We rate the modesty of the ladies of England far higher than the author of this brochure; we believe it has nothing to do with "drapery," that it sees nothing in a simple, faithful, portraiture of the human form—that form which the Creator deems worthy to contain the divine essence of immortality—common, unclean, or impure. We cannot think it possible that any fresh innocent woman would blush to look at Bayly's "Eve," at the "Greek Slave," or at the "Purity" of John Bell; no child brought up with its brothers and sisters can be unacquainted with the outline of the human form; and shame to those who would taint the youthful mind by attaching ideas of impurity to what is in reality pure and beautiful; the affectation of ignorance implies guilt, and it is one of the evidences of our confined and unartistic education to turn away from the contemplation of the dignity, beauty, and grace of the human form, when it is depicted as in the models we have mentioned.

In the touching history of the creation of our first parents, and of their subsequent fall, we read that shame entered with sin into their Eden; so it is at the present day, sin and shame go hand in hand seeking to debase whatever is calculated to elevate and sublime our nature. Certain it is, that the sculptor has the power to impart indelicacy to his statue by indelicate action, and our continental neighbours very frequently avail themselves of this license in a manner exceedingly repulsive to purity and propriety; a debased author or painter, left to the impurity of his corrupt nature, is still more prone to offend decency than the sculptor, yet all books are not to be condemned, nor all pictures prohibited, because some writers and some painters outrage propriety, and insult morality.

Statuary may be draped or undraped according to its legend, or what it is intended to represent. A female figure unrobing, or retaining a portion of its drapery with ostentatious modesty, suggests indelicacy by the act; while works such as Baily's "Eve," and the "Eve" of McDowell, are suggestive of nothing but the purity of the creature represented, the matchless beauty of nature, and the goodness and condescension of that HOLY BEING who created man in His own image.

We should greatly doubt the purity of any woman who would imitate some ladies to whom the author refers as examples, and refuse to enter the sculpture-room of the Royal Academy, where there is unfortunately so little of high Art—little more indeed than row upon row of meaningless busts, recalling nothing better to the mind than the shelves in the decorated crypts at Nuremberg, where dolls' heads are heaped one over the other to catch the toyman's attention. Propriety, and the affectation of propriety, are very distinct things.

Two young girls the other morning were looking at a very beautiful engraving of an undraped form in our library. "I wonder you like that naked creature," said one, "it should have a frock on." "A frock," repeated the other indignantly, "why she is an angel—a pure holy Angel—what can she want of clothes?" Here were the types of the educated and uneducated, the affected and the unaffected; nay, of the pure and the impure. Who will question which of these two was the naturally modest and which the naturally immodest woman?

This subject is discussed with as much nervousness and timidity (when it is discussed at all) as insanity—which, when it makes its appearance in a private family, is tampered with, concealed, and whispered about, instead of being attended on boldly and bravely, and treated by the best physician in the best manner. Ignorance upon a given subject

* "Friendly Observations Addressed in the Spirit of Kindness and Candour to the Sculptors and Artists of Great Britain," by a Lover of Painting and Sculpture. London: John Farquhar Shaw.

having once taken hold of the public is most difficult to be dispelled. There are scores of ladies at this moment, women of talent, of observation, of refined habits and pure tastes, who must, as artists, be content to dwell in mediocrity for ever, because they almost fear to let it be known that they draw from plaster casts, much less the living model. They are shut out from the higher distinctions, the rights, privileges, and emoluments of artistic life—one of the few professions a woman can, or ought to, follow—and it is one she can practice within the sanctuary of her own home—because of the shamefacedness which is hybrid between the ignorance and affectation of midnight minds. We feel it a duty to ourselves and the public to speak frankly on this subject, because we shame that our progress in Art should have the old stumbling-blocks strengthened and replaced, when we hoped we were getting rid of them for ever. We would, of course, preserve the purity and modesty of our women in preference to all the Art-knowledge the world could give; but we are convinced this is not to be done by (to quote the words of the author under review) "covering portions of the human form with plaster of Paris, and colouring it to resemble the rest of the figure as nearly as possible." This is modesty with a vengeance! Did not the earnest kindness of the author hallow those little pages, we should handle his production in a very different spirit, not because of its power or knowledge, but because of its maudlin sympathies, and false as weak impressions and prejudices; but we respect his mistaken honesty and earnestness. We would not suffer a picture or a statue, guilty of perpetuating a lascivious idea, an impure action, to hang upon our walls, or take its place in our exhibitions; but we would not insult the Deity by saying that what he created in the dignity and majesty of his beauty, and vitalised by his breath, is unfit to look upon. We wonder our author did not propose draperies for the animal, as well as the human, world. One is quite as necessary as the other, if his view be a correct one. The horse of the Amazon, according to his theory, ought to be draped, as well as the Amazon herself. We suppose this excellent person will be astonished when we tell him that his well-intentioned pamphlet is more calculated to produce an inquiring spirit of indelicacy than anything we have read for a long time. We can fancy many of the young, who had looked upon Baily's Eve, and the Greek Slave, with the pure and holy reverence which the pure feel for the pure, inquiring, "But why must they have petticoats of plaster of Paris?" Our author is absolutely teaching indecency.

We trust the day is not far distant when we shall have properly regulated schools, where women, gifted with artistic talent, can attain that knowledge of the human form, without which all attempts at Art-excellence are but blind gropings in the dark.

The author in some way confounds this publication—the *Art-Journal*—with the *Art Union Society*. We believe the public are quite aware that they never had any connection whatever, beyond a similarity of name; for a long time we were known as the "Art-Union Journal." We tender our thanks for his liberality in recommending our subscribers "not by any means to discontinue their subscription," but simply to "cut out our engravings of statuary,"—such engravings as the "Sabrina" of Calder Marshall, and the "Innocence" of McDowell!

In many countries of the East, it is considered immodest to expose the cheeks of a woman to the gaze of a man; and we recollect Dr. Walsh (the author of several admirable books of travel) telling us that he was once walking arm in arm with an English lady through Constantinople, when they were literally hooted, and the lady was actually struck, because of the indecency of so shameless an act as thus to walk in companionship. Our ladies expose the shoulder, but it would be indecent to show the knee, as did the ladies of Greece.

The great test—the wide distinction between purity and impurity in the nude statue, consists in this—that some sculptors make their statues as if clothes were thrown off for the purpose of exposure; while others create them as women by whom clothes had never been worn, and who are as unconscious of their necessity or utility as the young chamois of the Tyrol. The first applies to nearly all the productions of the French sculptors; the latter is the distinguishing characteristic of those of England.

"To the pure all things are pure." Our respect for our wives and daughters would terribly diminish, if we saw them turning away from the "Eve" of McDowell, with a sidelong glance as at a work that is only to be looked at in secret.

THE PRESENT STATE OF THE MONUMENTS OF GREECE.*

The temple of Theseus, standing apart from the town in a comparatively isolated and somewhat elevated position, is, perhaps, of all the remains of ancient Athens, that which has been, alike by the greater and minor destroyers,—time and man, the least injured; a fact which is remarkable, as from its exposed situation and adaptability to the purposes of either offensive or defensive warfare, one would have anticipated a result precisely opposite. All those who have written upon the subject of Athenian antiquities, have dwelt with greater or less enthusiasm, but, without exception, with high praise, upon this building; and it may be perhaps a very wilfulness of candour which makes me bold to acknowledge that I am unable to feel with them; fulfilling all the requirements of Art, just in proportion, faultless in architectural detail, it is pronounced to be by those, to whose opinions one is bound to bow; but from some cause, either real, or resulting from some mental obliquity on my part, this building certainly failed to awake in my mind those feelings which had so fully and so freely responded to the claims often—far less presentive and obvious—of the major portion of those of which I have already spoken. Raised upon a foundation composed of gigantic masses of limestone, the temple of Theseus stands at the foot of the Acropolis, in the district of Melite, a few hundred feet beyond the boundaries of the modern town. It is peripteral, consisting of a cella surrounded by columns six at each end and thirteen on either side, the Pronaos and the Posticum, which are of unequal depth, being formed by the prolongation of the side walls, with two columns between the Antæ. This tardy tribute of an ungrateful people to the banished hero was erected thirty years before the Parthenon; it is almost entire, while its more majestic and more elevated successor has suffered, as we have already seen; it is of marble, and time has substituted a gorgeous uniformity of colouring, for that which however indisputable its use in the present case, it is difficult to reconcile with the pure taste and refined beauty of Grecian Art. That colour, in its more elaborate sense, was employed in the decoration of this temple, it is impossible to entertain any reasonable doubt, and the acknowledged perfection of Greek Art should at least suggest the question of how far our repugnance to this combination is well founded, or attributable merely to that peculiarity of the mind which condemns as bad that which is simply new. Unlike the Parthenon, this temple appears to have been but sparingly supplied with sculptural decoration; but that which was so dedicated was of the highest merit, and remaining in an almost perfect condition, is most deeply interesting to the artist and the historian: supplying to the one models of beauty, and to the other the most undeniable data, upon which to establish the identity of this with the temple raised by the Athenians to the Hero-God.

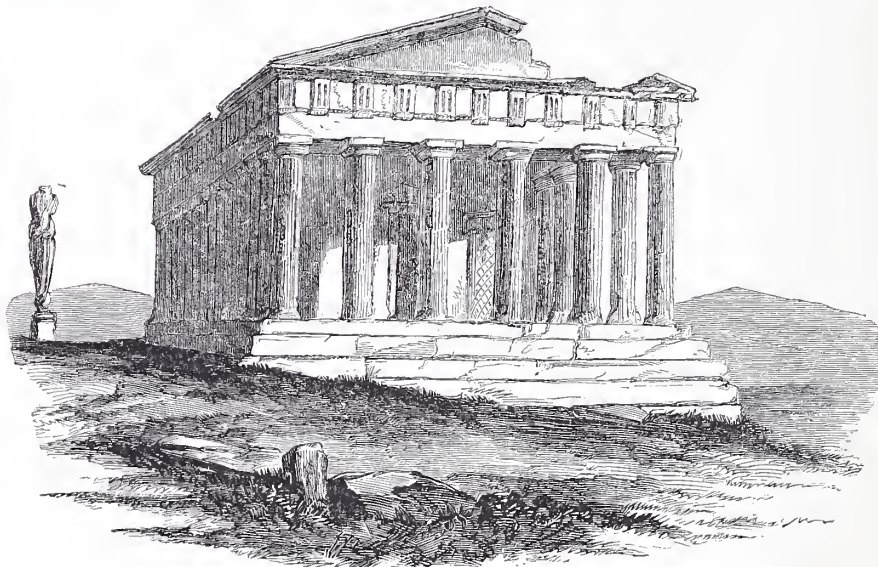
The building called the Monument of Philopappus, despite its somewhat fantastic elaboration of detail, is a very remarkable and interesting remain; it was erected either during the lifetime, or as a memorial immediately after his death, by Caius Julius Antiochus Philopappus, a descendant of the royalty of Syria, and an adopted citizen of Athens. It consists of a basement supporting a pilaster of semi-circular form, and presenting upon its concave surface three niches, containing sitting statues, and three recesses richly ornamented with the representation in strong relief of a Roman triumph. Upon the basement also were various sculptures in honour of the Emperor Trajan. These, and, indeed, all the decorative sculpture, &c., profusely lavished upon this building have suffered greatly. The two remaining statues are much dilapidated. From this point a magnificent view of the Acropolis is obtained, and few are the sights presented to the traveller, which may surpass in historic interest or actual beauty that meeting his eye, to whichever point of the

compass he may turn when standing at the foot of this remarkably picturesque monument.

The portico forming the third illustration of my subject was for a very long time considered



to have been the only remaining portion of a temple dedicated to the Emperor Augustus, but it is now clearly established as having been one of the entrances to a market-place. This idea, sug-



gested to the clear and refined mind of Stuart, by certain minute yet well marked variations in the proportion of the columns from those devoted to sacred purposes, has been sustained by



research, and finally demonstrated to be correct by the discovery of an inscription which has put the question at rest for ever. In one of these the names of two prefects of the market

* Continued from p. 188.

are preserved; and another, still perfect, is an edict of the Emperor Hadrian respecting the duties to be levied on certain articles of consumption, and regulating the sale of oils, &c. Nothing can be more picturesque than the present condition of this portico, the latest specimen of the pure Greek Art. Its colouring is

rich and varied, while its state of ruin is precisely that in which the eye of the painter delights, sufficient to destroy all harshness or angularity, yet not so great as to rob it of one element of grandeur. Its adjuncts too, are peculiarly picturesque, and backed by the Acropolis with its bright sunlight and deep shadows,



which are ensured by its massive proportions, it would be difficult to imagine anything more captivating than this portico.

After having been successively denominated the remains of the "Palace of Pericles," of the temple of "Jupiter Olympius," (an unaccountable blunder), the "Painted Portico," the "Forum of the inner Cerameicus," the magnificent wreck of which the first woodcut may suffice to

convey a general idea, has been finally decided to have formed a portion of the Pantheon of Hadrian. For some time after this idea had been started by Mr. Wilkins, and sanctioned by Sir William Gell, great doubts, despite the remarkable verification afforded by the language of Pausanias, remained as to its truth; but the indefatigable enterprise and activity of the Earl of Guildford has at length placed the matter



beyond question. Some extensive excavations made under his personal direction resulted in the discovery of the Phrygian stone so minutely described by the enthusiastic traveller.

Partly perhaps from local difficulties and partly from the fact, that, as compared with the edifices whose ruins surround it, this structure is deficient in architectural perfection, we are up to the present moment lamentably wanting

in detail both as regards its general arrangement and individual peculiarities; but it is to be hoped that ere long the facilities afforded by the present government will be appreciated, and that a trifling departure from pure taste and conventional proportion, will not deprive us of the particulars of a building, which deserves to be better understood than it now is.

HENRY COOK.

THE FETES AT PARIS

COMMEMORATING THE GREAT EXHIBITION

THE newspapers have communicated to the English public full particulars relative the Fêtes given in Paris during the four or five first days of August by the Prefect of the Seine and the municipal authorities of Paris to the Lord Mayor and Aldermen of London, the Royal Commissioners, and others interested in the "Great Exhibition of 1851."

It is impossible to overrate the cordiality of the Reception; or the grace and elegance which characterised all the proceedings connected with it. The fêtes indeed commenced inauspiciously: on this side of the channel, that is to say—for the invitations were not issued until the middle of the day preceding that fixed for departure, and M. Sallandrouze—to whom, from his position as commissioner, we presume, the important task of preliminary arrangements was consigned—seems to have discharged the duty with so little carefulness and courtesy, that all things "went wrong," until more considerate eiceroni took the charge out of his hands; the crowding at the railway station, the confusion incident to so many arrivals for a first time in France, and especially the delay in delivery of the luggage (a very large proportion of which was not received by the visitors until they had been in Paris, in travelling garb, during two whole days), with other unbecoming evidences of neglect, augured ill for the comfort and enjoyment of the invited guests. Once in Paris, however, all things went right; every arrangement was made in good taste and with good feeling; the hospitality of the Municipality was unbounded; the proverbial reputation of Paris for elegance and effect was never more satisfactorily tested; every thing that could have been done was done to excite the admiration, and amply to content the hundreds of strangers who were the guests of France.

The fêtes consisted: 1st, of a dinner and an evening concert at the Hôtel de Ville; 2nd, a display of the gorgeous galleries and the innumerable water-works at Versailles; 3rd, a déjeuner given by the President at St. Cloud; 4th, a ball at the Hôtel de Ville; 5th, a review of troops, and a sham fight in the Champ de Mars; these, with a comparatively private reception of the British Ambassador, a breakfast given by the Prefect, a performance at the opera, and a visit to the Jardin des Plantes, formed the entertainments of five memorable days, which those who witnessed them will never forget.

Of these, unquestionably the most interesting was the morning at St. Cloud (to which we had been invited by the courtesy of the ambassador), with its innumerable historic associations of the monarchy and of the empire; while, perhaps, the most instructive was the ball at the Hôtel de Ville, where, at all events, the English guests ascertained, by actual experience, how much better they manage these things in France; for, when contrasted with the reception at Guildhall, it was grievously humiliating to our national pride. As, however, there were present the Lord Mayor and fifteen aldermen of London City, there can be no doubt that suggestions were given and received which cannot but become profitable to the magistrates of the "first metropolis of the world," and we may not be over sanguine if we date from the 5th of August, 1851, the commencement of a new régime east of Temple Bar.

No incident has, as yet, arisen out of the Great Exhibition, so pregnant with beneficial issues to England—and to France; it is the earliest fruitage of that tree of Peace which brave and generous hands have planted in Hyde Park. The palm is destined to overshadow the laurel; and the genial courtesies of life to occupy the place of national prejudices and hereditary animosities; if, at the Crystal Palace, we take—and give—lessons in elegant luxuries or universal necessities, we learn at fêtes such as these how poor are the resources and how meagre the appliances we bring to bear upon our entertainments, where cost is considered in the stead of grace, and gross abundance a better

way of welcome than delicate refinement; but we learn that we may alter; we see that we may improve; and we may be assured that when the Prefect of the Seine returns the visit of the Lord Mayor, the unseemly "decorations" which defaced Guildhall on the 9th of July will be substituted by, at all events, a nearer approach to the aspect of the Hôtel de Ville on the 5th of August; and that the first effects of the lessons we received in France will be apparent in the City of London.

This opinion seems to be that of Lord Normanby, who thus expresses himself in a letter to Lord Granville (whose eloquent speech at the Hôtel de Ville dinner has been the theme of universal praise), in reply to a communication addressed through him to the courteous and generous givers of the Fêtes:—

"The city of Paris on this occasion has displayed no idle or unmeaning hospitality, if from a survey of its municipal constitution we can gather a full impression of the necessity which exists for reforming that of London; and if, from the examination of its magnificent public buildings and institutions, founded and liberally supported by government for the free use of an intelligent people, we can borrow ideas to be realised hereafter, whereby our industrial energies may be directed by the rules of good taste, and a more artistic spirit to be harmoniously combined with the strong utilitarian tendencies of our manufactures."

One thing is quite certain that every gentleman and lady who were for a few days the invited guests of the municipal authorities of Paris, have returned home with a kindlier feeling towards the French, and an improved desire to "do his duty towards his neighbour." The sentiments thus engendered cannot but work well—well for England, and well for France. It has achieved more for the cause of peace in a week than has been effected by the "Peace Society" in half a dozen years.

For ourselves—and as one of the organs which may speak the thoughts and feelings of others—we beg to express our very cordial and grateful thanks to the Prefect of the Seine, and those who have been associated with him, and also to the President of the Republic, whose cordial and courteous manner and gentlemanly bearing added so much of pleasure to the interest of the scene at St. Cloud; and we may, in addition, give words to the hope that it may be our lot, even in a limited degree, to return these courtesies, and repay these hospitalities, whenever they shall be required at our hands by any citizen of France.

WANDERINGS

IN THE CRYSTAL PALACE.—No. III.

HAVING been unfortunately prevented writing to you immediately after the admission of "the shilling people" to the Crystal Palace, I feel as if I had lost the opportunity and the right of expressing the admiration and reverence with which their conduct has filled me; sentiments which have been shared by persons whose expectations from them were far lower pitched than my own, and who can hardly be suspected of any inclination to flatter the Demos. Yet, however stale the topic, I find it impossible to talk of anything else till I have spoken of that which will make this Exhibition memorable to all time. There is something solemn in the feeling that strikes me every time I enter the singular edifice;—that this wondrous undertaking, which will be the fruitful parent of so many consequences whose form and magnitude it is yet impossible to conjecture, can give birth to nothing like itself; and that neither we, nor those who come after us, can hope to live through another event like this. There may, doubtless will, be more Exhibitions—they may be vaster, richer; everything they contain may be more splendid and more perfect; but none can be "aut simile, aut secundum" to this. No other can be an experiment testing the character of a nation, and the confidence of the world in

that character. No other can present to its projectors twenty impossibilities, for them triumphantly to prove possible. No other can be a thing without a model or a parallel, a comparison or a contrast. The absolute unity of impression, which we have felt in the midst of an infinite diversity of objects, can never be felt again, till some future Prince Albert (may Heaven have many in store for our country!) shall have the clear-sighted and magnanimous prudence to invent some new test of the mutual confidence of governors and governed, of rich and poor, of England and the world.

You may suppose I did not forget the prospective alarms of my friend who keeps watch over the Sèvres china. I congratulated him on finding him alive, and the beautiful and brittle objects of his solicitude uninjured. "Et bien, Monsieur, vous craigniez beaucoup les 'shillings'; comment les trouvez vous?" "Mon Dieu,—ils sont plus sages que *les autres*." Another Frenchman who stood near, fearing, perhaps, that this might appear rather too democratic for an English palate, said, in a qualifying tone, "Ah! c'est un façon de parler; mais effectivement ils sont tres honnêtes." The Custode, however, would not accept the qualification, and justified his assertion in a way perfectly credible to me. "When I beg the shilling people not to touch," said he, "they do not answer, that if they break anything they are able to pay for it. *They do what one tells them.*" How pregnant with meaning are the concluding words! For in this reasonable obedience lies the great force of the English character.

The French themselves are struck, as well they may, with the useful and popular direction taken by the industry and ingenuity of England, as compared with those of France, so exclusively devoted to the enjoyments and tastes of the very rich. May not this afford some solution of the widely different political condition of the two countries? The industrial tendencies of England are in harmony with the free and popular institutions of the country, and with the gradual advance of the working classes in social and political importance. On the other hand, France exhibits a deep-seated dissonance and conflict between the genius, tastes, and habits of her people, spontaneously evinced in her productions, and the political direction into which she has been impelled. In a state of society even remotely approaching to that which the French affect to approve and to desire, most of the articles they produce, and all in which they excel, could have no existence. I am not that self-deceiver, and deceiver of others, called a democrat, but I must add that a great proportion of these things *ought* not to exist, and, in any rational and well-balanced state of society, would not. No purpose favourable either to utility, comfort, or to Art, is answered by having a blue-and-white cup and saucer costing three or four pounds. We have only to look at the pottery of antiquity, to see that supreme elegance of form and design are compatible with the greatest simplicity. Such costly prettinesses are, indeed, extremely injurious to true Art; diverting into the channel of mere decoration the time, taste, and money which might be given to higher creations. Our drawing-rooms, and those of France, have been given over to the upholsterer and decorator, to the exclusion of the nobler and more lasting adornments with which Artists might have filled them. The plea of encouragement to Art, therefore, is not to be admitted. To the eye of an artist, a lace veil which has cost five years of a woman's life, is not more beautiful than one of a tenth part of its value. Such things are produced to satisfy the caprices of wealth, and the desire for that kind of superiority which wealth can purchase. Whenever labourers of all sorts shall have learned how much of their destiny is in their own hands, five years of a woman's life will be too high a price for the veil of a duchess or the alb of a cardinal. I have no quaker horror of embellishment, nor of anything that can contribute to the grace and elevation of existence. I think no conceivable sum excessive for a great work of Art; but the example of France does not seem to show that such arise out of the world of pretty things which it is her pride to produce, any more than

out of the homelier contributions to the daily comforts of the people, in which England abounds.

This has a deeper significance and a wider application than may at first appear. It is with no intention of exalting our own merits that I affirm, that in no country is the condition of the lower classes the subject of such constant, minute, and solicitous attention to the higher, as in England. This has been the remark of intelligent and dispassionate foreigners whom I have accompanied to the Baths and Wash-houses, Model Lodging-houses, &c. There is an immense deal of active private charity in France, but it is of course directed to cases of individual distress, rather than to a general amelioration of the *ordinary* state and habits of the people. As a proof of this I might cite the failure of the earnest efforts of some benevolent persons to establish at Paris institutions similar to those just mentioned. The higher classes in England are probably now, with few exceptions, convinced that, in raising the condition of the lower, they are not only discharging a sacred duty, but performing an act of consummate prudence. The Exhibition has afforded a most heart-satisfying proof that the good they may do will fall on no unfruitful soil. The really safe and glorious democracy is that which is formed under the auspices of enlightened leaders, and consolidated by the interchange of good offices, and the conviction of a community of interests. The part which England occupies in the Exhibition is manifestly that of *purveyor to the prime necessities of man* all over the globe—a part with which she may be well content. Everything, but especially the machinery in motion, creates an impression of inexhaustible resources and boundless power of production; and nearly all directed to objects of general utility.

But what has all this to do with the *Art-Journal*? say our readers.

Let us then talk a little about the collection of painted or stained glass, which forms an exhibition of itself. The first thing that struck me is the absence of Munich from the field of competition. Was this an act of generous mercy to her rivals? Certain it is that there is nothing approaching to the windows of the Church of Maria Hilf, or to those of several other churches in that city, either in design or execution. As to the former, the less that is said about it, as regards the English specimens exhibited, the better. There is not one of which the drawing is excellent, and several border on the grotesque or the hideous. The French are very little better. Hess did not disdain to make the drawings for the admirable windows just mentioned.—Why do not some of our artists who *can* draw—(it is a distinction to be proud of) lend his aid to the revival of this beautiful art? Or why do not the artificers of church windows copy subjects appropriate to the material with which they have to deal?

The first thing in any branch of Art is, clearly to understand its peculiar conditions. For want of this, what labour and talent have been wasted on the production of impossible and incongruous things! Each branch of creative Art has its special field, and it cannot trespass on another with impunity.

In Glass-painting, the first requisite is evidently, colour: without brilliancy, depth, and distinctness of colour, all other merits are thrown away.—The second is, that the design be sharp and clear; suited to a material in which relief is hardly to be aimed at. Glass painters are constantly forgetting (strange as it may seem) that they have to do with a transparent medium, and that to look *through* a piece of chiaro-scuro is absurd. True, it is often attempted, and with a certain sort of success; but it can never be other than a clever mistake. If I were a glass painter, I should look for models, not in oil painting, every condition of which is different, but in branches which have some affinity to my own; such as Tarsia, or inlaid wood; the inlaid marble pavements of Siena, and so on. The stalls of the Cathedral Church of Malta, at Citta Vecchia (not the church of St. John of Jerusalem at Valetta, as has been erroneously stated) would furnish excellent subjects for glass painting. The pieces of different shades

of wood, which compose these admirable pictures, might be followed implicitly, in glass of well combined colours. Numerous specimens of *intarsatura*, equally applicable to glass, are to be found in Italy.

Or let our glass painter, if he cannot go to Siena, go to Paris, and study M. de Triqueti's grand and beautiful compositions, in the same material and style. His *Salutation*, in inlaid marbles of various shades of grey, is inferior to nothing of the kind I have seen, and would translate into glass with admirable effect. I mention these as examples only. Sepulchral brasses also would furnish many useful hints. Any thing is a safer guide than oil-painting, as the huge mistake at New College, Oxford, and various others, sufficiently prove.

The French are rather superior to the English in design, and, to some extent, also in colour. M. Lasson, who has repaired and completed the exquisite old windows in the *Sainte Chapelle*, is the best, though not as good as I expected. Mr. Holland has, however, some very fine colours, especially a rich and beautiful purple. Mr. Gibbs distinguishes himself by gold coloured patterns on a white ground, of very rich, light, and brilliant effect. There are some prettinesses in flowers, landscapes, &c., which may please in a boudoir; but these have nothing to do with the great, austere and magnificent Art of glass painting.

Among the pottery, the stone wares from Saar-Louis merit particular mention. We all know the handsome Grés which one gets in such charming forms, in the *Rue Richelieu*. The *Steingut* from Rhenish Prussia, seems to me equal in form, more beautiful in texture and in colour. The effect of the two shades of brown or drab, combined in many of the articles, is very chaste and harmonious.

A new kind of pottery is a most welcome acquisition to the store of objects for daily use, which are also objects of agreeable contemplation. I know nothing more characteristic of a country than its pottery; and in travelling I have always made a point of inspecting the stalls and shops where the ordinary and indigenous earthenware was exposed. A practised eye sees directly not only the prevalent taste, but the mode of cooking, the sort of fuel, the habits as to personal cleanliness, and a thousand other indications of the state and character of a country. Herr Klemm, the Curator of the wondrous collection of porcelain in the Japan palace at Dresden, has written a very ingenious book on the history of fictile wares, especially those of China; and has made them subservient to very important historical and ethnological discoveries.

In England, for example, our basins, ewers, jugs, and all the vessels for washing, are of countless varieties of form, and of colossal proportions, compared to those of any other country. Future ages will infer from the crockery of our bed-rooms, that we were giants in these our days, and will lament over their own degeneracy. On the other hand a moderate sized milk jug and tart-pan, satisfy all the ablutionary wants of a Frenchman or woman.

Another interesting object of study is, matting and *basketry*, in all their branches. The plaiting and weaving of pliant stalks and fibres of plants seems to be one of the arts that soonest arrives at perfection; and few manufactures are more tempting than these clean, fresh, light and useful fabrics. The Exhibition is very rich in them, and some from our remotest possessions far surpass anything we can produce. Lady Grey is the happy possessor of some mats from Borneo, which one would almost consent to be Colonial Minister to obtain. But why, in the name of wonder, can we not get all these pretty outlandish things for our money? This is no new wonderment of mine; years ago, at Havre, I was struck with the great variety of small, quaint and useful foreign wares to be found in the shops along the quay, which one would not know where to look for in England; rats of all sizes, colours, and forms; Spanish terra-cotta bottles for cooling water; infinite baskets and boxes, of all far-away shapes and aspects; brushes of incredible fibres, grasses, &c. Then and there, after buying what I could stow away, I said to myself, "To what end have we ships and sailors?

Wherefore should Britannia rule the waves, if she cannot order them to lay at our feet the tasteful or useful fabrics of every clime?" But no commerce that is not hugh is worth the notice of English traders. Let us hope the Exhibition will excite an appetite for these varied products of countries where that nearest of instruments, the human hand, is not yet superseded by machinery.

This brings me to incomparably the most beautiful tissue among the countless and splendid specimens in the Exhibition; I would advise everybody who would know what *can* be produced out of cotton, to look at a perfectly plain piece of Dacca muslin displayed in one of the cases of the Indian department. The eye rests upon it as upon the exquisite skin of an infant—the petals of the most delicate flower—the lightest plumage of a bird—the down of a white moth's wing; what are all the laces and gauzes, the stuffs enriched with silver and gold, or embellished with colour and design, compared to this exquisite floating cloud? True; but it has probably absorbed the life of a man: and here I must return to what I said above. A society has, in fact, hardly emerged from barbarism, in which labour can be commanded on such terms; and whether it be the embroidered chasuble of a Belgian priest, which "has been seven years in hand," or the handkerchief which took a Persian woman five years to embroider, such an expenditure of human labour proves that civilisation has not penetrated deep. The hurdle, which "was made with this instrument by one man in nine minutes," tells another story, and gives another estimate of the value of man's life.

This is the ground which the Americans, had they understood their own advantages, would have taken up. They would have said, "Our people are too well off to bestow their time on the production of elaborate show articles. What you have not, and we have, are three great necessities of European life, coffee, cotton, and corn. For the rest, you know our wares: what are they, what can they be, but your own, slightly modified by difference of climate and country. Are not our habits and our wants inherited with our blood and language?" And accordingly, what strikes one in the American department, is the utter want of local colour, as the French call it. There is no originality in anything; everything is an inferior copy of some common European production.

In the Russian department, on the contrary, everything bears the impress of the half oriental, half-northern character so peculiar to that vast empire. This is one of the most astonishing parts of the Exhibition; the gorgeous malachite gates did not surprise me half so much as the beauty and perfection of some of the manufactures. The Russians have evidently caught from the East their feeling for colour.

Nations, like individuals, interest by their peculiarities. How those stores of amber transport one to the shores of the Baltic, or to the travelling merchants who bring it to the yearly fairs of Dresden and Berlin! Dantzic, so admirably described by Madame Schopenhauer in her pretty memoirs, rises before our eyes; or Lubeck, with its high antique gables—the Nürnberg of the north.

Is it possible to name Nürnberg and not to pay homage to the exquisite old city, not only for all the noble services she has rendered to Art in its highest forms, but for the perennial stream of joy and delight of which she is now the source? With what affectionate admiration did I study the works of the immortal Mother of Toys!

The striking variety of local colour in her cities was one source of the singular enjoyment of travelling in Germany. Of this, alas! and of many of their best qualities and most peculiar distinctions, Germans are now tired. They are doing their best to efface them, and will probably succeed. What will they substitute?

Before leaving Germany, I must beg you to look at some very light, pretty, and commodious chairs and screens, of a peculiar sort, from Hamburg and Lubeck; also some very curious and beautiful bas-reliefs in cork from Stettin.

Belgium shines in many ways. The specimens of bronze inlaid with silver from Liège are ex-

tremely beautiful in design and finished in execution. "Oh, but the Brussels lace!" The Brussels lace, fair lady, I admire far less than you expect me to do. The manufacturers or pattern drawers are, I presume to think, on a completely wrong scent as to designs. The patterns are too confused, too elaborate, and aim at things which cannot be done in lace, and ought not, if they could. There is a false attempt at natural forms in the flowers, garlands, and bouquets. The patterns of the immitable old lace were quaint, stiff, and distinct, as they ought to be. This perversion, or mistake, runs through many other branches of decorative Art in the present day. Designers do not know the limits of their art. When the Greeks used vegetable forms, such as the acanthus, their unerring taste told them exactly where to stop; they took just as much as was applicable to architecture, and no more. The beautiful border of olive leaves and berries, so often found on vases, is as definite and formal as a geometrical pattern. Even in the wild and fantastic tracery of what is called Gothic architecture, vegetable forms, though copiously used, are combined with rigorous attention to architectural effect.

A similar defect in the sense of the fit and appropriate is very striking and painful in the music which somebody plays on the large French organ. I do not know who is the performer, or what may be his other merits, but it is but too clear that he is utterly without reverence for his instrument, and is, therefore, wholly unfit to touch it.

In some of the lighter and inferior arts the French have an admirable sense of the *convenable*, the most eminent example of which is their women's dress. Every time of the day, every season of the year, has its appropriate costume. You are never offended by seeing a half dirty evening cap worn in a morning, nor the silk dress that has done duty during the season in London, put on to be "finished" in the country. If these distinctions are sometimes pushed to pedantry, as in the inviolable law which ordains "*Valenciennes*" for the morning, and "*Lille*" for the evening; yet, on the whole, they are founded in reason and good taste. The pretty printed cotton or muslin gown, fresh, light, and pliant, is in far better keeping with the summer and the country, than heavy and unwashable silks; and so of the rest. So much the more wonderful is the tastelessness of the French in some of the higher walks of Art, where they are left far behind by the Germans, who, in their turn, hit upon combinations in dress more grotesque than any that England can exhibit.

Sanguine philanthropists believe that the Exhibition, by enabling us to behold, as in a glass, our own defects and our neighbours' merits, will create a joint stock of perfection, upon which every nation will draw. Without indulging this charming illusion to its full extent, or looking forward to the destruction of those curious idiosyncrasies of nations, which have withstood the fierce assaults of violence and the slow action of time, there is one hope—nay, expectation, which we may reasonably cherish; viz., that self-knowledge and self-appreciation will be widely diffused; and, with them, a just, tolerant, and generous appreciation of others.

If such be the effect of this great "match" of nations, the Exhibition will have done more for man than though every process by which matter is made to conduce to his service and pleasure were brought to absolute and universal perfection. S. A.

ART IN CONTINENTAL STATES.

ROME.—We stated some time since that Mr. Gibson, R. A., with a feeling that does honour to him, had erected a tomb to the memory of his friend and brother sculptor, the late Mr. R. J. Wyatt. A drawing of the monument has been forwarded to us; it contains a medallion bust, in marble, of the deceased artist, sculptured by the hand of Gibson, under which is the following inscription, from the pen of the same liberal-minded gentleman. "To the memory of Richard James Wyatt, Sculptor; born in London on the 3d. of

May, 1795, died in Rome on the 29th. of May, 1850. He practised his art in Rome 29 years: his works were universally admired for their purity of taste, grace, and truth of nature. The productions of his genius adorn the royal palaces of England, St. Petersburg, and Naples, as well as the residences of the nobility and gentry of his own country. He was remarkable for his modesty, his high sense of honour, and benevolence. Erected by John Gibson, R.A., Sculptor, as a token of affection and admiration."

Excavations.—These works have been discontinued for the present year; they have not proved, on the whole, very satisfactory. The crypt or subterranean church of SS. Marcellino and Pietro, which has been lately discovered, contains three apartments lighted and aired by *lumina*. The paintings which adorn these chambers are of no later date than the fourth century. Four of the sarcophagi which have been disinterred during the late excavations are in the Lutheran Palace, where Pio Nino proposes to form a museum.

NAPLES.—The new Neapolitan government has removed all the nude pictures of Titian into a room by themselves, and, of course, his celebrated Venus is one of the proscribed ladies. The doors of this repository are now screwed up, and are likely to remain so. The library has been subjected to the same delicate supervision, and the index of prohibited books has now absorbed a large proportion of the most valuable and interesting works in the library. Where this sort of puritanism is to end it seems difficult to foresee.

Among the vast collection of antiques forming the Museo Borbonico are many fine statues of Venus; these were collected in one room, with very questionable taste; under the still more absurd plea of propriety the room has been fastened against all persons, and this, too, in a place whose morality is much more questionable than that of any antique statue whatever!

FRANCE.—**BEAUVAIS.**—The local heroine of the Middle Ages, Joan-with-the-hatchet, whose prowess at the siege of Beauvais has given her undying fame, has had a statue erected to her, which has recently been inaugurated with every honour; the President, accompanied by most of the ministers and men of distinction, visited the town on the occasion, and a grand fête was prepared which concluded with a banquet and a ball.

Restoration of Notre Dame.—Extensive restorations of this fine cathedral are now in progress. A credit of two millions of francs was voted for this object in 1845, but as that went but a little way towards accomplishing the proposed reparation, another grant of six millions of francs has been demanded. A part of the edifice has to be rebuilt, so that even the proposed six millions of francs will hardly suffice for all that is projected.

NISMES.—This old city of the Romans has been decorated with a noble fountain, the production of the sculptor Pradier, and the architect Quexted. It is of very large proportions, and its principal decoration, consists of five figures sculptured in Carrara marble, representing the river deities of the neighbourhood, and a colossal statue of the city of Nismes. It is a graceful addition to the beauty and attraction of the place.

AMIENS.—The capital of Picardy is about to honour the memory of one of its great men, and inaugurate a statue of Gresset. The amusements are to be of a military character, a fort, constructed for the occasion, is to be attacked, and the military are to be dressed in the costumes of the time of Louis XIV.

BERLIN.—The gallery of contemporary portraits, executed for the King of Prussia, has lately been enriched by a portrait of Meyerbeer, by Begas. It occupies a gallery in the palace of Charlottenburg, near Berlin.

Professor Rauch has just finished a fine model of the Monument of Frederick the Great. It is several feet high, and cast in plaster. All the figures of the pedestal, though small, are very like the originals. The plaster casts of bas-reliefs, which exhibit incidents from the life of Frederick, have been taken. Rauch is likewise at work for the Mausoleum of Blücher, which will be finished in a short time; he is also engaged in modelling an equestrian statue of Frederick William III. which will be placed in Berlin between the main guard-house, "Hauptwache" and the Statue of Blücher.

Festivals in honour of M. Rauch, the celebrated sculptor of the monument of Frederick the Great, follow each other in close succession; besides the solemn feast of the Academy of Arts, a society of artists and gentlemen connected with Art, gave him a dinner; the prominent features of which were a large symbolic transparent picture, behind which a band of music was placed; the picture was designed by M. Eybel, and executed by the aid of MM. Becker and Schrader. This was followed

by a dramatic scene, performed by artists, in which M. Rauch was glorified. A card, like a bill of fare, etched by M. Berger in a spirited style, was explained very facetiously by M. Löwenstein; the object was a visit which "Old Fritz" (Frederick the Great) paid to M. Rauch. Many toasts and *lieder* (songs in the German way) were given. Among other eminent foreigners, we saw Kaulbach and Bendemann. The King of Prussia has decorated M. Rauch with the Star of the Red Eagle with oak leaves; and the magistracy of Berlin presented to him, by a deputation, a written document in proof of the gratitude of the town; the University of Halle made him a Doctor of Philosophy; from Weimar came a wreath of laurel, from the same tree of which Goëthe once received a crown; while the Duke of Brunswick, and the King of the Netherlands, sent him decorations. These are only some of the honours bestowed on the sculptor of Frederick the Great.—The four pillars with statues, which were erected behind the statue of King Frederick, are now removed. This is well done because the effect was not good.—For the Chapel of the Cross, at Sagan in Silesia, Begas has finished a large picture, "Christ on the Cross, with Maria and St. John."—The Academic Union, for the promotion of the building of the cathedral at Cologne, is now established at eighteen universities and academies in different towns in Germany.—The equestrian statue of the late King of Prussia, modelled by Kiss, has left Berlin for its destination at Königsberg. It was cast at the Lauchhammer Iron Works, which belong to the Count of Einsiedel; the height is sixteen feet, and the weight five tons.—Professor Rauch is modelling the statue of Count York of Wartenberg, which will be placed near the side of old Blücher on the Opera Place. According to the sketch, the hero is standing in his martial cloak, which covers only slightly his military uniform, with the left hand holding the sheath, he lays the right on the sword-hilt.—M. A. Kriesmann has cast the gigantic Eagle in zinc, which will crown the column, 120 feet high, in the garden of the Invalide-House, in remembrance of the soldiers who were killed on the 10th of March, 1848. It will be coated with bronze. From the tip of one wing of the eagle to the other, the length is twenty-five and a half feet.

The court painter at Berlin, Edward Hildebrandt, left Berlin the 4th inst., for the Holy Land; he is travelling by the way of Rome, Sicily, Tunis, and Cairo. The King of Prussia has sent him to copy some works of art. The statue of Professor Rauch, by Professor Drake, at Berlin, will be executed in Carrara marble, and will be placed in the entrance hall of the Museum. The statue of the great Schinkel should be placed there also, when completed, for Tieck died without finishing it. The wall paintings in the galleries and in the dome of the King's palace at Berlin, are in course of execution by five painters, and are well worth seeing.

A young sculptor, Charles Birch, 17 years of age, son of an Englishman, but born and educated at Berlin, and protected by the Earl of Westmoreland, has modelled the bust of his lordship, and will be now in London to exhibit the same. The King has ordered him to do the work in marble for his private collection.

STETTIN.—The catalogue of the Exhibition of German Painters, especially from North Germany, extends the number to 507; while at the exhibition in the year 1849, it was but 366. The total number of pictures sold by private contract is 22; and the sum paid for the whole is 2900 Prussian thalers. An "Ave Maria of Italian Peasants," by Constantin Cretius of Berlin, has been bought by an amateur for 550 thalers. The committee of the Art-Union, by whose exertions the exhibition was arranged, has made a purchase of 20 pictures for 2500 thalers.

HALBERSTADT.—The Exhibition of the Art-Union showed 400 pictures and sculptures. By private contract nine pictures are sold. By lottery, the Art-Union has distributed pictures valued at 1300 thalers. The Little Lottery Union has bought seven pictures, amounting to 290 thalers.

SALZBURG.—The admirable Roman mosaics which were found at Salzburg in the year 1841, and afterwards packed up in 155 cases, and placed in a damp cellar for ten years are almost destroyed by this treatment.—There is an old church here (Stiftskirche) built in the year 1460, in which is a beautiful glass painting full of figures in eighteen compartments: and a choir ornamented in the most elegant and rich style of old German Art, is covered with the most extravagant constructions of later time, but all is left in its present state.

PRAGUE.—The Exhibition here is exceedingly well supported, and visitors are numerous. Contributions from L. Schwantaler and the Brothers Marx have lately arrived.

VIENNA.—The newly established Art-Union,

during the seven months of its existence, has a subscription of 30,000 florins, of which 20,000 florins have been expended solely in purchasing works of art. The pearl of the exhibition is the "Münster of Strasburg," by Bayer of Baden-Baden.

Four engravers of medals at Vienna are commissioned by the Emperor of Austria to execute four medals in remembrance of four principal battles won by the Austrian army in the last civil wars in Italy and Hungary.—The painter, Adam, from Munich, is travelling over the Hungarian battle-fields, to make sketches for oil-pictures, by order of the Emperor.

BRUSSELS.—The Belgian Academy of Arts have earnestly requested Cornelius to exhibit his cartoons for the Campo Santi, Berlin, at the forthcoming Art-show of all Nations at Brussels. The painter has, however, declined to commit the results of ten years incessant labour to the risk of injury to which they would be exposed by a removal to so great a distance. These cartoons already fill two large saloons, and it was (say the German newspapers) with the view to devote his whole energies to their completion, that Cornelius declined the commission of the British government to undertake the decoration of the New Houses of Parliament. We rather think that our Berlin contemporaries have been a little premature in giving M. Cornelius credit for so great a sacrifice: no such commission as they describe was ever offered to him.

EGYPT.—We have already alluded to the researches of M. Marietti in Egypt. His object appears to be to elucidate the Serapion. Strabo makes mention of it, as well as of a row of 150 Sphinxes, which were half buried in the sand even in his time. No part of these relics have, however, as yet rewarded the perseverance of M. Marietti. A few sculptures of very brittle stone, among others an imitation of the architectonic lion on the staircase of the capital, a bust of Plato, and boys riding on Peacocks, and a few *bassi-relievi*, have been discovered. M. Marietti hopes to unearth the tombs of Apis, but it seems doubtful if the Serapion is in any way connected with the animal divinities of ancient Egypt.

LEIPZIG.—Exhibitions of manufacture and Art-manufactures will be opened in this month at Dessau, Würzburg, Freyberg (Saxony), and Prague; a show of cattle, agricultural produce, and implements and manufactured articles, which relate to the agriculture of the country, will also take place at Chemnitz.

THE VERNON GALLERY.

A SCENE IN CUMBERLAND.

J. C. Louthembourg, R.A., Painter. W. Richardson, Engraver.
Size of the Picture, 1 ft. 11½ in. by 1 ft. 4½ in.

We have always held the opinion, that the merits of Louthembourg's pictures have been much underrated, and, consequently, that the position to which he should be entitled, as a sound and vigorous painter, has, from some cause or other, been denied him. His landscapes are invariably selected from bold and rich scenery, they are treated in a broad effective manner, and the style of his painting is free and masterly; his colouring is rich, and he seems to have painted what he saw before him, precisely as nature had formed and dressed her various objects. His works certainly lack such prettiness as many consider essential to beauty and in which too many artists of our day are apt to indulge; we speak here more especially of his landscapes, which were undoubtedly his forte, though some of his historical pictures procured him considerable reputation, particularly his "Lord Howe's Victory on the 1st of June, 1794," and "The Storming of Valenciennes."

Louthembourg, though born in France, and a student of the Louvre, is generally placed among English artists, as he came to this country when a young man, and was elected a member of our Royal Academy in 1771. His free and vigorous style was probably acquired by his practice as scene-painter at the Opera house, as well as by some views he published of a dioramic character, and which were exceedingly popular when exhibited.

The picture here engraved shows to the best advantage his choice of pictorial subject, and his forcible manner of treating it; the view is taken from one of the lake districts of Cumberland, a sheet of water, of no large dimensions, occupying a prominent position in the work; it is surrounded by broken hillocks covered with herbage, and partially by eminences that scarcely rise to the height of mountains. All these objects are rendered with true artistic feeling, and compose into a well-arranged picture, painted with a free pencil and with freshness of colour.



W. R. HARRISON ENGRAVER

J. C. LOUTHERBOURG, R. A. PAINTER

A LAKE IN CUMBERLAND.

FROM THE PICTURE IN THE VERNON GALLERY

THE NATIONAL GALLERY, LONDON

THE GREAT MASTERS OF ART.

No. IX.—JOHN JOUVENET.



houses of all kinds abound, or at least till the first great Revolution, did abound in the land, creating an almost universal demand for such works; and still no painter of extraordinary ability arose to answer the call. Francis I., the enlightened patron of literature and art, invited to his court such men as Leonardo da Vinci, Andrea del Sarto, Primaticcio, and others, not less with a view of securing their talents for his own individual purpose, than with the hope that their example might operate favourably upon any latent genius France possessed; but we do not read of any especial good result arising from the monarch's liberality. The first painter having any claims to meritorious notice was Simon Vouet, who flourished about the middle of the seventeenth century; yet his works scarcely reached a second-rate rank. He was followed by Le Brun, an artist of undoubted ability, but deficient in that sublimity of conception which can alone bring forth a grand work; by Eustace Le Sueur, who produced some fine pictures as regards composition, yet devoid of power from the absence of any vigorous and forcible colouring; and by Peter Mignard, whose reputation belongs rather to Italy than France, though he passed two years of his earlier life in the school of Vouet. These are all the names, with the exception of Jouvenet, that have the least pretension to high rank, for we do not recognise N. Poussin in the French School, as he owed all his greatness to his Italian education, notwithstanding he had acquired some popularity ere he accompanied Marino, the poet, to Rome. To the modern school the remark with which we set out is equally applicable; neither David, nor Gerard, nor Le Gros, nor Girardet, have any pretension to be placed among the greatest masters who practised sacred historical painting.

Till within the last five or six years considerable obscurity prevailed respecting the ancestry of John Jouvenet, a matter which, in itself, is of small importance if, as is generally admitted, the virtues or vices of a man's progenitors are not his own. But, in the present instance, the establishment of the fact of Jouvenet's descent is not without interest as showing his origin from a numerous family of artists, which has been recently placed almost

It is not a little remarkable that France, with the encouragement which, through centuries past, has existed in that country for great works of sacred

and legendary art, should yet have produced very few worthy of ranking in the highest class. Churches, chapels, monasteries, and religious

artists, which has been recently placed almost



THE MIRACULOUS DRAUGHT OF FISHES.

beyond dispute by the researches of M. Houel, an advocate of Rouen, in which city Jouvenet was born. About the middle of the sixteenth century a painter and sculptor, John Jouvenet, presumed to have migrated from Italy, settled in Rouen, where he died in 1616. He was the origin of several families of artists; one of his sons, it is said, instructed N. Poussin in his earlier years. This son, whose name was Noel, had himself three sons, each of whom was, in one way or another, connected with art; one married the daughter of a sculptor named Rabon; another gave his daughter to William Leveil, a clever glass-painter, and the third, Laurence Jouvenet, a painter and sculptor, had five children, of whom, Marie Madeline, married John Restout, an artist of Caen, father and grandfather of the two Restouts, members of the Academy of Paris; another, Francis Jouvenet, was painter in ordinary to the French Court, and a third was John, whose portrait stands at the head of this brief notice. So many artists, directly or indirectly, springing from the same source, form a singular record,—so singular that no apology need be offered for dwelling upon it. These facts we learn from M. Charles Blanc, in the "Histoire des Peintres," to which work we are also indebted for other information contained in this memoir.

The date of Jouvenet's birth is April 1644; having studied for some time under his father, receiving also the instruction of his uncles, he was sent to Paris. Lebrun had already established the Academy of the Fine Arts, with the assistance of a body of artists who had brought from Rome and Bologna some portion of that feeling for Art, and a certain amount of the style, which characterised these distinguished Italian schools. Jouvenet was then but seventeen years of age; Mignard and Lebrun were at the head of the French School, and the young artist became the pupil of the latter. So intuitive, however, was his talent, and so well had it been developed under his earlier instructors, that Lebrun immediately employed him to assist in painting the ceilings of the Palace at Versailles, which Louis XIV. had then but recently determined on converting from a comparatively insignificant chateau into a residence suited to a great monarch. For nearly ten years Jouvenet appears to have been so occupied, and this term may be regarded as the first period of his practice: during the time, however, he found opportunity for painting his "Winter," for the series of the "Four Seasons," at Marly; the ceilings of the hotel Saint-Pouanges, and the "Martyrdom of St. Ovide," now in the Museum of Grenoble. Until the termination of this period he had not been able to divest himself of those influences that seemed in a great measure to keep down, or, at least, to limit his natural genius; but, in 1672, a decided change was manifest in his style which became bolder and less mannered, so that in the following year he had attained such proficiency in the higher qualities of Art as to carry off the second great prize in the Academy, and in the same year, his age being then only twenty-nine, he painted the "Paralytic Healed," for what was called the "May picture." A picture so designated was, till the practice ceased in 1708, annually presented by the goldsmiths of Paris, on the 1st of May, to the Virgin, in the cathedral of Notre Dame. The picture painted by Jouvenet established the artist's reputation—Vermeulen the eminent engraver asked permission to engrave his works, and Lebrun once more invited him to assist in the decorations of Versailles.

In 1675 he was admitted into the French Academy, of which he successively became professor, director, and perpetual

president: the subject of his "reception" picture,



as it is termed, was "Esther before Ahasuerus."

he was received with much distinction, but the king speedily recalled him to Paris, and gave him apartments in what was then called the "Palace of the four Nations." The first work he assigned himself in his new atelier was one on a grand scale, twenty-eight feet long, by thirteen in height, the subject, "Jesus Healing the Sick." This picture, may be called a *résumé* of the artist's talents as well as of his defects; his figures are vigorously grouped, full of spirit and movement, but they are not a little vulgarised in expression, and the shadows are not correctly indicated.

His next great works, painted in the five or six following years, were "Isaac blessing Jacob," for the Museum of Rouen; "*Nonne Dimittis*," for a college of Jesuits; the "Family of Darius," and "Louis XIV. touching for the King's Evil."

The death of Lebrun taking place in 1690, Jouvenet became the head of the French School, for Mignard, although still living, had reached the advanced age of eighty, and was consequently out of the field of action. "The Marriage of the Virgin," and a portrait of the abbot of St. Marthe, were painted about this time, as was in all probability the portrait of himself preserved in the Museum of Rouen. In 1693 he was compelled to seek change of air and to try the medicinal waters of Bourbon, in consequence of an attack of apoplexy. Having after some time regained his wonted health, he returned to his labours in 1696, and was summoned to Rennes to paint the ceiling of the Chamber of Parliament. During his stay in the city he painted, in forty-five days, three ceilings for the registrar-general, in whose house he lodged.

Louis XIV., desirous of bestowing on this painter some mark of his favour, bestowed on him a pension of twelve hundred livres, which sum, at a subsequent period, when the decorations of the palace at Versailles were completed, was increased by

five hundred more; he also offered to send him to Italy at the public expense, but Jouvenet, partly from indifference to quit France, and partly from indisposition, paid little attention to the proposal, and remained quietly in his studio in Paris. French writers upon art congratulate their country upon having possessed a great artist who had never seen Italy; perhaps, had he visited the far-famed galleries of the south, they would have had more abundant reason to be proud of their countryman.

One of the finest of Jouvenet's pictures is unquestionably "THE DESCENT FROM THE CROSS," painted, in 1697, for the Convent of the Capuchins, at Paris, but now in the Louvre. To those who know the pictures of this subject by Rembrandt and Rubens, it will at once occur, that if Jouvenet had never travelled out of France, he must have seen engravings or sketches of these works, for his own treatment of the subject seems to be largely borrowed from both; the upper group reminding us of the latter, and the Jewish-looking figure in the foreground of the former. Still, the picture which the French artist produced is a fine work, most vigorously composed, and showing some admirable drawing. A brilliant effect is produced by the great breadth of light thrown over the work; but it is certainly too strong for the hour of the day—"now, when the *even* was come"—at which the event is said to have taken place, although the mid-day darkness had long since rolled away.

Another of his best works is "The Raising of Lazarus," engraved by Duchange and others; in this picture the artist painted his own portrait and also those of his daughters, standing among the spectators, to the right, between two columns. The picture of "The



EXTREME UNCTION.

In 1683, the death of one or two relatives induced him to visit his native city, Rouen, where

daughters, standing among the spectators, to the right, between two columns. The picture of "The

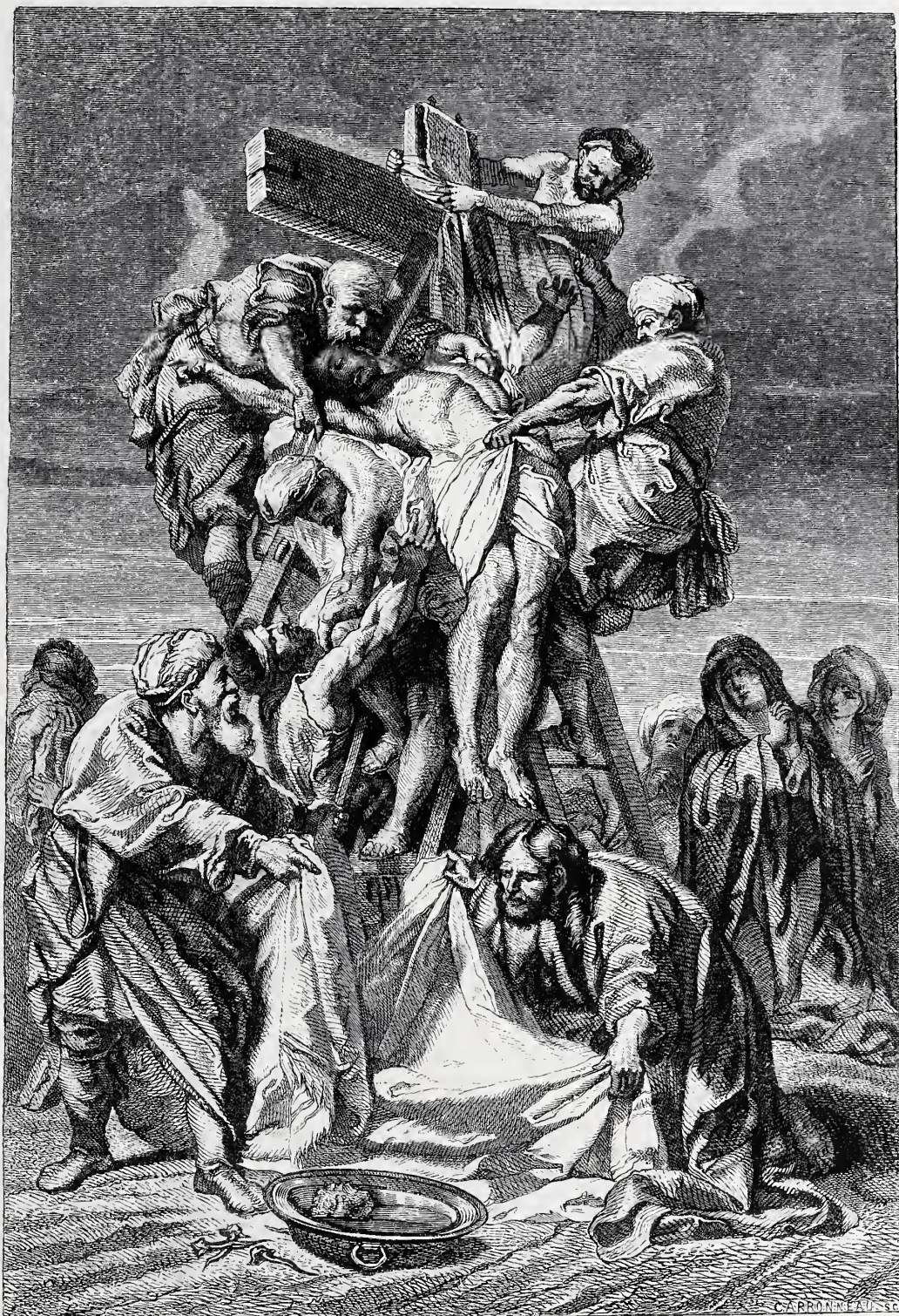
Money-changers driven from the Temple," (it is singular that Jouvenet should have again, in both these works, selected subjects already illustrated by Rembrandt) was the first of that series which were painted by order of the King, the last being "THE MIRACULOUS DRAUGHT OF FISHES," completed in 1702. The others were "The Descent from the Cross," "Christ in the

House of Simon the Pharisee," and "The Raising of Lazarus;" they were worked in the tapestry of the Gobelines, by command of the same monarch. In order that the artist might the more truthfully represent the "Draught of Fishes," he travelled to Dieppe, to make such studies on the coast as he might adapt to his purpose.

It was in the early part of this century—the

eighteenth—that Jouvenet executed, in conjunction with Coypel and Poësson, the colossal frescoes of the Apostles, painted in the dome of the Chapel of the Invalids, in Paris; these figures stand about fourteen feet in height, and are finely drawn.

In 1709, we find Jouvenet, though in his sixty-fifth year, working at Versailles with all the enthusiasm of a young man; but in four or five years



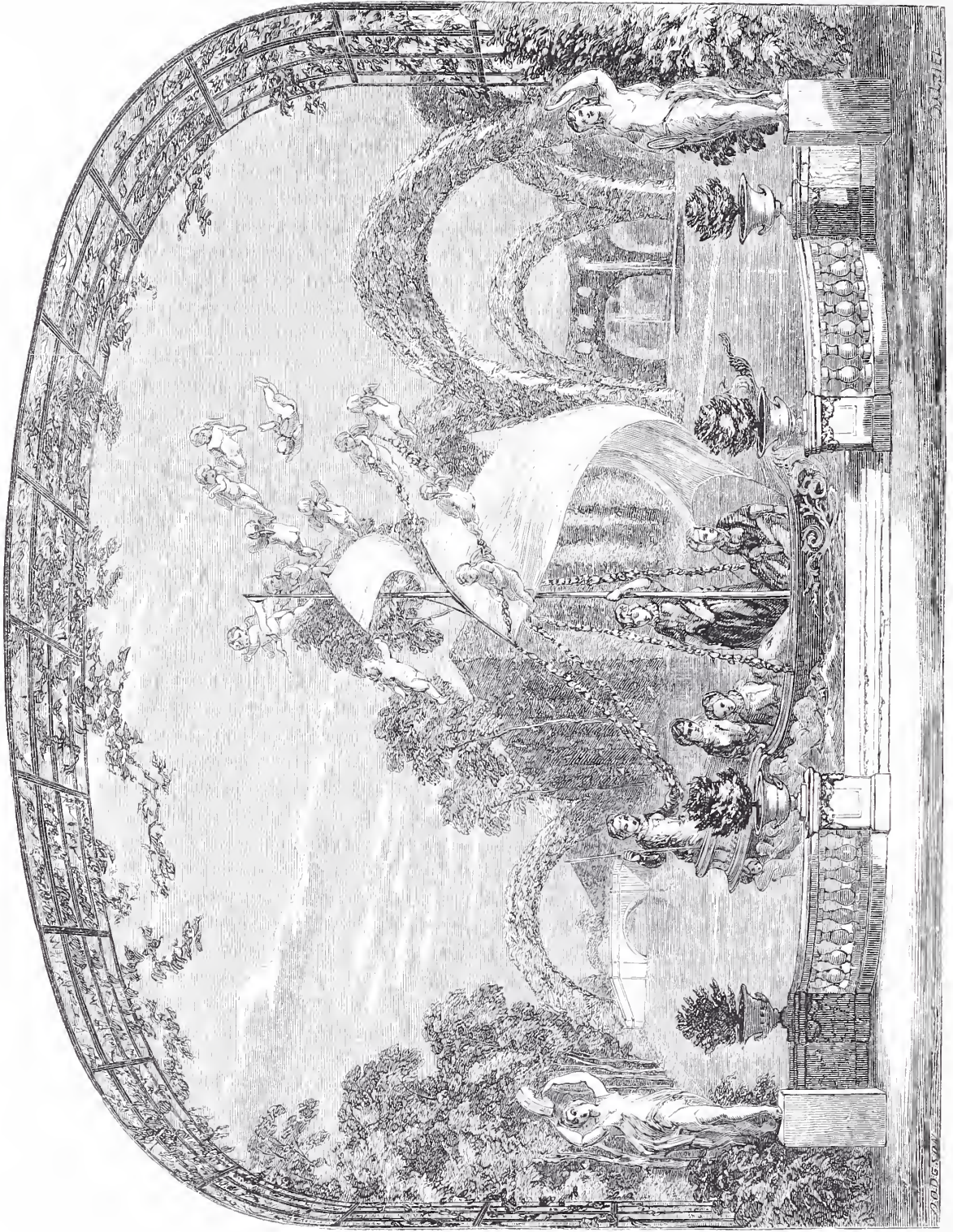
THE DESCENT FROM THE CROSS.

from this date, he lost the entire use of his right side and arm, from an attack of paralysis. Such a calamity would have deterred a less energetic artist—one, too, not necessitated to work—from any further attempt to labour in his profession, and, for a short time, it had this effect upon Jouvenet; but his studio was filled with his scholars, and he felt that he must do what he could to advance their interests. Among these young men was his

nephew, Restout, a favourite pupil, who was one day painting a head in a large picture; the venerable artist was standing by, and took up, with his stricken hand, a pencil, to put a touch or two into the work; but the hand refused to obey his will; the pencil was then shifted to the other, when, to the surprise of the painter, he found he could use it with almost as much facility as he had been accustomed to use the right. From this time he con-

stantly painted with his left, and among the pictures so produced are "The Death of St. Francis," the ceiling of one of the chambers in the Parliament House at Rouen, and his last work, "The Visitation of the Virgin," in the Cathedral of Notre Dame. He died on the fifth of April, 1717.

Jouvenet was, undoubtedly, an artist of high genius; but to place him on the same level with the great Italian masters, is unjust to them.



SCENE FROM THE BALLET OF "L'ISLE DES AMOURS," AT HER MAJESTY'S THEATRE.

HER MAJESTY'S THEATRE.

We have had occasion to notice within the last few years, the great and manifest improvement which has been effected in the *mise en scene* of the stage, and which has rendered it a truthful reproduction of past life and manners, instructive to the habitués of the theatre, and satisfactory to the historic student, or the antiquary occasionally found within its walls. If it be the true end of the stage "to hold the mirror up to nature," that mirror should reflect truthfully all it professes to show, even to the minutest detail. The day has for ever departed when great actors might debate on what kind of a tie-wig was most befitting for Brutus to wear; or to display Antony and Cleopatra in powder, hoops, and the whole paraphernalia of the court of George III. The change has been for good; as all truthful improvements must ever be; and we conceive it to be our duty occasionally to note them when they occur, as they are one—and that a powerful—means of Art-education.

The pathetic and affecting episode of the Prodigal Son has furnished the motive upon which the gifted composer Auber, has lavished his musical genius in Grand Opera. The subject is not necessarily founded upon the parable referred to in Holy Writ, being merely an occurrence in Eastern life, and not unfrequently enacted among ourselves by many young men of good family. It is quite necessary to premise this much, lest the honoured susceptibilities of the truly devout should be outraged in their best feelings.

Ancient Art scarcely ever ventured upon the display of innumerable masses of people with the adjuncts of gorgeous architecture and glittering costume. We have a very distinct recollection when John Martin first opened this page of history by his picture of Belshazzar's Feast; and since, both Francis Danby and David Roberts have worthily illustrated such themes.

Of late years the rival Italian Operas have made great advances to place similar combinations on the stage; but it was reserved for Mr. Lumley to fulfil it in truly Eastern magnificence, by the *mise-en-scène* of the opera of *Il Prodiigo*.

The drama opens with a rude capacious tent of a patriarch of the Desert, vast and expansive, treated with great breadth, and the simplicity suitable to the locality. In the second scene, delineating a public square at Memphis, a combination of the concomitant features of Egyptian architecture is well portrayed, and although there is no mistaking an appearance of hasty production, it is very evident that the researches of Bonomi, Belzoni, Gardiner, Wilkinson, and others, have not been made in vain. The great resources of the theatre, decorative, and pictorial, were, however, lavished on the scene of the interior of the temple of Isis, with its mystical rites. The polychromatic embellishment of the massive columns, with their lotus-like capitals, the groups of young females in every variety of graceful attitude, and the brilliant costumes of the crowds of males, composed a *tableau* such as has never yet appeared on any stage, and should be seen by every lover of the Fine Arts, to whom magnificence and grandeur form the culminating point of enjoyment. The succeeding subjects were artistically treated, but being merely historical, the splendour of the worship of Isis in this scene, obliterated the beauties of all the others.

The new opera by Thalberg called *Florinda*, and which followed immediately *Il Prodiigo*, offered an occasion for scenery of a very picturesque class—the subject being founded on a legend of the Moorish occupation of Spain. The Asiatic character of the architecture was, as it always has been at Her Majesty Theatre, grammatically portrayed. One scene of an interior was profusely elaborated with Arabic design in all its characteristic evolutions and combinations, although it could have been wished that the polychromatic treatment had assimilated more with its lustrous tint, as we are accustomed to judge of it in the publications of this class by Owen Jones; than whom, a more authentic authority could not have been relied on. Altogether great credit is due for the enterprise and untiring energy which, during the present season, has distinguished Her Majesty's Theatre, by the extraordinary succession of magnificent illustrations of scenic grandeur and costume.

We engrave on the opposite page one of the most poetic scenes in the ballet, with which Mr. Lumley opened the important season of 1851. The ballet is entitled *L'Isle des Amours*, and the scene we have selected is that in which the fairy boat carries its lovely freight to the Island of Love, accompanied by a group of Cupidons. The background is composed of the clipped labyrinths and formal gardening of Louis Quinze, which is most characteristically rendered.

THE FEELING FOR FORM OF THE PRESENT ERA.

AS SHOWN IN THE GREAT EXHIBITION.

ON entering a museum of antiquities, in which we see a variety of cups, tazze, and vases, it is not difficult to distinguish Egyptian from Greek remains—to determine between the earlier and the later works; we shall not mistake the helmet and shield of a Roman warrior for the armour of Achilles, or even of Alexander. When we see in a church, a tabernacle, or a relic-chest, or in a house or palace, a table, a cabinet, a bed, or a throne of a bygone time, we know at once to what nation, as well as to what period, it belongs, for every nation and every period has a peculiar form, from which it departs only exceptionally, and under peculiar circumstances. The Gothic distinguishes itself essentially from the Roman, which preceded it; the Norman from the Saxon, as well as from the early English; the Renaissance is one thing in Italy, and another in France, or at the court of Henry VIII.; and the Rococo reflects the manners and feelings of the eighteenth century. But what is the typical form of the nineteenth century? It may be that nowhere can such a question receive so perfect a solution as in the Crystal Palace, to which the nations of our time have contributed examples of their industry. The answer is conclusive, but very unsatisfactory; for, so far from recognising a prevailing taste as distinguishing our own time,—as the Tudor, the Elizabethan, and the Louis Quatorze, we find all forms Antique, Gothic, Renaissance, and Rococo; only one is wanting, that of the nineteenth century, for the nineteenth century has none. Those nations alone, which have not yet become civilised, as the Africans, the inhabitants of the interior of America, or those which obstinately adhere to their own forms, despite foreign examples, as the Chinese and the Indian nations; these, only, show in their industrial productions any national peculiarity. Among European nations, those energies which produce new styles in art are at so low an ebb, that in very rare cases do they exhibit anything new, and therefore content themselves with the reproduction of old forms. Spain maintains her recollections of the Moorish period; she delights in the Alhambresque, and the forms of the Cathedrals of Burgos and Toledo, and the modifications of the Jesuits; but she still declares her ancient connection with Italy, for Perez of Barcelona, exhibits a table, the design of which is worthy of Raffaele. Russia appears to possess no ancient national art; in this it confines itself, as in its religion, to Byzantine traditions, or selects forms of the time of Louis XV., as most according with the tastes of the splendour-loving nobles of that country. Italy, once pre-eminently the home of the beautiful, and so rich in productions that the entire world might have been adorned with her superfluities—Italy is now exhausted, but yet evinces no extravagance of taste, and maintains in esteem the noble sentiment of her antecedents, and of the sixteenth century. Germany, although possessing great artistic energy, has, alas! only here and there shown effort to produce anything characteristic or new; the porcelain vases of Munich and Meissen may be mentioned, but the most choice works exhibited are those after ancient Greek models, as the Prince of Wales's "Shield of Faith," and various iron castings from Berlin. Had Bavaria sent only two of the glass windows of the church of Au, at Munich, the porcelain paintings of the Pinacothek, the gold plate with the Niebelungen of Schwenthaler, the silver plate with the recollections of Hohernchwangau by Neureuther, the album of King Louis, the writing-cabinet of the King, which the artisans of Munich presented to him, the glass vases of Steigerwald, and, with all that, the bronzed model of the Bavaria, I doubt not that the scale had turned in favour of Germany; but, as the matter stands, the evidences of the industrial art of France and England alone are of peculiarly comprehensive significance in relation to formal sentiment. France presents herself to our eyes as a great nation, imbued with a lively feeling, and with extraordinary powers, proposing to herself new aims. The French are masters in destructiveness, their revolutions show this; but in the Glass Palace they show themselves masters in creating; they, alone, have realised a style, which, although not new, is yet familiar and independent, and, withal, truly national. It is by no means like the Art-forms of earlier times. Industry for religious purposes pursues its own way. But if this last, with well-directed tact, or with catholic zeal, but certainly without the feeling originally belonging to it, chose for the use of the church mediæval forms, as lustres, candelabra, tabernacles, and

chalices, according to the designs of the twelfth and thirteenth centuries, the industry and genius of the world would turn with all cordiality to the remembrance of heathen antiquity, rather than to the reproduction of the ancient art—forms known as "Renaissance"—and would represent them *con amore*, and with infinite mastery. The Renaissance is admired by all nations: Germans and English, Russians and Italians, exercise themselves in it; it seems to be a language spoken by all with more or less currency, only to the French is it a mother-tongue; they employ it with a facility, charm, and variety of expression, insomuch that we overlook their defects, and, with a freedom and independence that inclines us to receive it as something new. I only remember the great sideboard by Fourdinois, the cabinet by Ringuet Leprince, the tea-service by Durand, the state sword-hilt by Froment, to signify the direction. Moreover, there are two principles contributive to French Art, which, separately, are not agreeable, but, in combination, are truly enchanting. I mean grace and natural truth. Grace without the truth of nature readily becomes a cold and coquettish affectation; and natural truth, without grace, a discouraging materialism. Vouchers, however, are not wanting for both errors of taste, but the happy union of the two qualities preponderates, as in the charming carving of Lienard, and is almost universal in the bronze department. Such, also, are the beggar groups by Graillon, of Dieppe, perhaps intended for watch-stands, real masterpieces of artistic representation. I must, however, remember one national characteristic of French Art, which is nearly related to that objectionable disqualification, the superficial, that is, the continual longing for something new. This longing admits of no peaceable dwelling upon a question, no penetration into the depths of thought, but it dooms the inventive faculty to ceaseless activity, and urges on to sallies ever new, and thus is French industry maintained in great force; and to this is added, in its proper place, a warm and lively feeling for colour, which has the power of accorded all colours, and harmonising all objects, so that we contemplate French carpets and silk fabrics as we regard a garden of southern vegetation.

If England, in its Art-forms, pursues an entirely opposite course, it is not surprising. The formative principle is different, throughout, from the French. It is not in public, but in domestic life that the Englishman centres his enjoyment, therefore, convenience—comfort, is the fundamental principle of his tastes. It is not, change, but permanence which pleases him, therefore that which is durable and solid has for him a greater charm than even the Beautiful, or that which is merely new. He, therefore, prizes good material, and estimates the gold and silver component of a work of art, as highly as its æsthetic sentiment. And hence, in large table services, lustres, and other gold and silver works, a preference for Rococo, which with its sumptuous, bold, and illimitable variety of forms, affords, though on the shaded side, a picture of wealth. Again, it is the influence of wealth, and its love of virtue, that we recognise in English carvings, in which game, birds, flowers, and fruits, are introduced with such profusion that the nail scarcely holds them, and executed with such wonderful precision that it seems possible to move single feathers, or easily to break them off. There is nothing more convenient than English furniture; all imaginable wants are provided for, but if the architectonic forms of tables, bedsteads, and cabinets, be examined, it will be difficult to recognise in them any system. It remains to be seen whether the taste of the Queen and Prince Albert, whose predilections are declared for the antique and Raffaellesque forms, will effect any change. That English Art possesses power to distinguish itself, is shown by many sculptured works, on which masters of all times would look with astonishment. This is also shown in many performances of the schools of design, whereby, among others, the names of Wyatt and Papworth are distinguished in architectural and ornamental works of antique character. Possibly English industrial art might, by this means, attain as high a degree of excellence as the French in the Renaissance, and then it may even rise to a degree as much beyond it, as did the period of Pericles over that of Francis I. and Henry II.; much higher, perhaps, since, by the exertion of individuals, the Elizabethan style would be made available in Industrial Art. There is a subject in which English industry is highly distinguished, and, at least, in the Exhibition, surpasses all competitors, that is in ecclesiastical furniture. It is a singular fact, that almost all the nations of Europe have, at this time, addressed themselves to mediæval forms, that is to the Gothic, for their church fittings; but if we compare what has been

sent to London in this department, we find that neither Belgium nor France, nor even Germany, in which department she is, certainly, highly accomplished—none of these have sent anything comparable with the English productions. England has never relinquished this kind of decoration, and, at present, builds the greatest number of churches in the Norman and Old English styles, not to speak of the Houses of Parliament, in which the attempt is made to carry out, in detail, all the requirements of a palace. In the Crystal Palace there is not only a small division of the upper gallery fitted with ecclesiastical furniture, but there is below the great "Medieval Court"—a spacious hall, in which are displayed altars, crucifixes, lustres, candelabra, fonts, tabernacles, monuments, balustrades, windows, even tables, benches, chairs, and, indeed, all kinds of church and household furniture, in the English Gothic style. The laws of the style are not proportionately understood, as in the carvings and ornament; there is, at times, a deficiency of independence, but still the whole, through uniformity of taste, earnestness of form, and pronounced with warmth of feeling, leaves a sensible impression, and thus, without doubt, by such exertions, English industry has laid the foundation of the development of a national formal sentiment, at least, in this department of Art. A large volume might be written on the theme touched upon in these lines, and it would afford me a real pleasure to contribute to the knowledge of such estimable efforts, and so many admirable productions; my view being to show what the industry of the present period requires in the display of beauty and character, to assist to arouse thought, and an energy towards independent creation; in a word, to declare against mere copying, and imitation of the inventions of other times and foreign nations, but especially against the errors in taste of the last century, which has only the merit of affording the true impress of the direction of a Madame de Pompadour.

ERNST FÜRSTER.

LONDON, 8th Aug., 1851.

THE TOILET.

FROM THE STATUE, BY L. WICHMANN.

LOUIS WICHMANN ranks among the most distinguished sculptors of Germany. He was born at Potsdam in 1788, and was a pupil of Schadow. In 1807 he went to Paris, and studied in the ateliers of David, and the sculptor Bosio; assisting in the execution of several of the great public works which were ordered by Napoleon, and among those confided to him was one of the entablatures of the Louvre. Returning to his native country in 1813, he assisted his old master, Schadow, in modelling the statues of Blucher and Luther, subsequently cast in bronze; and in 1819 he set out for Italy: among the sculptures executed in Rome, and which he sent to Berlin, was "The Flower Girl." After sojourning two years in Italy he returned to Berlin, where he modelled several of the statues for the monument of Kreutzberg; his other principal works are "Love and Psyche," a statue of "The Saviour;" "St. Michael and Two Angels," for the portico of the church of Wender, at Berlin; the colossal figures surmounting the Museum of Berlin, with others which adorn the new church at Potsdam; and that here engraved under the title of "The Toilet."

This is a very graceful and naturally posed figure; a young girl is arranging her hair, in one hand she holds a small vase, probably containing oil, a chaplet of flowers hangs by her side, with which she purposes to adorn herself, when she has completed the other portions of her "toilet;" the other is raised to her head; the lower part of the figure is enveloped in ample folds of drapery that afford broad masses of shadow, of a bold and striking character. The lines into which these masses fall show that the sculptor is well acquainted with the means necessary to produce a broad effect without losing any portion of the elegance of his work. The countenance of the figure is charming—playful, modest, and truly feminine; it is simple, without losing any of the dignity of womanhood, and though displaying a little affectation, which is inseparable from the subject, it offends not the taste.

THE JURIES OF THE GREAT EXHIBITION.

SINCE our last remarks upon this subject, the excitement created by unauthorised rumours of the manner in which many of the prizes awarded by the juries of the Great Exhibition have been distributed, has been greatly on the increase, and has tended to confirm us in our opinion of the impolicy of delaying any longer the announcement of the respective awards; the more especially as the French exhibitors have so far broken faith with the commissioners, as to publish a list of the prizes which have been gained by them (in a demi-official form), and circulate it throughout France. Other circumstances have also come to our knowledge which satisfy us that our objections to the manner in which the Juries have constituted were by no means premature. Selecting an example from among the many cases of alleged injustice and mismanagement, which had come to our knowledge, we analysed the constitution of one of these juries, and showed how little chance the sculptors of England had of justice from such a tribunal. The operation of precisely the same principles, in other departments, has proved that we entertained no exaggerated apprehensions on the subject. The prizes, under similar influences, have been for the most part awarded to foreigners. As we have already stated, the proportion of Foreign to English jurors has been one-half; and it is nowhere denied by those who possess any knowledge of their proceedings, that the former have made common cause with each other, requiring as a *sine qua non*, that the prizes should be given to their countrymen. Now it is notorious that whilst foreign jurymen in this country have had nothing to do but to organise measures calculated to promote the interests of their own exhibitors, many of them being remunerated for so doing. British jurymen have had the business of their respective establishments to attend to, and have consequently been frequently absent when the awards were made. The Foreign jurors were, on the other hand, invariably present, and appear to have acted in perfect concert upon all occasions. Before we enter upon one of the many cases of gross injustice to British exhibitors which have come to our knowledge, it may be as well to explain the arrangement which has been adopted for the allotment of medals.

The jury is called upon to decide in the first instance to whom the great and second class medals are to be awarded—the ambition of every competitor being, of course, to obtain the first class medals, of which, to render them more valuable, only a few (perhaps not more than fifty in all) will be given.

After the jury has delivered its award, its decision has to be ratified or altered by a number of members of juries in assembly, termed "a group;" an arrangement calculated to prove most injurious to British exhibitors, and absurd to the last degree, because these "groups" can, as a body, know little or nothing of the questions they are called upon to decide. A jury constituted altogether with a view to their knowledge of the class of objects under consideration, pronounces a decision upon matters perfectly within its competency. This decision is liable to be annulled by a body of persons who may know nothing at all about the objects to which it refers. It cannot, it is true, award a medal, but it can erase from the list of awards the name of any party to whom a medal had been awarded by the jury. The decision of this group is afterwards submitted to a "council of chairmen," composed of the presidents of the various juries, who may exclude a party from the prize to whom it has been awarded by the jury, notwithstanding its having been sanctioned by the group. Never was any plan so perfectly adapted to afford facilities for jobbing as this. The final power is thus vested in persons who may know nothing whatever of the manufactures or works of Art on which they are called to adjudicate, and the award of those who have been selected wholly on account of their knowledge of the subject, is wholly superseded. Let us

instance one of the many cases which have been brought under our observation.

The jury on musical instruments, after a careful consideration of the claims of the respective piano-forte makers, awarded three great medals, one to Messrs. Broadwood, one to Messrs. Collard, and one to Messrs. Erard. The two former are Englishmen, the last-mentioned firm is French. The propriety of this decision would be little likely to be impugned by any person possessing the slightest acquaintance with the mechanism of the piano-forte, or, if disputed, could only have been so on the ground that the Messrs. Erard had been placed on a perfect equality with Broadwood and Collard; it being notorious that there is no manner of comparison between them: Messrs. Erard's piano-fortes being in almost every respect inferior to those of either of the rival firms.

The jury were, however, not called upon to institute any comparison of the respective merits of these manufacturers. Its duty on this occasion was limited to the award to them of the three great medals, without indicating to whom the priority was due. When this award was submitted to "the group," however, which included very few competent to decide on such a subject, it annulled such award—so far as to strike out the names of Messrs. Collard, and consequently Messrs. Broadwood and Erard were the only competitors whose claims came before the "council of chairmen." These gentlemen, adding to the injustice which had already been committed in the case of Messrs. Collard, struck out the names of Messrs. Broadwood, retaining only that of Erard. When this shameful decision was arrived at, Lord Canning, the President of the council of Chairmen, was absent, and the Baron Dupin occupied his place! A similar advantage has, we are told, been taken in other instances of the temporary absence of the chairmen of juries to disturb awards for a similar object. Messrs. Broadwood and Collard have both, we are assured, addressed a protest to the Royal Commissioners against this capricious nullification of the awards of those whom they very properly term their "natural judges." The jury have also protested against a course which they profess to consider an insult to them as professional men and gentlemen; for they allege, with good reason, that to permit a set of persons, not more honest, and certainly not so well acquainted with the subject as themselves, to overturn a decision to which they had given their gravest consideration, was utterly at variance with justice and common sense.

In this case it will be seen that the friends of the Frenchman, not content with his being the recipient of a gold medal, were disposed to allow "no brother near his throne." The character of Messrs. Broadwood's pianofortes is patent to the whole world; they are not only far better in tone, but far more scientifically constructed than those of Messrs. Erard; whilst for every ten instruments manufactured by the French house, Messrs. Broadwood make one hundred. We wish we could add that this was the only instance of intrigue by which foreign competitors have been lifted over the heads of Englishmen, on this occasion, but we are too well aware that it is not; and we warn the Royal Commissioners of the unpopularity they will excite, when facts such as this come before the public. The sculpture awards are sufficiently unjust, but this and some other decisions which have reached us since, are a great deal more indefensible. We shall recur to the subject in our next publication.

OBITUARY.

MR. B. P. GIBBON.

WITH more than ordinary feelings of regret, we record the death of Mr. Benjamin Phelps Gibbon, an engraver of very considerable repute: he died, after a brief illness, at his residence in Albany Street, Regent's Park, on the 28th of July, in the 49th year of his age.

Mr. Gibbon was son of the late Rev. B. Gibbon, vicar of Penally, Pembrokehire; and was, we believe, educated in that most excellent institution, the Clergy Orphan School. Indicating, at an early



THE TOILET.

ENGRAVED BY W. H. MOTE, FROM THE STATUE BY J. WICHMANN.

age, a taste for Art, he was, on leaving school, articled to the late Mr. Scriven, the eminent chalk engraver, with whom he served his time. At the conclusion of his engagement, and being desirous of making himself acquainted with the style of line-engraving, he placed himself under Mr. Robinson, with whom he attained such proficiency that, in a short period, he was in a position to undertake several considerable plates, and was eminently successful in their execution. The majority of these are from the works of Sir Edward Landseer; and, among those occurring to our recollection, we may mention, "The Two Dogs," "Suspense," "The Jack in Office," "The Fire-side Party," "There's no Place like Home," and "The Wolf and the Lamb," after Mulready. Some of his plates are engraved in line, and others in a mixed style. Mr. Gibbon, however, took a deeper interest in portraits than subject pictures, although he did not engrave many, one of the principal of which is a full-length of the Queen. At the time of his death he was busily engaged upon a large plate, after Webster's well-known picture of "The Boy with many Friends;" and there is little doubt that the assiduity with which he laboured to bring forward this work, and his anxiety to do the subject justice, for his own reputation's sake and that of the painter, hastened his death in the prime of manhood. The style of his engraving is marked by exceeding carefulness and delicacy; it occasionally lacked vigour, but it is sound and altogether free from the trickery of his art.

We had the pleasure of knowing Mr. Gibbon personally for many years, and can bear testimony to the sterling qualities of his heart, and his amiable disposition. He was unmarried, but, nevertheless, was "a father to the fatherless," several orphan children of his deceased relatives having found in him a liberal and kind protector; by them his loss will be most deeply felt, and scarcely less so, though from other causes, by those who could only rank themselves among his friends and acquaintances.

ART IN THE PROVINCES.

THE LIVERPOOL ART-UNION.—The foremost of our provincial associations for the diffusion of Art among the people, both for enterprise and success, is, we believe, the Liverpool Art-Union. Excellent as have been the productions, and liberal the conditions, hitherto offered to its subscribers, the prospectus of the present year offers increased attractions in both these respects. 1st. Every subscriber will receive an impression of each of the three original engravings, executed expressly for the Society, namely, "Katherine," engraved by F. Holl, after W. P. Frith, A.R.A. "Bianca," engraved also by F. Holl, after W. P. Frith, A.R.A., and "La Vivandière," engraved by H. Lemon, after J. Absolon, the whole of which will be delivered at the time of subscribing. 2nd. A free admission to the exhibition of paintings at the Liverpool Academy, during the whole season; and 3rd, the chance of obtaining one of the prizes to be distributed at the next general meeting, consisting of the right to select a work of Art from the exhibition of the Liverpool Academy; beautiful statuettes of "The Italian Boy," by Clerget, executed in parian by W. T. Copeland. Artists' proofs of "Christ and the Woman of Samaria," engraved by Bellini, after the picture by J. R. Herbert, R.A.; and "Origin of the Stocking Loom," engraved by Holl, after A. Elmore, A.R.A. These very liberal arrangements require no eulogy from us, and have obviously been made by the committee in the contemplation of obtaining a large number of subscribers, which, indeed, can alone justify them. It is to be hoped such liberality will be responded to in a corresponding spirit. In this, indeed, we feel the utmost confidence; for, in addition to the certainty that each subscriber will have the full value of his subscription, every lover of Art will have the consciousness of assisting in the advancement of social refinement, and of enlarging the sphere of human happiness.

BIRMINGHAM.—The annual general meeting of the subscribers to the Birmingham Society of Arts and School of Design, was held on the 29th of July. The report shows that the income of the institution during the preceding twelve months amounted to 1131*l.* 12*s.* 11*d.*, and the balance of cash in the hands of the treasurer was 101*l.* 3*s.* 8*d.* Considerable discussion, and not of the most conciliatory nature, took place between several of the gentlemen present, relative to what was deemed a partial distribution of the prizes, and upon matters connected with the management of the School generally, affecting the head-mastership and Government inspector. An amendment against the adoption

of the report, to the effect that it be sent back to the committee for enlargement and improvement, was proposed, but ultimately withdrawn. One of the charges brought against the adjudicators of the prizes, stated that rewards were adjudged for works that were not *bonâ fide* the productions of the pupils; it was, therefore, arranged, on the present occasion, that the usual mode of distributing should be dispensed with, the names only of the successful competitors being then called over, and the prizes given on a subsequent day, when the candidates entitled to them should be required to make a declaration that the works were, to all intents and purposes, their own. We are sorry to see a spirit of discord prevailing among the friends of this institution, but trust all matters will be satisfactorily cleared up, so that unanimity be again restored among them.

GOVERNMENT SCHOOL OF MINES.

NOTWITHSTANDING the immense importance of the mineral wealth of the United Kingdom, the annual value of which amounts to 21,000,000*l.*, and the capital and labour employed in the extraction of the metal from the ore to a much larger sum; no school, having for its especial object the instruction of persons engaged in mining operations, has been established. France, Russia, Austria, Prussia, Spain, Sweden, and Denmark, have hitherto long had their establishments for the education of qualified managers for their mines. Saxony and the lesser German States even, have also had schools which have been celebrated throughout Europe for the practical education they have afforded, but the English Government have only now awakened to the importance of such an establishment to the country.

It is with much satisfaction that we now perceive that a Government School of Mines is organised in connection with the Museum of Practical Geology, the educational courses of which are to commence on Thursday, the 6th of November, 1851, under the direction of Sir Henry de la Beche.—The educational staff being as follows:—

PROFESSOR of Chemistry, applied to the Arts and Agriculture, Lyon Playfair.

PROFESSOR of Natural History, applied to Geology and the Arts, Edward Forbes.

PROFESSOR of Mechanical Science, with its application to Mining, Robert Hunt.

PROFESSOR of Metallurgy, with its special Applications, John Percy.

PROFESSOR of Geology, and its Practical Applications, Andrew Ramsay.

PROFESSOR of Mining and Mineralogy, Warrington Smyth.

When we consider the various branches of science which are required to practise mining with success and economy, it will be evident that this establishment meets a great want.

The collections of the Museum are now in a condition, and of an extent, to be made available for educational purposes. The laboratories and working rooms of the several departments, are so arranged and organised, that systematic studies in Chemistry, Metallurgy, Geology, Palæontology, Physics, Mineralogy, and Mining, may be entered upon with great advantage under the direction of the officers of the respective departments. The Museum itself is of an essentially practical character, and was primarily intended to bring science to bear on Geology in its application to the useful purposes of life; its officers were selected with a view to carry out the educational character of the institution, recognised shortly after its formation by an official letter of the Chief Commissioner of Her Majesty's Woods, and sanctioned by the Lords of the Treasury.

The education contemplated in this school differs essentially from that given in colleges, where general education is the primary object. Although it is intended to give general instruction in science, to those who may require elementary knowledge, still, the chief object of the institution (to which everything else is made subsidiary) is to give a practical direction to the course of study, so as to enable the student to enter with advantage upon the actual practice of mining, or of the arts which he may be called upon to conduct.

ENCAUSTIC TILES.

THOSE who have not sought out the court within the Palace of Industry which is devoted to mineral manufacture, should not fail to do so, for the purpose of inspecting the choice examples of Mr. Minton's tiles and tesserae

it contains. The varieties of which we have given illustrations, and many others of great beauty, are there. We have copies of the azulejos, or Spanish moresco manufacture of the Norman, Flemish, and old English tile, and some of the Oriental varieties. In the section devoted to Spain in the Exhibition, will be found one of the real Alhambra tiles, which have been the original of a very extended and beautiful order of decoration. From Mr. Marryat's work on pottery we learn the following particulars:—During the thirteenth and fourteenth centuries, Granada was the favourite place of residence of the Moslem monarchs, who spared no pains or expense to adorn this beautiful city. The fortress and palace of the Alhambra rose in the midst of it, and its towers were adorned with the most exquisite architecture, and its courts paved with tiles or azulejos of the greatest beauty. Swinburne, in 1775, describes the blue and yellow tiles covering the walls to the height of five feet from the ground, as well as the large painted and glazed tiles of the roof, some of which still remained. Owen Jones states his opinion that the pavement of the whole of the courts originally consisted of these tiles, which the Spaniards ruthlessly destroyed. He further says that the pattern appears to have been impressed in the clay by moulds, and the colour run in, in a liquid state, between the lines. The colours employed were, in most cases, primitive ones. Besides the Alhambra, the Cuarto Real, a royal Moorish villa in Grenada, contains white tiles, covered with the most elaborate designs in scroll-like foliage in gold. These form a band beneath the springing of the roof, and are about five and a-half inches square. Mr. George Stuart Nicholson, in a recent visit to Grenada, succeeded, after great difficulty, in obtaining the permission of the authorities to make a hasty tracing of one of these tiles. Seville is very rich in this Moorish decoration. In the Alcazar of Seville specimens of azulejos, both Moorish and catholic, are to be seen. Toledo has also many vestiges of the catholic period. In the older azulejos, sapphire and blue are the favourite tints; the Moorish tiles are generally painted, the catholic stamped. Mr. Marryat gives the following as the more striking peculiarities of this class of tiles; they are descriptions of tiles obtained by Mr. Ford chiefly from the Alhambra:—

1. Moorish, very fine and most ancient; surface plain painted, and enamelled with the arms and motto of the kings of Granada—"There is no conqueror but God." The date of its manufacture appears to be about 1300. This tile appears, by another specimen, to have been copied in an inferior style in 1400.

2. Moorish, fine quality; pattern a star, to imitate inlaid work. This also appears to have been copied, in a stamped and inferior style at a later date.

3. Moorish, forming part of the panelling of a dado of a wall, inlaid, fine, and as early as 1300. This has also been copied in a stamped and inferior style.

4. A tile of Spanish manufacture, from the Alcazar of Toledo, previously to the time of Charles V., about 1490. The pattern is stamped, colours white and yellow.

5. A tile of the same class, from Toledo; with the arms of Castile and Leon, of the period of Charles V., about 1525. The pattern is stamped. In the Mayor's Chapel at Bristol, there exists a pavement of tiles, of Spanish manufacture—azulejos—which were probably imported for this special purpose, by some of the numerous Bristol merchants who had great traffic with Seville in bottles.

Flemish and Dutch tiles were early imported into England. A tile in Holmaker House, Chichester, has inscribed upon it, in Flemish, "Die tigt cort, wacht na loud," *The time is short, wait for the knell.* In the reign of Henry VIII., paving tiles of green and yellow were imported from Flanders, for Christ Church, Oxford, and Hampton Court Palace. The Dutch delft tiles, used for lining fire-places, are well known.

The Mahomedan tiles are usually covered with a fine glaze, and the pattern is divided longitudinally into two parts, by a black band, one side being green, (the sacred colour) and the other

blue. In Africa, glazed tiles are also used by the Arabs in their Mosques and palaces, of a similar character to those found at Medina.

In the guard-chamber of the Palace of William the Conqueror, at Caen, built in the eleventh century, there formerly existed some fine specimens of Norman tiles, which are thus described by Lord Henniker:—"The floor is paved with tiles, each near five inches square, baked almost to vitrification. Eight rows of these tiles, running from east to west, are charged with different coats of arms, generally said to be those of the families who attended Duke William in his invasion of England. The intervals between the rows are filled up with a kind of tessellated pavement, the middle whereof represents a maze or labyrinth. The remainder of the floor is inlaid with small squares, of different colours, placed alternately, and formed into draught or chess-boards, for the amusement of the soldiery while on guard."

These tiles are in the Museum of the Society of Antiquaries.

Such as we have now described, and those mentioned in former articles, are the authorities to which Mr. Minton has had recourse, for the designs for many of his tiles, and of these he has constructed many chaste and elegant variations. We continue our illustrations this month, which will, we think, be much admired.

INTERNATIONAL COPYRIGHT.

THE recent judgment of Lord Campbell in *Boosey v. Jeffreys*, which has settled finally the much litigated question of the right of a foreigner to copyright in this country, whether of books, pictures, or music, has been alleged as an excuse for a public meeting of authors and publishers, to appeal against the concession of such a right, and to procure a reversal of the decision, should his lordship be disposed to overrule his own judgment in the House of Lords. The direct impulse to the present agitation, however, appears to have been certain proceedings commenced against Mr. Bohn, and others by Mr. Murray, for their alleged invasion of his copyrights in the works of Washington Irving; of which cheap editions have been issued, on the faith of a recent opinion of Lord Cranworth, wholly at variance with that which has lately been pronounced by the Court of Error, by no fewer than four publishers. The defendants in these cases are of course the leading instigators of this movement, and appear to have prevailed upon Sir Edward Bulwer Lytton to take the chair at a public meeting of Authors and Publishers, at the Hanover Square Rooms, for the purpose of discussing the question in all its bearings. Although the authors and publishers of England were but slenderly represented on the occasion, and even those who were present were far from unanimous, several ingenious and even brilliant speeches were delivered, and resolutions were carried, tending to support the Chairman's view of the subject; viz., to procure a revision of the law which declares foreign authors resident abroad, to be entitled to copyright in this country; to form a society to consider the steps necessary to obtain the proposed readjustment of the law; and lastly, to collect subscriptions to indemnify the gentlemen now acting on the defensive, in the various actions for the alleged invasion of copyright, in the expensive process of appealing against Lord Campbell's decision to the House of Lords. We confess that we have not been convinced by any of the arguments adduced on this occasion, able and plausible as many of them were, that we should violate that great principle of justice, which forbids that we should do evil that good may come; and that because foreign nations cannot be brought to a sense of the dishonesty of their habitual invasions of British Copyright, we should make reprisals upon their authors, and deny them that protection which they so dishonestly withhold to us. Still less can we affirm a proposition which would go back from twenty-five to thirty years, and deprive English booksellers of copyrights for which, on the faith of the law as it then stood, they have paid very considerable sums of money. The impression, that if we deprive American authors of the copyright they have hitherto enjoyed in England, we shall force them and their readers to agree to an international arrangement, we believe to be entirely fallacious. There are very few American authors whose copyrights have proved of any material value to English publishers; and even of that few, the majority have

retired for some years past, almost wholly from the field of literature. Washington Irving, Cooper, and Prescott, are almost the only authors who have a marketable value in this country; and two out of the three have written little that is worthy of their genius for many years. Besides, the American buccaneer knows full well that the chief weight of the sacrifice, if American copyright were to be declared null and void in this country, would fall upon neither Mr. Irving, Mr. Cooper, nor Mr. Prescott, but upon Messrs. Murray and Bentley, the British possessors of their copyrights. If, therefore, the question be mooted at all, it should not be with a view to a retrospective operation. But we more than doubt, if America, uninfluenced by worthier motives, will ever be driven to a recognition of the rights of British authors, for the sake of protecting the interests of the very few of its native writers who look to England for the chief reward of their literary labours. America, in her rage for cheap editions, has almost annihilated her own literature, and her unwarrantable piracy of our best authors, does but react upon those of her own. If unable to understand the impolicy of her present course, will she let Mr. Murray and Mr. Bentley induce her to abandon her wholesale appropriations of English literary property? or, will our becoming robbers ourselves diminish the wholesale piracy of our neighbours? We think not. The arguments of Sir Edward Bulwer Lytton, which apply to the conduct of America in refusing to entertain the question of international copyright, are unanswerable; but if she prefers the selfish demands of the million to the interests of her own writers, she is not likely to be deterred from continuing the work of spoliation because we, at length, determine to follow her example. It cannot be doubted, for one moment, that it was the *intention* of the act at present in force, to recognise the copyright of foreigners whose works were first published in this country, and it is equally clear that the law for the protection of the patents of foreigners in England, was conceived in the same spirit. Why should we refuse protection to the writings of a foreign author, and concede it to his scientific discoveries? If we are to interpret the law as Sir E. Bulwer Lytton and Mr. Bohn would have us do, why should we grant to any foreign inventor the patent by which his property is secured in this country? More than twenty years ago the late Mr. Murray paid Washington Irving 1500*l.* for his *Tales of a Traveller*; 3000*l.* for his *Columbus*; 1000*l.* for his *Granada*; and 1000*l.* for his *Bracebridge Hall*. Is it to be endured, that because American booksellers are engaged in an unauthorised republication of every English book which they consider worth reprinting, we should, after so long a forbearance, become pirates in our turn; and thus despoil, not the foreign aggressor, but our own respectable publishers, of a right in which so large an amount of capital and enterprise has been embarked. Whatever difference of opinion, therefore, there may be as to the measures which are most likely to force upon our neighbours a fair recognition of the rights of our authors, by a system of reprisal which we could never be brought to admire, and which we consider beneath the dignity of our national character, there can be none as to the absurdity of attempting so to do, by a retrospective operation which has neither justice nor common honesty to recommend it. We are far from desiring to attach any moral blame to the gentlemen whose reprints, in this country, of the works of Irving and others, have given occasion for the present controversy. The state of the law, as interpreted by Lord Cranworth, and other of our eminent jurists, appears to have warranted their belief that they were perfectly authorised in so doing. There are, however, considerations of courtesy which ought always to be observed by persons of the same profession towards each other, which should prevent them from doing all that even the law entitles them to do, where, by such a course, they are prejudicing the interests of their respectable brother tradesmen, on occasions on which they had good ground to believe that they have done everything they could to secure the rights to which they lay claim. Neither is the position of the author to be wholly overlooked. So far back as 1813 or 1814, Washington Irving was a resident in this country, engaged in mercantile pursuits, as a partner in a British firm, and was as much an Englishman as either Mr. Leslie or Mr. Stuart Newton. He was, indeed, a resident in England at the date of the publication of several of his works. But the principle, if carried out fairly, would compromise the interests of painters and print publishers, as well as of litterateurs and booksellers. If the arguments employed at the late meeting, are at all tenable, the valuable copyrights of Messrs. Moon, Graves, & Co., Colnaghi,

or Hogarth, and other printsellers, in the engravings executed from the works of Leslie, Newton, Chalon, and others, are completely at the mercy of any one who may think it worth his while to reproduce them. The sort of retaliation, therefore, which is now suggested, would be equivalent to that of cutting off the nose for the purpose of being revenged upon the face.

It is quite true that in 1845, in *Chappell v. Purday*, the Court of Exchequer was of opinion that a foreign author residing abroad, who composed a work there, could have no copyright in this country; a decision which was subsequently confirmed in the same Court in *Boosey v. Purday*. These judgments have however been entirely overruled by Lord Campbell, who on a late occasion pronounced an opinion in the teeth of these decisions, and whose impressions on this question are said to be shared by a large majority of the Judges of the Court of Queen's Bench. The point may therefore be considered as settled; and as further litigation in the Court of Chancery can only be productive of ruinous expense and vexation, it is much to be desired that an amicable arrangement of the differences of the respective publishers may be entered into, which, whilst it recognises the proper principle, will avert the necessity of further contests on the subject. Mr. Colburn was, it appears, in favour of the anti-foreign copyright disputants, and has, therefore, clearly invited the invasion of his own copyrights of the works of American authors. As, however, he is understood to have virtually, if not ostensibly, retired from the publishing trade, he has for the future, at least, but little interest in the matter.

The speeches of Sir Edward Bulwer Lytton and of Mr. Bohn, at the late meeting, contain many facts and illustrations, which will be found of service in considering the question of international copyright. Mr. Bohn has already done much by the publication of cheap editions of standard authors, at a very moderate price, to render good books accessible to the public, and is placed by his position as a bookseller, beyond the suspicion of having been actuated by mercenary or unworthy motives in the matter. We question however if the general interests of authors and publishers have not suffered materially from his reprints. When Mr. Colburn attributed to American piracy the discouraging fact that for books for which he could once afford to pay 1000*l.*, he cannot now give more than from 100*l.* to 150*l.*, he appears to have overlooked the prevalence of cheap literature generally in this country; and the ruinous competition which is now going on among rival booksellers. Who is likely to purchase his guinea and a half editions of Cooper's novels, when he can obtain from Mr. Bohn the works of Washington Irving (large and handsomely printed volumes) at two shillings each? Besides, the same system of piracy was at work when he purchased Mr. Cooper's copyrights, as is in operation now. He recommends British publishers not to purchase another copyright from an American author until his government have consented to enter into some international arrangement; and so far we agree with him in his suggestion. It is a remarkable fact, however, that whilst British authors are protesting in their speeches and writings against foreign appropriations of their copyrights, they are often very much flattered by their adoption. The audacious single-volume piracies of Galignani and Baudry of Paris, of the poetry of Byron, Scott, Southey, Moore, Coleridge, Shelley and others, were often looked upon by the parties who might be expected to consider themselves most aggrieved, as conferring a distinction upon their writings calculated to increase their reputation in this country. In several instances within our knowledge, the materials for the biographical notices which prefaced the respective volumes were supplied by the authors themselves! Lord Byron so far from expressing any indignation at the liberty which Messrs. Galignani had taken with his writings, assisted them in identifying them, and wrote interesting autograph letters to aid in their illustration.

Southey, as we gather from one of his letters, was rather flattered than otherwise at the republication of his poetry in Paris, and if rumour may be credited, Moore corrected the proofs, and furnished materials for the biography of one or more of the foreign editions of his works. Mr. Bowles and several other poets whose writings were included in this series, not only furnished notes for the Biographical Prefaces, but indicated to the editor the publications from which their fugitive writings should be collected. Mrs. Hemans furnished several notes and suggestions for one of the American editions of her works, and sent copies to her friends as evidence of her transatlantic popularity. In fact we have rarely met with an



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author whose writings have been deemed worthy of being reprinted abroad, who has not considered himself flattered by the preference. We do not of course profess to believe that their publishers were equally complimented by this unceremonious invasion of their property. So long as the sale of such piracies were limited to the continent, we doubt if they were the means of abstracting a great deal from the pockets of either the author or publisher; but for very many years they were allowed to be imported in single copies, during which period they were introduced into this country in large quantities. They were however purchased rather for their compactness than for their cheapness, and the instant Mr. Murray published a handsomely printed single volume edition of the Poetry of Lord Byron at a moderate price, the trade in French and Belgian piracies of British copyrights was almost destroyed. Why should we not print cheap editions for exportation? The drawback on the paper, and the superiority of our printing and binding would be sufficiently obvious to enable us to obtain a better price than would be given for such coarse reprints as are usually hurried into circulation in America. We cannot but believe that such an enterprise might be carried out successfully. There is scarcely an edition, at a moderate price, of any American author, that is worthy of the library; and looking at the quality of the paper and print, we doubt if the American bookseller could afford a volume of similar quality at the price charged by Mr. Bohn for his reprints.

Any plan is, however, better than that suggested at the late meeting, of becoming pirates ourselves to cure our neighbours of their buccaneering propensities. The comparatively small number of works of mark which are now produced in America (there have been no prose writers of any very great eminence since the heyday of the literary lives of Irving, Cooper, and Channing, if we except Mr. Prescott) goes far to show that national literature is all but annihilated in that country, and that the evil must eventually, in a great measure, correct itself. In a recent American newspaper it is stated that protection is not refused in that country to any British author who will go through the necessary forms by which he becomes qualified for the privilege. Our readers will smile to hear that one of these conditions consists of an oath, by which the candidate for copyright in America is required to "renounce for ever all allegiance and fidelity to any foreign prince, potentate, state or sovereign whatever, and particularly to the *Queen of the United Kingdom of Great Britain and Ireland!*" The late Captain Maryatt declined to comply with these terms, although another English author, of undeniable reputation, has, it is affirmed, not scrupled to bolt this denationalising pill. We have not heard if he has turned his privilege to any account.

We trust that the opportunity offered by the presence of so many foreigners in London at this particular junction, to impress them with the advantages that could not fail to accrue to their authors as well as to our own from the establishment of an international copyright, will not have been allowed to pass away unimproved.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—The exhibition closed on Saturday the 16th of last month, after a season of unexampled prosperity, as to receipts for admission, and after a term protracted beyond the usual period. The paramount attractions of the Great Exhibition reduced the receipts about five hundred pounds below the average of the first fortnight after opening—therefore to supply this and a subsequent continuation of average deficit, the doors of the Academy were kept open beyond the accustomed time. On the commencement of the "shilling days" at the Crystal Palace, the tide set in at the Academy, and the result has been we believe beyond that of any antecedent year; but the prolongation of the Exhibition has deranged the usual economy of the Art-Union, and postponed the opening of the country Exhibitions. The authorities of the Art-Union have necessarily announced the postponement of the usual period of the opening of the Exhibition of the prizes, and the country institutions also wait for the closing of the Academy.

THE PICTORIAL SUM TOTAL OF THE SEASON.—At the beginning of the year, the Exhibition of Miscellaneous Sketches was open with 200 pictures. In February the British

Institution opened with 538 works in painting and sculpture; the Society of British Artists exhibited 693; the National Institution 449; the Old Water Colour 327; the New Water Colour 364; the Royal Academy 1389, making a total of FOUR THOUSAND AND SEVENTY original and unexhibited works of Art, none of which ever again appear in a London Exhibition, and very few of which are ever publicly seen again after their withdrawal from the provincial exhibitions. Now we know that all these works, sooner or later find some market, a fact which sufficiently declares a very widely extending taste for Art. Besides these there are the old masters at the British Institution, and the Amateur Society in Pall Mall, and every one of these collections is annual. The only temporary exhibition of pictures at present open is that at Lichfield House, consisting of 475 productions, chiefly by foreign artists.

THE WATER-COLOUR INSTITUTIONS.—The Society of Painters in Water Colours closed their exhibition on Saturday, the 16th of last month, and the new Society a week earlier. These Societies, like the Royal Academy, suffered a diminution of their average receipts for some time after their opening. So materially was the Old Water Colour Exhibition affected by the Crystal Palace, that during the first week their average receipts fell to less than one half. At this time the daily sum usually realised is fifty pounds, but this year it did not exceed twenty-four; but we believe that the sum total for the season is greater than usual, although the sales are not so extensive, and it is probable that both societies might have yet largely increased their receipts by keeping their doors open yet longer; but this was a measure of questionable policy, when it is remembered that after a certain period purchasers become impatient for their pictures, and artists are desirous of receiving the proceeds of their sales.

NEW NATIONAL GALLERY.—In laying upon the table of the House of Commons, the report of the commissioners appointed to suggest a site for the proposed new National Gallery, Lord John Russell stated, that it was their opinion that a site in the neighbourhood of Hyde Park or Kensington Gardens might be obtained on advantageous terms; but that if any new difficulty should arise, the new gallery might be erected in Kensington Gardens. His lordship added that the government would take the whole subject into consideration before the next session of parliament. This announcement was received by the House with a murmur of applause, and will afford universal satisfaction to lovers of Art.

THE CRYSTAL PALACE.—Mr. Paxton has procured estimates from Messrs. Fox and Henderson, of the cost of putting the Crystal Palace into good condition for future use, and they report that they will undertake to do all that is necessary to fit it for permanent occupation for from 12,000*l.* to 15,000*l.* This sum will include the expense of substituting glass for all the boarding, and for putting the roof and every other part of the edifice into complete repair, substantial and decorative.

THE NEW HOUSE OF COMMONS.—The new House of Commons is now ready for occupation. It has been remodelled, and the ceiling has been brought down between five and six feet lower in the centre, the expanse around it instead of being flat, sloping down towards the middle. The upper half of the windows, which had formerly a central transom, is thereby removed out of sight, an arrangement that, but for the cutting down the sills a foot, would have diminished, inconveniently, the light. The side galleries have been made wider, and considerable space has been gained in the division lobbies, by the erection of two oriels. The gallery for the public has been enlarged, and will now afford accommodation for 460 members. New retiring rooms have also been added. The reporters' gallery is so arranged that each reporter has a separate stall, with a door at his back. They have a private staircase and two retiring rooms. The ceiling of the house is wholly of oak, and the panels are slightly decorated. The small shields on the wainscoting, with the exception of three or four, are, as yet, unemblazoned, these

exceptions bear the arms of towns, and were intended by Mr. Barry as specimens of the manner in which he proposed to have the whole executed. The windows are filled with the arms of cities and boroughs in stained glass. The speaker, ministers, and leaders of the opposition, are to have hot plates for their feet, and means have been taken by Dr. Reid to secure the best description of ventilation. The restoration of the old cloisters is rapidly advancing. The acoustic capacities of the house, have not as yet been fairly tested.

SOCIETY OF ARTS.—We are rejoiced to learn that the finances of this time-honoured body are in a more flourishing condition than they have been for many years past. It has rendered good service to the useful Arts during a period of nearly two centuries, and has every claim to public support. But for its zeal in promoting the establishment of the great Exhibition, the idea might never have been carried out at all. It is incumbent, therefore, on all who appreciate its efforts in this good cause to lend their aid towards increasing its means of usefulness. Some changes have been long called for in its bye-laws and rules, and we are glad to learn therefore, that it proposes to popularise and simplify its constitution by some very important improvements. Instead of the five committees, into which the Society has hitherto been divided, and on which more duties devolved than they were always able to perform, the number is to be increased to thirty, under the same heads of classification as the Great Exhibition; each composed of three members, and, including a reporter, who is bound to make the Society acquainted with the progress, from time to time, of the art or manufacture which it represents. Other reforms are in contemplation which will be more or less beneficial.

WESTMINSTER ABBEY.—Stimulated by the almost unanimous demand upon the liberality of the public press, the Dean and Chapter of Westminster have begun to exhibit some signs of concession, on the subject of the exhibition of Westminster Abbey. The sixpence charge for admission is still maintained for the chapels, but secures great additional privileges to the visitors. Each chapel has a vergers of its own; so that we are no longer hurried from place to place, before we have had an opportunity of carefully examining its monuments. There have been several restorations and reparations which have materially increased the attractions of the place. For these changes we are said to be indebted to Doctor Buckland, and the Rev. Lord George Thynne, the sub-dean.

COMMITTEE TO INQUIRE INTO THE EXISTING STATE OF PUBLIC LIBRARIES.—The following are the names of the gentlemen of whom this commission is composed. Mr. Ewart, Mr. Brotherton, Mr. G. A. Hamilton, Lord Seymour, Mr. Disraeli, Mr. C. Lewis, Mr. Cardwell, Mr. Banbury, Mr. Duncan, Mr. Greenall, Mr. Hutt, Mr. Chartens, Mr. Heywood, Mr. Mackinnon, and Viscount Melgund. They have commenced their sittings.

COUNTRY EXHIBITIONS.—The opening of the Country Exhibitions has been postponed beyond the usual period, in consequence of the prolonged season of the Royal Academy. The Institutions at Liverpool, Manchester, Bristol, Ipswich, and other places, receive their latest contributions direct from the walls of the Academy, these having been preceded by original pictures and works from other institutions.

THE CLIPSTONE STREET SOCIETY.—According to recent resolutions of this Society, trustees have been appointed—these are Edwin Wilkins Field, Edward Duncan, W. E. Dighton, and W. Lee, Esqs., and each member and subscriber is required to sign an extract of the laws of the Society, with a view to obviate the impunity which has hitherto attended default of payment of subscription. On the list of defaulters appear the names of many men really prosperous in their profession, but whom this kind of advertisement under all circumstances of the case must proclaim worse than "indifferent honest."

MR. BAILY'S MODEL FOR THE BURY STATUE OF SIR ROBERT PEEL.—Mr. Baily has completed his model of Sir Robert Peel, in accordance with the sketch selected by the Bury Testi-

monial Committee, and has produced a very effective work of Art. The likeness is excellent, and the air of the head and pose of the figure easy and natural. We could have wished to have seen some modification of the costume, which is precisely that which was ordinarily worn by the deceased statesman; but we presume that the artist was limited to the exact coat, waistcoat, and pantaloons in which Sir Robert made his last speech in the House of Commons. An able critic, with whose views of Art we seldom have occasion to disagree, after defending Mr. Baily's, or rather the Committee's choice of costume, does not scruple to admit that "a dress less harmonising with the spiritualities of sculpture, or yielding in lines less picturesque, could scarcely have been invented by tailoring ingenuity." Mr. Baily is, however, no more at fault, even in the eyes of those who object to the application to sculpture of the exact fashion of the hour, than Messrs. Marshall, Belnes, and others who are at present engaged in Peel Testimonials, and who have all adopted the same undignified costume. Let any one who would satisfy himself of the effect of such a dress, in a colossal bronze statue, look at the statue of the Duke of Rutland in the Great Exhibition. No genius can overcome the disadvantages which such a drawback presents. We entertain no partiality for the Roman *Toga*, which often renders a sculpture of modern times ridiculous; but there are means of generalising modern costume, which go far to remove the difficulty. Let us imagine, if we can, a colossal bronze statue of the Duke of Wellington in one of Messrs. Nicoll's woollen shirts, by courtesy called a paletot; and yet it would be just as applicable to him as the open frock coat, large expanse of waistcoat and carefully adjusted pantaloons, which Messrs. Baily and Belnes have both given to their colossal impersonations of Sir Robert Peel. Even in a picture, in which the artist is more confined to the every-day reality than in sculpture, Sir Thomas Lawrence has managed this thing much better; and both Chantrey and Flaxman when left to do as they pleased proved themselves well able to overcome the difficulty, without falling into any anachronism. Gray says that the language of the age, is never the language of poetry; and we may say with equal truth that the dress of the day, ought never to be the costume of the grand school of sculpture; but if objectionable in marble it is ten times more so in bronze. We attach no blame to Mr. Baily or to Mr. Ehnés in the present instance. They would doubtless have followed the suggestions of their own genius and taste had they been permitted so to do. We complain only of the restrictions which limit them to such an absurdity as that of attiring an heroic colossal bronze statue in the close fit of a modern tailor.

PENSION TO MRS. JAMIESON.—A pension of 100*l.* per annum has been conferred upon Mrs. Jamieson, as a recognition of her claims as a writer; and a more judicious selection could hardly have been made. Much as we admire her miscellaneous writings, however, we think even more highly of her Fine Art criticisms. Her Hand-books, Galleries of Art, and artistical biography, have done more to promote a love and a knowledge of the principles of high Art, than those of any contemporary writer. To a highly cultivated taste and a vivid perception of the beautiful, she unites great power, as a writer; a combination that can hardly fail to produce a first-rate critic. That this pension has been most worthily conferred, appears to be the unanimous opinion of all who have any love for, or knowledge of, the Fine Arts.

SALES OF WORKS OF ART.—There has been a remarkable inequality in the prices which well known works of art have produced during the present season. At the late sale of Mr. Thomson of Clitheroe, at Sotheby & Wilkinson's, the well-known portrait of Thomas Campbell, the poet, by Sir Thomas Lawrence, was sold to Mr. Gambart for 60 *gs.*, and the fine marble bust of the same poet by Mr. Baily, R.A., to Mr. Moxon for 10*l.* The bust of Lord Brougham, also by Mr. Baily, fetched only 6*l.* 12*s.* 6*d.*, a very inadequate price, for it is a work of great

merit. The well-known picture of "Penn's Treaty with the Indians," the property of the late Mr. Penn, of Stoke Pogis, was sold last week at Christie & Manson's for 441*l.* This picture, notwithstanding its formality and want of *vraisemblance*, so far as the portrait and bearing of Penn are concerned, has always been a favourite. We confess however that, making all allowance for the intractability of the subject, it has little value in our eyes as a work of art. At the same sale a family picture by Sir Joshua brought 367*l.* 10*s.*, and a "View of Corfe Castle" by Turner, 480*l.*

ANTIQUITIES FROM NINEVEH.—Mr. Layard and Colonel Rawlinson have been busily engaged, for some time past, in superintending the reception of the recent acquisitions from Nineveh which had been shipped by the former gentleman previous to his return to this country. They consist chiefly of articles which were found in a heap in the palace of the king, bearing marks of fire, which would seem to connect them with the funeral pile prepared by Sardanapalus. Some of them are instruments of bronze and earthenware, the uses of some of which it is difficult to conjecture. There are also among these relics more recently recovered, bowls and vases richly chased; the hinges of the gates of the palace, and several slabs bearing inscriptions.

LICHFIELD HOUSE EXHIBITION.—Since our last notice of this collection many interesting works have been added, of which may be mentioned "Ivan, the terrible Czar of all the Russias at the moment when some Pagau conjurors foretell his death," by Buhr of Dresden; "View in the Park of Raincy," Achard, Paris; "St. Peter and St. Paul at the Tomb of Christ," Blik, Rotterdam; "A Carouse of Robbers," Eckhart, Brussels; "Landscape," Chevandier de Valdrome, Paris; "Visit of a Physician," Rijkers, Rotterdam; "Interior of the Cathedral of Burgos," Hansen, Copenhagen, a production of extraordinary merit; "Spanish Lady at Mass with her Dnenna," Don Felipe Villamil, Seville; "A Combat of Cavalry," Heicke, Vienna; "The Christening Dinner," Geyer, Augsburg, &c., &c.

PENSIONS TO MR. SILK BUCKINGHAM AND COLONEL TORRENS.—Mr. James Silk Buckingham, whose claims on literature consist of sundry volumes of travels in India and in America, and Colonel Torrens, the author of several pamphlets on questions of political economy, have been added to the literary pension list for 200*l.* a year each. Mr. Buckingham has also succeeded in obtaining a pension of 400*l.* per annum, for the losses he professes to have sustained in consequence of the suppression of his press in India!

PHOTOGRAPHY.—The recent improvements in this art, by which colour is obtained as well as form, has attracted much attention. Mr. Robert Hunt is preparing an Essay for the ART-JOURNAL on this important subject.

HUNGERFORD HALL.—The alterations which converted the fish-market into a bazaar having been recently completed, and the theatres also perfected, the entire structure has been opened to the public under the title which heads our present paragraph. An illuminated bazaar occupies the centre of the market, which forms a passage to the very extensive lower bazaar, to which every available portion of the whole fish-market has been appropriated, and which is excellently laid out in a large number of well-disposed stalls, destined, among other things, to display articles which arrived too late for the Great Exhibition, or which that building cannot accommodate. The theatre erected over the upper bazaar is devoted to the exhibition of Professor De Waldeck's phantasmagoria, the paintings for which have occupied many years of patient labour, and are most carefully and artistically executed, elevating them far above such works in general. In the centre of the lower bazaar is erected another commodious theatre for the display of dioramic views by the Chevalier Bonton, whose ability in this branch of art has been rendered for many years familiar to the public by his efforts at the Diorama, in the Regent's Park, which he originated. The views now exhibited are, the city and valley of Fribourg, in which the effect of a snow storm is

represented with wonderful truthfulness; and the interior of St. Mark's, Venice, in which the ceremony of the illuminated cross is shown, as well as the installation of the Doge. This magnificent scene is magical in its effects, and in every way worthy of the artist's reputation.

PICTURE CERTIFICATES.—There are some picture dealers (and we are thankful that there are) whose reputations for integrity and judgment are beyond question. These gentlemen, and they are deservedly so termed, are in the practice of giving written evidence and opinions upon pictures for a small fee. Yet when buyers see a certificate of this nature in company with a picture, we can assure them that there is no security from fraud in this procedure. The same written opinion, we know—and state it without any reservation—has been retained by the dishonest dealer, and exhibited afterwards as the guarantee of a different picture. Sometimes it has been shown with a copy of the identical picture upon which the opinion was given—and a true picture has obtained more than one of these certificates, by being exhibited equally to Messrs. A. B. and C.; the practice is to ask Mr. A. or Mr. B. to give a renewed certificate on the plea that the first one has been lost. Therefore whenever such a written opinion is offered as a guarantee for the quality or originality of a picture, we would earnestly recommend any purchaser who intends to buy, to spend another guinea, and place the picture and written opinion before the respectable dealer who signs it, for verification; there is no other security. We witnessed such a certificate with an imitative picture of Morland, and pursued the inquiry until we learned that ten copies of this same subject were extant. In proof of the extent of the enormous number of fraudulent copies of Morland, we may mention, that a short time ago an artist, whose name we refrain from publishing, confessed to us in a letter, that he had passed some five or six years in the fabrication of spurious originals of Morland, and offered us a list of them with the dates of their disposal by public auction, the names of the auctioneers, the numbers of the lots in the catalogue, and the prices they were sold for; averaging 10*l.* to 40*l.* each, for which the young painter received a salary of 1*l.* 10*s.* weekly, and house room in an empty house; the said dealer being also a builder and house broker.

PATENT PENMANSHIP.—In the American department of the Great Exhibition, is a specimen of calligraphy, by Mr. W. A. Dmllop, a native of Belfast, now settled in New Orleans, the labour devoted to the execution of which cannot be conceived without minute inspection. It is an invoice of cotton, containing nearly 25,000 figures in the space of six inches square; the bill of lading in the size of a shilling; the charter party, policy of insurance, bills of exchange, &c., and illustrated with vignettes in imitation of steel engraving. The entire work was executed with a goose quill pen, and is all visible to the unassisted eye.

RAILROAD THROUGH THE DESERT.—A railroad from Alexandria to Cairo, which has been long on the *tapis*, has at length been decided on and will be commenced forthwith. Mr. Robert Stephenson is the engineer.

BRITISH ARCHEOLOGICAL SOCIETY.—The eighth anniversary meeting of this association took place at Derby, from the 18th to the 23rd ult.

NAMES OF MEDIEVAL ARTISTS.—A new name has been, we believe, added to the list of mediæval artists, by a very interesting painting of the "Virgin and Child," now in the possession of M. Donnadien, of Duke Street, St. James's. It bears the inscription,—"Naddus Ceccharelli de Senis me pinxit," with the date 1347. This very interesting monument of Art is in perfect preservation, and is surrounded by its original frame, ornamented with arabesque, and set with eight miniatures of saints and several stones. We are not aware that Naddus Ceccharelli, of Sieuua, was previously known in the list of Italian painters.

INDUSTRIAL SCHOOL OF ARTS AND MANUFACTURES.—We have heard with much pleasure of a meeting of the Royal Commissioners and the Executive, to consider the propriety of devoting the surplus funds of the Great Exhibition to the establishment of an Industrial School, based on

the widest and freest foundation. The *Conser-vatoire des Arts et Metiers* appears to have given the idea, and if this country had such an establishment it would certainly be productive of the greatest good. Not objecting to the continuation of the Industrial Palace, though we see numerous difficulties in the way of its being made a permanent building, pleased with the dream of a Winter Garden, for the enjoyment of those who may be possessed of leisure, we feel that something more suited to the practical character of the country is required. Here is a vast fund collected by the Exhibition of the products of human thought, of man's industry, and surely the most appropriate application of it is to the development of higher powers of thought, and the discovery of fresh sources of industry. The fate of the Crystal Palace is sealed, and from the decided expression of approval which this plan has met with in the highest quarter, we are full of hope that it will be carried out. Next month we shall have more to say on this subject, by which time possibly the idea will have assumed a more definite shape.

BRITISH BENEVOLENT INSTITUTION, for the purpose of allowing 30% a-year to the widows and unmarried daughters of naval and military officers, artists, men of letters, &c., announces that its receipts for the present year have been 10477. Its operations, as yet, are of a very limited nature, but "every little helps."

ENAMELLED DAGUERREOTYPES.—A correspondent of the *Athenæum* gives the following directions for enamelling, or, to speak more correctly, varnishing daguerreotypes. Having fixed the image with the gold solution, pour over it before it dries a weak solution of isinglass, three grains to the ounce of water; colour the picture in the ordinary manner with fine pencils and dry powder, only a little more intense than usual. Make a solution of isinglass, twenty grains to the ounce of water, plunge the plate carefully into distilled water; whilst wet pour a little of the solution of isinglass over it, let it stand for a few seconds; pour off, wash with distilled water, and dry in the usual way, taking care, however, that the heat of the lamp does not render the surface iridescent. Any varnish will answer the purpose, but mastic is the best; a few grains of purple madder adds to the warmth of tone; filter it through coarse blotting-paper; whilst the plate is warm pour over it as much of the varnish as will just cover the surface, let it drop off at one end. In drying the plate, care must be taken that the varnish does not ignite. The tone of the plate is somewhat impoverished by the process, but the plate will bear washing without injury.

SCULPTURE.—The Great Exhibition does not seem to have done much for the British sculptors, whose works form so large a portion of its attractions. Her Majesty has, however, purchased Mr. Bell's "Andromeda," Mr. Behnes has sold his "Startled Nymph," and Mr. Lough has received a commission to execute his group of the "Archangel and Satan" in marble. We learn also that Mr. Gladstone has given a commission to Mr. A. Munro for his group of "Francesca à Paolo di Rimini." A commission by Prince Albert has been given to Mr. Spence to execute in marble his statue of "Highland Mary."

NEWSPAPER STAMPS.—The committee appointed to investigate this subject has reported that, "apart from fiscal considerations, they do not consider that *news* is a desirable subject of taxation."

NEW CALCULATING MACHINE.—A new calculating machine has been completed by a Jew, of the name of Stuffel, a native of Warsaw, and has been exhibited with considerable success in the Bank Parlour, in Threadneedle Street. It works sums in addition, subtraction, multiplication, and division, with a rapidity and a precision that is perfectly surprising. It also performs the operation of calculating the square root, and performs sums of the most complicated kind in fractions. This machine the inventor calls "Arithmetica Instrumentalis;" Mr. Babbage must look to his laurels.

MALACHITE.—Some beautiful specimens of Irish malachite have lately been brought to

London from the copper mines in the county of Cork. Large pieces of it were broken up by the workmen in the first instance, in consequence of their ignorance of its value. [This statement, which we find in the Irish papers, refers, we imagine, to a copper mine called Kippagh, in the parish of Scull, county of Cork. It was worked in the year 1818 or 1819, by Colonel Hall, an English gentleman, who discovered and worked no fewer than thirteen mines in the south of Ireland, and made manifest the mineral wealth of the country, for the benefit of more fortunate after comers. We recollect visiting this mine soon after the discovery by the miners of several large caves of malachite; unhappily we came too late to save them from destruction, for the miners, ignorant of their value, had broken them up into small pieces, of which we preserved only a few; these we had converted into bracelets, brooches, &c., but it is unquestionable that the malachite here found was quite as beautiful as that of the Russian mines, and also that many of the pieces must have been of large size. We shall rejoice to learn that at Kippagh, or elsewhere, similar discoveries have now been made, and perhaps the Russian doors may be rivalled by those of Ireland.]

THE BRIDGEWATER COLLECTION OF PICTURES.—A Mr. Brooke Turner, a solicitor of Red Lion Square, has been at the pains of writing to the public journals, to contradict the absurd rumour that Lord Ellesmere held the Bridgewater Estates, on the tenure of opening his gallery of pictures at all seasonable times to the public. If any such statement has been made, and we have never heard such a rumour, it is both as ridiculous as it is untrue. Lord Ellesmere prompted only by his own generous and courteous spirit, has opened his gallery to the public at great personal inconvenience, and is accordingly fully entitled to the credit of his spontaneous liberality.

EQUESTRIAN STATUE OF BERNADOTTE.—The people of Stockholm have subscribed for an Equestrian Statue of King Charles John (Bernadotte). The model, which has been executed by a Swedish sculptor, Fagilberg at Rome, is to be sent for the purpose of being cast in bronze, to the Royal Foundry of Munich.

COLOSSAL STATUE OF SIR ROBERT PEEL IN WESTMORELAND LIMESTONE.—The Manchester papers announce that a self-taught artist of the name of Duckett, is engaged upon a colossal statue of Sir Robert Peel, carved out of Westmoreland Limestone, which is said to offer greater resistance to the effects of atmosphere than any sort of stone or marble, granite only excepted. We doubt the fact, for it is by no means hard to work. If however it should prove to be as durable as we are told it is, the Westmoreland quarries, those between Kendal and Lancaster, more especially, are capable of supplying blocks of this stone almost *ad infinitum*.

GELATINE CASTS.—We have often wondered that this material has not been employed in the formation of moulds for small and delicate objects of sculpture and carving, long ago. We are, therefore, not surprised to find that gelatine casts are now articles of every-day commerce. The credit of having been the first to apply this very obvious idea, is due to M. H. Vincent. The process consists in dissolving a quantity of gelatine, proportioned to the size of the object, in hot water, until it is reduced to the consistency of a liquid paste, when it is run over the object intended to be reproduced. As it cools, the gelatine becomes comparatively hard, without losing its elasticity; which latter property admits of its being easily detached from the carving to which it has been applied. Into the impression formed in the gelatine, the finest description of plaster is poured, which, when sufficiently dry, is easily detached from a mould of this fragile material. Six impressions may be produced.

MODEL OF THE BATTLE OF WATERLOO.—This interesting and instructive model with its 190,000 metal figures, has been added to the collection of the United Service Museum in Scotland Yard; and cannot fail to be regarded as one of the most attractive of its features.

STATUE OF HER MAJESTY AT HOLYROOD.—A

Mr. Handyside Ritchie, has completed a statue in marble of the Queen, which is to be erected at Holyrood, previous to Her Majesty's arrival in Edinburgh, on her way to the Highlands.

STEALING A REGISTERED DESIGN.—A manufacturer of fenders at Birmingham has recently been amerced in a penalty of 5*l.* damages for taking castings from a registered design and selling them as his own. The reason assigned by the judge for not awarding a large sum, was the early discovery of the fraud, before indeed any material damage had been sustained.

A GIRL IN PRAYER.

SUGGESTED BY A STATUE IN THE EXHIBITION OF THE INDUSTRY OF ALL NATIONS, BY PATRICK MAC DOWELL, ESQ., R.A.

WHAT has earth to show more fair
Than you sinless child in prayer?
With imploring hands and eyes,
Lifted upwards to the skies;
Of her "Father," thronged in heaven,
Asking that she be forgiven
For the trespasses she may
Have committed through the day,
And imploring of his might,
Safeguard for another night!
She is, sure, some seraph bright
From the realms of endless light,
On a gracious mission sent,
To bid erring souls repent;
To salvation point the way,
And instruct them how to pray;
Who, her work of mercy done,
Hath "forgot herself to stone!"

Dreamer! check these fancies wild,
'Tis a simple, guileless child;
Bearing in her form and face
Something of an angel's grace,
And, without a stain of earth,
Save the ban of mortal birth;
Waiting but for wings to soar,
And be seen on earth no more!
Silently your homage pay,
Lest her thoughts you lead astray;
Let her pray!

Hers is not the impassioned prayer
That would exorcise Despair;
Wrung from Guilt that fain would win
Pardon for long years of sin;
When the burthen of its care
Hath become too great to bear!
Nor the sad, encumbered breath,
Muttered from the bed of death,
From the sickness of the soul
To be once again "made whole;"
Or, a respite brief from fate,
Seeking—it may be—too late!
Hers is not the prayer of grief,
Looking heavenwards for relief,
To some bright, but far off sphere,
For the peace denied it here!
She is happy as a bird,
Innocent in thought and word,
And her prayers to heaven above
Are but notes of praise and love;
Let her pray!

Let her pray! a time may come
(Who may shun the common doom),
When within her gentle breast
Grief may hide—"uneasy guest!"—
Hope deferred, inflict its smart,
Love, lie heavy at her heart,
And the sordid cares of life
Sir her young, pure thoughts to strife!
Then, how sweet 'twill be to know,
She hath hived a balm for woe,
And hath treasure stored away,
Moth nor rust can ne'er decay,
Nor, scented by such a seal,
Ruthless thieves break through and steal!
That the fervent prayers that rise,
Now, meet incense, to the skies,
May return, in grateful dew,
Fertilising life anew,
And restore its blighted scene
To one bright perennial green;
Let her pray!

Let her pray! a watchful eye,
And a cunning hand are nigh,
To perpetuate every grace,
In her bearing, form, and face,
And transmit to future years
(Fruitful theme for smiles and tears!)
Something that may show how fair
Is a sinless child in prayer!
Lo! 'tis done: but as I gaze
Half I lose the power to praise;
For my thoughts I fear to tell,
Lest my breath should break the spell,
And disturb the vision fair,
Kneeling, all so life-like, there!
But as loth I turn away,
Still, I cannot choose but say,
Let her pray!

ALARIC A. WATTS.

REVIEWS.

LIVES OF THE MOST EMINENT PAINTERS, SCULPTORS, AND ARCHITECTS. Translated from the Italian of **GIORGIO VASARI**, by Mrs. J. FOSTER. Vol. 3. Published by H. G. BOHN, London.

Although we are not prepared to admit, with Haydon, that if left alone on a desert island, with only three books, he should select Vasari as one, we must acknowledge that we have never read his admirable biographical work, or even portions of it, without unmixed pleasure and profit. Haydon spoke as a painter who loved ardently his art, and he may, therefore, stand excused for expressing himself with so much enthusiasm; we who, perhaps, have no less regard for art, can, nevertheless, scarcely be expected to feel so great sympathy with the artist, simply because we do not practise painting; just as we have heard of a man who, being asked how it was that a farewell sermon, to which he had listened, had not affected him in common with the rest of the congregation, replied, "Because I am not a parishioner." The graceful, easy, and agreeable style of Vasari's writings would charm any reader with the least pretension to taste, but a painter alone can appreciate it thoroughly.

The third volume of Mrs. Foster's most welcome translation has just appeared in Mr. Bohn's "Standard Library." It commences with Raffaele, the "divine painter," and terminates with Marc Antonio, the engraver; among the intermediate names are those of Andrew da Fiesole the sculptor, Baldassari, Andrea del Sarto, Rosso, Bagnacavallo, Parmegiano, with many others who followed the new light that arose on the artist-world towards the close of the fifteenth century, and the former half of the sixteenth. It is only necessary for us to repeat here the commendation bestowed upon the earlier volumes; the accomplished translator continues to execute her task with the same elegance of expression, judgment, and knowledge, that marked her previous labours: her own commentaries and notes again offer much valuable information, and exhibit a large amount of indefatigable research. We would suggest, however, that a more comprehensive table of contents should be appended to each volume; the name of every artist whose biography appears in the work ought to be given, instead of merely inserting, for instance, "Fra Giocondo, Liberale, and others." The value of the book, as one of reference, is materially lessened by this omission; perhaps it is intended to supply the deficiency by a copious index when the whole is completed; we hope to find it so, and offer the suggestion in case such an index be not already contemplated.

HANDBOOK TO THE ANTIQUITIES IN THE BRITISH MUSEUM. By W. S. W. VAUX, M.A., F.S.A. Published by J. MURRAY, London.

A visit to the British Museum, that vast depository of the wonders of creation, and of the results of man's ingenuity and intelligence, without something to serve as a guide and instructor, is like putting to sea without a compass and a chart; one may sail along pleasantly enough, perhaps, but there is little chance of our reaching the point at which we would arrive; or, if fortunate enough to do so, the probability is that we shall have travelled over ten times the space we need to have gone to accomplish our object. But an intelligent and experienced conductor is not readily met with, nevertheless, in Mr. Vaux, we believe, both may be found; the style and matter of his book prove him to be the former, and his position in the Museum as Assistant in the Department of Antiquities, qualifies him for the latter. The volume before us, which is another of Mr. Murray's valuable "Handbooks," describes the remains of Greek, Assyrian, Egyptian, and Etruscan art, preserved in the Museum, and the descriptions are copiously and artistically illustrated. The author observes that he has experienced considerable difficulty in determining the order of arrangement in his work, as, on account of the numerous changes taking place, arising from the recent alterations and rebuilding of the rooms, it has been found impossible to present, in strict chronological order, each successive period of ancient art. He has, therefore, commenced with the Greek collection, as that of the highest and most intellectual order, passing successively through the Phigalian Saloon, the Elgin Room, thence to the Lycian Antiquities, the Townley Sculptures, the Assyrian and the Egyptian, to the Bronze and Vase Rooms. The principal objects in these several departments are described at sufficient length to afford all necessary information concerning them, and his descriptions display much classical learning and clear observation, without any undue display of scholarship. It is, in fact, a book for the public, compiled in a popular

form, which all should read who desire to understand what they see.

LONDON EXHIBITED IN 1851. Edited and published by JOHN WEALE, London.

A volume of nearly a thousand closely printed pages descriptive of everything that can interest the stranger or the resident; and profusely embellished with more than two hundred carefully executed woodcuts of the principal points of interest in its thoroughfares, and a newly constructed map by Mr. Lowry, cannot be otherwise than acceptable to the mass of visitors to the metropolis at the present time. When we add that all this is produced at an exceedingly moderate cost, we cannot but feel that Mr. Weale's work was suggested by higher than mere trade notions, by a wish, in fact, to be serviceable to all who wanted such services. Throughout we trace a careful desire to be accurate and a freedom from mere commonplace laudation of certain pet places which are stereotyped for praise—such as the view from Richmond Hill, and other localities. With such a handbook as this none but the hypercritical could be dissatisfied. In going over so large a field, it is of course impossible that there should not be some trifling errors; but the vast amount of pains taken, and the insignificance of the few slips of the pen, render them venial. We cannot but feel the superiority of a work of this kind to some more ambitious handbooks, which appear to take their title through a *lucus a non lucendo* style of reasoning, and are called handbooks to London, because no one would dream of using them as handbooks, being made up by a paste and scissors process, with an abundance of quotations from old books, containing mere nominal allusions to places and things, void of all interest but that which the philosophical inquirer may feel in noting the misdirected ingenuity of the compiler. Mr. Weale's book takes a higher position than these, and he is justly entitled to a higher reward. His volume is a sensible and useful guide.

CATALOGUE OF WORKS ILLUSTRATED BY THOMAS AND JOHN BEWICK. Published by J. G. BELL, Bedford Street, London.

The great celebrity of these famed wood-engravers, and the fact of no complete *catalogue raisonné* existing of their works, have induced the compiler of the present work to supply the deficiency. This he has done with much labour and care, and with a due amount of perseverance and accuracy. He has however the fault of worshipping his idol overmuch, and indulging in the mistaken belief that everything done by his hands must be perfection. From this we gather that the work must have been that of a local man, given to elaborate the hero of his own particular town into a colossus. To Bewick is undoubtedly due the merit of a power of delineating nature, the result of his own personal study of her forms, which was peculiar to him, but there are many bad cuts of Bewick's taken for granted as good, simply from the excellence of others. It must be remembered that wood engraving was practised for book illustration when he was a youth by others whose works exhibit great ability, who are willfully forgotten by all who would monopolise everything for one man.

AN ENGLISH MERRY-MAKING IN THE OLDEN TIME. Engraved by W. HOLL, from the picture by W. P. FRITH, A.R.A. Published by the ART-UNION OF LONDON.

This is one of a class of subjects which will never weary a genuine Englishman, however much the spirit of the times, so antagonistic to such scenes, may have dulled his feelings to the sports and pastimes of other days. There must be hours when the thoughts revert to what he has probably only heard of in story and romance, for the age of utilitarianism had been long creeping upon us ere it entirely shut out the "joyousness of the heart," and made us

"Thralls of the earth and its usages weary,—
Toiling like gnomes where the darkness is dreary;
Toiling, and sinning, to heap up our gold,—
Stifling the heavenward breath of devotion,—
Crushing the freshness of every emotion,—
Hearts like the dead, that are pulseless and cold."

The Art-Union of London has done well and wisely in circulating such a work as this; it may tend to arouse feelings that have long lain dormant, and to create them where they have never existed—feelings alike healthy and honourable, and which we should rejoice to find exercising their beneficial influence over the length and breadth of the land. The picture is full of life, spirit, and animation, vigorous in conception, and exhibiting some admirable grouping. It is very effectively engraved by Mr. Holl, and we have no doubt will prove one of the most popular prints issued by this Society.

DELINEATIONS OF THE OX TRIBE. By G. VASEY. Published by G. BIGGS, Strand.

This volume, devoted to the description and delineation of all the known species, and the more remarkable varieties of the genus *Bos*, is a meritorious attempt to supply a *lacuna* in the literature of the naturalist. Its author has diligently sought for information, and has succeeded in obtaining much that clears up doubtful points. The utility of personal investigation is shown in his account of the famous Chillingham wild cattle; the exaggerations of previous description sinking into untruth upon due enquiry. As the author had no favourite theories to uphold, nor was biased by any prejudice, he has fairly stated facts and opinions; and in the same way the engraved figures are correct delineations of form, which is in no degree sacrificed to ideal beauty. Its author has long been known as a wood-engraver, who has devoted himself to works connected with science and natural history. He has illustrated his volume with seventy-two cuts by himself; and the work altogether does him great credit.

THE TRIHEDRAL VIEW OF THE CRYSTAL PALACE. By T. JEAVONS.

This very beautiful view of the Great Exhibition building is constructed after the once popular "birds-eye views" which some century ago found much favour with the public, and which were not without their use in exactly defining the size and locality of buildings. In the present instance, the view may not please those who seek "pretty pictures," but all who want to comprehend the exact position of the Crystal Palace, and the amount of space it occupies, will be abundantly satisfied; it is carefully measured and clearly defined from the western side, embracing a portion of the Serpentine, the buildings in Kensington and all other surrounding objects.

CHILDHOOD'S HOURS. By Mrs. BARWELL. Published by CHAPMAN & HALL, London.

It is now many years since our admiration was excited by Mrs. Barwell's power of making stories out of words of one syllable. Her little books are invaluable in nursery education; they fill and excite infant inquiry without fatiguing the young by the complicated mechanism of many words. "Childhood's Hours" is quite equal to Mrs. Barwell's former publications; and that is the highest compliment we can pay the accomplished author.

THE BOTANICAL LOOKER OUT AMONGST THE WILD FLOWERS OF ENGLAND AND WALES. By EDWIN LEES, Esq., F.L.S. Published by HAMILTON & ADAMS, London.

This, the second edition of a popular and beautiful book, is very much enlarged and improved. In his preface the author says that his book "is of the incitive class, offering friendly aid to the neophyte over the stepping-stones of research, and conducting to that enjoyment which to be fully understood requires pleasing outline and suggestive colouring." These "requirements" Mr. Lees has amply and judiciously supplied, and with them an abundance of information of the most useful and interesting kind. He is an intense lover of nature, not worshipping merely with "eye worship," but with the powers of reason in full activity. We cannot recommend a more delightful companion for an autumn tour than the "Botanical Looker on."

MODERN LONDON; OR, LONDON AS IT IS. Published by J. MURRAY, London.

As the name of Mr. Peter Cunningham is appended to the preface of this work, we presume it to be an abridgement of a portion of his larger publication, "Ancient and Modern London;" or, perhaps, more properly speaking, a compilation from it. However this may be, it will be found an excellent guide-book for the stranger visiting our huge metropolis, and the most attractive places in its vicinity. We have looked carefully through its pages, without being able to detect an omission of any importance, while enough is said under each heading to afford as much information as most persons would desire to have, in addition to some useful general advice to the visitor uninitiated into the "mysteries of London." A few inaccuracies have crept in, of little moment in themselves, but which should not have appeared in a work offered as a "guide;" for instance, the passenger-toll over Vauxhall-bridge is stated to be one halfpenny, whereas it is a penny; and we certainly cannot compliment Mr. Cunningham on the style in which his information is conveyed; it is inelegant, and frequently ungrammatical.

THE ART-JOURNAL.



LONDON, OCTOBER 1, 1851.

ART, SCIENCE, AND MANUFACTURE,
AS AN UNITY.

AN ESSAY IN FOUR CHAPTERS.

What we HAVE BEEN doing.—What we ARE doing.—
What we OUGHT to do.—What we CAN do.

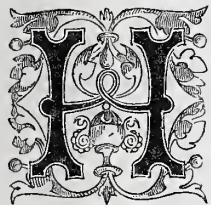
BY GEORGE WALLIS,

Head Master of the Birmingham School of Design; Principal
Superintendent of British Textile Manufactures,
and Deputy in Charge of Group C of Juries, in
the Great Exhibition of 1851; Formerly
Head Master of the Manchester
School of Design.

"Nil actum reputans, dum quod superesset agendum."

[This Essay*, written amidst duties of an overwhelming character in connection with the Great Exhibition, and pressing literary and artistic engagements, was originally intended to have been published as a distinct work, and as an offering to the cause in which the author has been long engaged—THE PROMOTION OF THE ARTS OF DESIGN AS APPLICABLE TO MANUFACTURE. Believing, however, that, if found suitable for the purpose, its publication in the *Art-Journal* would give it a much wider and more extensively legitimate circulation than any mere independent work could be expected to attain, the author felt that the educational interests he advocates would be best promoted by submitting it in competition for the Prize Essay, "On the best mode of rendering the Exhibition of the Works of Industry of all Nations to be held in London in 1851 practically useful to the British Manufacturer." Carefully concealing the authorship, the essay was submitted accordingly, and though not adjudged worthy of the first prize, the great object of the author is accomplished in its publication in these pages, through the liberality of the proprietors of the *Art-Journal*, in specially awarding a second prize.]

INTRODUCTION.



AD the promoters of the movement, of which the Great Exhibition of the works of Industry of all Nations is the outward manifestation, only contemplated the realisation of a mighty show of the world's handicrafts, in which the mere elegancies and luxuries of life were to be brought together for the amusement of gossiping millions, or the gratification of the curiosity of those, who, desiring to see what the workers in the foundry, the weaving shed, or at the potter's wheel could do, and, as far as possible, see how they did it, without the trouble of visiting workshops or warehouse,

* It has afforded us much pleasure to award a SECOND PRIZE to the author of this essay — one of the number originally forwarded to us in competition for the prize of one hundred guineas. It is only just to the writer to state that his production was considered unquestionably the next best to the Essay accepted, and to add that one of the adjudicators considered it the best. On communicating with the writer under his anonymous signature of D, respecting the publication of his essay, we were gratified to find him to be Mr. George Wallis, whom we had long known as head master of the Manchester School of Design, and who has recently been appointed to the more important superintendence of the Birmingham School,—a position for which he is eminently qualified.—*Ed. A.-J.*

manufactory or market, the event which is now astonishing and instructing the nations, however interesting in many respects, would have lost its highest significance, and the wonder of this hour would have been easily eclipsed by the marvel of that which is to come. Not so however with the demonstration of man's industry, skill, and invention, wrought out as we see it at the present moment; for the germs of a new future for the genius, not merely of our own countrymen, but of all mankind, exists therein, and a cosmopolitan lesson is to be learned by means of the fact before us: by and through which, properly directed, the unity of the three great instruments of man's worldly elevation, and mental improvement,—Art, Science, and Manufacture,—may be more or less perfected, according as we make use of the opportunity.

In speaking of the promoters of this movement, it is not meant to confine that term simply to those who have been the immediate agents in working out the great and noble scheme now so thoroughly accomplished as to be a source of national pride and satisfaction; but to apply it to all those who have even remotely wrought in the direction of which it is the visible sign, or aimed at the realisation of a more perfect application of the principles of beauty to the utilities of life, and advocated a greater reliance on the certainty of art and science than on the mere traditions of the workshop and the manufactory, as well as a more perfect blending together of the æsthetic with the material. All this has been rather the result of years of labour and progress than the effects arising out of a popular theme, worked up with great skill and pains, doubtlessly, but certainly dependent for its true vitality on foundations laid ere many of the immediate and most active promoters of the Great Exhibition had ever dreamed of such a thing.

The fact however of its being now accomplished only proves how desirable it was that it should be done, and its results will eventually show to what an extent mankind in the mass are influenced by example, from the minutest acts of everyday life up to the greatest deeds of patriotism. Nor can it be doubted that the influences happily brought to bear in the direction so palpably pointed out by this Exhibition, will be felt for years, perhaps for ages, after its elementary parts are distributed to the nations whence they came, and its records appear only to exist in the memories of those who have been privileged to see it, or in the written history of our time. The true record however will exist in the influence it will exercise upon the industrial, artistic, and scientific pursuits of mankind; in the lessons it now teaches to the workman, the artist, and the thinker; in the seed sown to fructify in the minds of the intelligent looker-on; in the palpable manifestation at some future period, not very far distant, of an improved taste, alike in producer and consumer; in higher aims on the part of the former, and a sounder judgment on the part of the latter: since it will show him that elegance and beauty are not essentially costly in production, and that even ugliness may be paid for too dearly, at even the smallest price. This lesson once fairly mastered by the consumer, the producer is in the position of a man who has the choice of either leading or being driven. He must either take the initiative in the production of that which his customer requires, or his customer will force him into it by going to those who can and will do so. It is therefore a simple question of knowing what is excellent on the one hand, and doing what is excellent on the other. To secure the knowledge what to do, and the power to the manufacturer and the artisan to do it, is the object of the Exhibition in a particular sense, and to imbue the public with that appreciative tact called taste, is the purpose of the display in its general sense; and the great purpose of the manufacturer and the public will be best subserved by those means most largely calculated to perpetuate and increase the knowledge of that which is good, on the one hand, and the power to do that good, on the other. Such is also the purpose of the present Essay.

WHAT WE HAVE BEEN DOING.

It has been already said that if it were a mere question of the show of to-day, it would be sufficient to say that it is a good and an interesting, even a very wonderful, display of the inventive and industrial capabilities of mankind; but when we come to the question how it is to be improved for future progress,—how much is to be learned from it, alike as to what to do and what to avoid—how much it is to teach that the materials produced in one country are the fit and proper basis upon which an exchange is to be made for the manufactures of another country; the question opens in its character, and it is widened to an incalculable extent, when we consider its bearing upon the genius of the artist, the inventive power of the mechanic, and the energy and enterprise of the manufacturer, to say nothing of the new views it is likely to give to the man of science. Taking high grounds then, it is to be hoped, perhaps more than to be expected, that due advantage will be taken of this opportunity to bring into closer affinity than heretofore, the scientific, artistic, and manufacturing elements of our country, and render them more directly available without so much waste as at present; as well as to the promotion of national and individual prosperity, and the elevation of the tastes and pursuits of the masses of the people. It is not supposed that all this is to be achieved in a moment. Like the progress of the mighty fact of the day itself, it will be the work of time, of laborious efforts, of patient and well directed exertion. To begin, is to shorten the period of its consummation, and to miss such an opportunity as the present, would appear to indicate an apathy, which, though too truly existent amongst us, is not precisely consistent with past progress in this direction, or with the characteristics of the Anglo-Saxon race when once fairly aroused to the importance of any object which has for its promotion the social advancement, as well as the moral and intellectual improvement, of our country.

If to this be added the consideration of the physical advantages, so to speak, which an increase of trade and commerce invariably brings with it, the fear would appear to be now, that as a people we may be tempted to go too far in this matter, as we have done in other valuable means of promoting the well-being of the people and the increase of national wealth, of which we have so memorable an example in our railways. For it must ever be remembered that the perfecting of those doubtful points of civil-engineering, of the practicability of which it took so large an amount of actual demonstration to convince us, being once fairly carried out, produced a mania and an excitement which shook the whole fabric of society, and rendered men sceptical of that good which they had so grossly abused. It is necessary then to avoid what may lead to an injudicious use of those results which, properly applied, may do an infinitude of service to every industrious and ingenious man in Britain; but which, if improperly applied, may do incalculable mischief, by the promotion of empiricism in art and science, and an undue preponderance of power on the part of those who, possessing a factitious reputation supported by great pecuniary means, may completely mislead public opinion, to the injury of the meritorious artist, the pains-taking man of science, and the industrious and ingenious workman.

It is maintained then, as a first proposition, and that upon which future illustration and argument are to be based, that the true interest of the workman, the man of science, and the artist, whether as producer, as inventor, or designer, is the true interest of the manufacturer and the capitalist; and that the permanent prosperity of each and all is involved in a true balance of position, and the preservation of a just proportion and relative degree of the reward and credit due to each, for the production of those works on which the prosperity and well-being of all so largely depend.

If by "the best mode of rendering the Great Exhibition of 1851 practically useful to the manufacturer," were meant the best mode of putting the greatest number of pounds, shillings,

and pence into his pocket within a given time, then the object of this essay will not be subserved; but, on the contrary, the time both of writer and reader will be wasted. By practical utility, however, is to be understood, the distinct and direct bearing of the numerous illustrative features of this Exhibition on our industrial operations, the due encouragement of our inventors, the excitement of the emulation of our workmen; arousing the ambition of our artists to originality, instead of following out a system of everlasting copyism; and, finally, the giving a proof direct, to our manufacturers and capitalists, that beauty presents a finer field for investment than mere utilitarian ugliness, and that taste is a marketable commodity, which being of value, is worth getting honestly and by fair purchase. Taking this view of the question, there is much to be said worthy of the attention of every thoughtful and truthful mind, and of the consideration of all who desire to keep pace with the age in which they live, and who eschew antediluvianisms as they would the cast-off clothes and fashions of their ancestors. To show that to imitate and copy "left and right," all that his more enlightened neighbour has done, would be to some minds a speedy method of demonstrating the apparent practical utility of this display of the ingenuity of the age, and one that unfortunately would be but too well understood and acted upon by many who know better and ought to do better. With such, however, we have no community of feeling, and quite as little sympathy, though we may desire to benefit them by a few wholesome lessons in the science of distinguishing that which belongs to other people from that which is their own property; a knowledge which would be eminently useful to them; and like other truths, doubly valuable, inasmuch as it would teach them to seek to do that for themselves, for which they are at present utterly dependent on others.

The manufacturer who assumes that he is not only at liberty to learn by the example of his neighbour, but that those things which his neighbour does are precisely the things which he ought to do, and the nearer the imitation the better for his purpose—yes, even to the imitation of that neighbour's name, which being more honourable than his own he does homage to by forging—is not precisely the man to whom the present age can consistently look for improvement; and if the majority of those engaged in manufactures follow his example, it is quite certain that very little progress will be made, since such can only be followers rather than leaders. Now this has been found to be especially inconvenient, since such a system might be, and indeed has been, pursued until there has been nothing left worthy of being copied; and as "when things are at the worst, they sometimes mend," we find that, at such a time, the very dearth of originality produces some one who gives the future tone to the pursuits in which he is engaged, and the signal being once given, the whole pack of imitators are after him in full cry. As this system, however, has its inconveniences, especially of late years, and since a suspicion has sprung up that a man's *brain-work* is as much his property as his *hand-work*, or its pecuniary results as manifested in the contents of his purse, it has been thought more convenient to pilfer the foreigner whose whereabouts being at a distance, the cheat was not so easily detected; but even this had, and still has, and it is to be hoped ever will have, its disadvantages; since as each individual appropriator of other men's ideas had an equal right to, and had established equal facilities for obtaining, those ideas; it happened that the manufacturer who produced, as he supposed, the only genuine results of this petty larceny, frequently found that two or three of his fellows had done precisely the same thing with more or less success; and worse still, that one of these had been so lucky as to be the first in the market with the stolen goods, and by this means got the credit for originality perhaps, but certainly for being an adept at sharper practice than his neighbours. Now this was pre-eminently the style of business carried on in goods in which the British manufacturer is, or was, protected by customs' duties, since these

duties prevented the free importation of the originals, and as such gave an opportunity to those who could obtain specimens of the artistic skill and industry of the foreigner an opportunity of palming off, as their own, that which in reality belonged to others; and it is most unhesitatingly maintained that in the restrictions existent some years ago, we find the true secret of the non-encouragement of originality of artistic design at all worthy of the name amongst us. What inducement was there for a manufacturer in Spitalfields to buy a design upon paper, however excellent it might be, when he could get far superior designs ready to his hand in silk, for one fourth the price?—and a certainty that the man whose skill and enterprise had produced it, had no possible chance of showing his goods in the British market, except by smuggling them; and as to selling them if the duty was paid, that was quite out of the question. Hence our manufacturers had no interest in, or inducement to promote, the true development of the genius of their own countrymen. Artists had no inducements to pay any attention to the ornamentation of the utilities of life, and the foreigner got the credit, which by the by he richly deserved, of doing any thing that was worth looking at, and we got the credit (!) of robbing him of it as quickly as possible after he had done it. Again, take an example from the bronze ornament trade. How easy for a manufacturer from Birmingham to go over to Paris, purchase the latest castings in bronze, whether figures, groups, or chandeliers, bring them home, take them to pieces, mould and cast them either in iron or in brass, and coolly bring them into the market as the result of his own skill and enterprise; the ignorance of his customers being a sure guarantee against detection, and the loose morality of his neighbours an excuse to his own conscience, since he calculated that people living in glass houses would be likely to avoid throwing stones. Nor did it always happen that the manufacturer, whose notions of right and wrong were so oblique, cared very much for the integrity of the design thus pirated: or perhaps, he would pride himself in producing "something new," by putting together various portions of different designs, as if incongruity was as much an element of beauty as variety. Nor did he scruple to leave out any portion of more than ordinary difficulty in casting, supposing that it answered his purpose better to do so, and his mutilated copy could be sold at a lower rate by the omission. Thus his work was very often a reproduction of the foreign design, with the best portion left out. And all this for the sake of cheapness!

Happily this state of things is rapidly passing away, and it only needed a demonstration such as the one now so unmistakably placed before us, to prove that our highest and best interest consists in the fullest possible development and encouragement of the genius of our own countrymen, not merely for the sake of supplying our own markets, but also for making those exchanges with the nations around us, through which we are stimulated to do greater things by their example, and they again are urged forward in the race of improvement.

The question is in reality one of national morality as well as national enterprise and intelligence. What right have our manufacturers to rely upon others to solve the problem of success in any particular department of art or manufacture, and then to avail themselves of it at a merely nominal price?—since the relative cost which a specimen of manufacture bears to the original design is but such nominal price; inasmuch as he who produces it calculates upon paying for the artistic skill in the sale of a given number and makes his charge accordingly. How unjust then for any man to take that which only bears a proportion to the whole, and, treating it as if he had paid for that whole, proceeds to bring into the market at a reduced cost that, for whose very existence he is indebted to the man he is foully cheating of the fair reward of his enterprise and skill.

In putting this question in this, its strongest light, it is not intended to do so offensively, but simply to call attention to the bearings of the matter in order to its full and complete reforma-

tion; since many have followed this practice of piracy, who did not perceive in what respect it entrenched on the boundaries of fair and honest dealing, and, who were still further off seeing its deadening influence on the unencouraged, and consequently, uncultivated skill around them. To raise up talent in any department of human knowledge there must be some call for such talent—encouragement during progress, and an appreciation of the result as applied to manufactures. Our countrymen have had but little of the former, and still less of the latter. It is true, it might be argued that their achievements in this direction have not been such as deserve appreciation, but the truth is, that owing to the light in which the ornamental and decorative arts have been hitherto viewed, few of the right sort of men have devoted their attention to this question; and the few who have done so have had infinitely more of labour than profit, more reuffs than bank notes, as a reward for their exertions.

But there is another phase of this subject in which the interests of this latter class have been wantonly sacrificed at the shrine of fashion and prejudice, and the very talent and originality for which the artist ought to have been rewarded, or at least, obtained his need of praise, have been made the means of depriving him of the credit thus due, on the instant he produced anything of sufficient excellence and originality to enable the retailer of the article to foist it upon his customer as a foreign production; since it was considered so much the more valuable from the very fact that it would sell for the production of the well educated artists of France or Germany. Thus the English ornamentist labours under the double disadvantage, first of having his talent *to do* denied altogether, and when his proved skill has overcome this difficulty, it is not thought wise to give him the credit because a *prestige* exists in favour of his rival. What glorious encouragement is this for our Art-students, and how stimulating of exertion to those who are preparing to follow this path in our Schools of Design! So long as they do things of sufficient mediocrity they have the privilege of all the sneers at their incapacity which every one thinks himself qualified to utter; but the instant the point is reached at which true excellence appears, the work is pronounced good enough to justify its misrepresentation, since it would be considered a waste of means to call that the production of an English artist which possesses sufficient merit to enable the purchaser of his talent to represent it as the work of those to whom fashion, and it is but justice to say, fact too, has taught us to look as the modern exponents of the tasteful and the beautiful.

The first practical and useful result then of this great display of the genius and industry of modern times will be to prove to our manufacturers that which they have never yet believed in,—a reliance on the skill and talent around them, when that skill and talent have had fair means of development in the first instance, and due encouragement afterwards. The Anglo-Saxon character has ever been characterised by one great element of worldly success—that of self-reliance. In matters of Art—that in which the race has succeeded least, it has been characterised by the very reverse. Instead of boldly thinking for ourselves we have ever been in a state of abject reliance on the decision of others. With strong reliance to plan, skilful hands to make, and powerful wills to carry forward all those things which our convictions have taught us to regard as valuable and useful, we have shown an utter apathy and disregard of those very embellishments of the utilities of life, which after all we affect to admire, and indeed do admire; but about which we have never dared to think for ourselves, since we have been borne down with the conviction that we did not, nor ever could be brought to understand them; that to do them for ourselves was utterly impossible; and simply because we had never tried, we never were to try; or if we did try, and succeeded, why then there was some mistake, and it was much better to believe that others did it, than to believe that we did it ourselves.

Some years ago it was the antique we were to

study—not with any hope that much could be done, but simply to teach us humility. The past was constantly invoked to crush the present, and he who dared to think out of the beaten track, usually got punished for his temerity. Having got on pretty tolerably as regards our imitation, and even emulation of the antique, for since the period at which a Wedgwood had perception enough to recognise and liberality enough to encourage a Flaxman, the notion has been gradually gaining ground, that although we have not yet produced a companion for the Medicean Venus, or the Apollo of the Belvidere, yet that we have a few tolerable statues which, if sufficiently tobacco-juiced, and judiciously bruised, buried, and dug up again, might pass for something better than, as modern productions, they have ever been recognised to be,—the antique then is not so much the object of glorification as it was wont to be; but then we have discovered that French and German talent can alone read it aright, and make that use of it which modern requirements demand. So without troubling ourselves as to why our neighbours are so much the more capable of doing this than ourselves, we are content to follow their lead in all matters of Art appertaining to the utilities of life, and to pay an amount for the products of their skill, a tithe of which would, when judiciously applied, educate our own artists and artisans to do the work for us, and that too in a manner more suited to our own wants and requirements, and the genius of the country.

Now it is a fact, which only those know who have carefully watched the movement that has resulted in the Great Exhibition of the Works of Industry of All Nations, and carefully noted the manifestations arising out of it in all its phases, that they who have been most largely dependent upon foreign talent for designs as applied to their productions, have been amongst the "*pooh-pooh*" section of society who could not see any good, but on the contrary a great evil, to arise out of this manifestation of the world's industry. Not that this *pooh-poohing* ever reached the point of actual opposition, but, sheltering itself under innuendos, it dealt largely in all sorts of side-winds and left-handed helps. The secret of this, however, lay in the fact that the true source of the artistic part of their manufacture would stand revealed, and the fact become patent to the whole world that Englishmen, with all their energy, talent, and industry, had not yet a sufficient perception of their own interests to teach their children to draw, or to encourage those who had been so taught; and that they thought it better to go to Paris and pay twenty shillings for a design, than spend five at home to educate their own countrymen. Further, that even when they had educated, or rather afforded certain facilities for educating their own artists and artisans, they had failed to reward the former either by money or appreciation, and as to the latter, the more able they were, the less credit or payment they were to obtain; for strange to say, manufacturers imagined that Schools of Designs were to enable them to obtain lower priced and better designs than formerly, whilst their real intention was to produce excellence as the cheapest article in the end, and at the same time diffuse such a general knowledge of Art, in addition to those special requirements for manufactures which it is their primary function to afford, as may enable the consumer to appreciate the work of the producer; since the one is utterly useless without the other. In fact, without this latter it is a refined cruelty to educate men whose services are not needed; and where the manufacturer and the public at large are both apathetic or indifferent as to the beauty and excellence which the one is producing for the other, it is a monstrous waste of energy and talent to train up qualified persons whose genius is not required. The fact, however, is before us, that the talent is required, but that we have not yet had sufficient faith in ourselves to help ourselves, but preferred a constant and slavish dependence on our foreign neighbours and rivals, and in too many instances paid more for the sweepings of their designing *ateliers*, or the rejected of their manufactories, than would

suffice to have afforded ample encouragement to the rising talent around us. Then there is a constant cry raised about originality,—that "something new," of which so much is talked and so little seen. The manufacturer urges on the artist to produce a something different to anything done before, in which novelty, excellence, and adaptability shall be so self-evident that the hopeless obtusity of the man who requires such a phoenix shall be at once convinced of its excellence. If, in the effort after this impossibility, the artist works out a conception which possesses certain points of novelty, and fondly believes that he has at all events made a step in the very direction in which he has been required to go—for the manufacturer has imagined that the work ought to be done for the mere asking—the instant the novel conception is placed before the individual for whose purpose it was wrought out, the probabilities are that its very novelty, the quality most aimed at by the artist, and most desiderated by the manufacturer, is made the basis of its rejection; and because the design is somewhat different to anything which might have been done before, it is declared to be impracticable. The fact being altogether forgotten that the impracticable of to day is the practicable of tomorrow, and that a suggested difficulty by one mind becomes the reality of another.

We believe in our science, we believe in our power to manufacture. A proposition in mechanics rarely startles us now-a-days, and chemical discoveries are so common that the conversion of a thing into its very opposites is not deemed utopian; but we do not believe in Art, still less do we believe in our power to do for ourselves all we want in this direction. With undeniable and almost boundless invention and skill in mechanics, with analytic knowledge and power equal—probably superior to most people,—we doubt our power to render our mechanical and scientific skill available for the production of the elegant utilities of life, and prefer getting that at second hand, which, if we were sufficiently impressed with our own powers and relied upon them faithfully, we should be enabled to obtain fresh and unchallenged; and one of the great practical results of the Exhibition will be, to prove this fact beyond the shadow of a doubt.

It is not to be pretended, however, that the proof of our power to do, proves that we do it, but simply shows how much more we could do, if we did but choose to go the right way about it. Looking at the Exhibition fairly, and in a candid spirit, what is it we see? Are all our artistic manifestations mere copyism, or are we so utterly without talent in this direction that we cannot select a really good production which can claim for itself an originally British source? Granting that numerous designs wrought out by the skill of our artisans are either of French or German origin, or are really the results of French and German skill, applied direct for that purpose, this only proves the position already mentioned—that we depend upon others for that for which we should rather seek to rely upon ourselves: not to the exclusion however of the talent of any country, since Art belongs to none in particular, and it is because it belongs to us as much as to others that it is essential we should seek to have our part in it. For it ought to be remembered that every nation has its own peculiar wants, intellectual, social, domestic, and physical. The capacities of a people—their tendencies and modes of intercourse—their habits and manners—their climates and modes of dress are, or ought, all to be considered in their Arts and Manufactures. The latter supply their wants, the former add embellishments, and the two ought to become one, alike in spirit and in fact. The manners, customs, and social habits of a people like the English, are suited to the development of the Decorative and Ornamental Arts in a high degree. The home tendencies of the people on the one hand, and the extent to which the public institutions of our land are devoted to practical purposes, alike in our municipalities and our literary institutions, all tend in this direction. To argue that the Church being no longer the patron of Art in its highest

manifestations, we are debarred from the fullest exercise of Art in other acceptations, is to limit its functions to the inculcation of a creed or the illustration of a dogma. The question is one of appreciation and application, and the one can only grow out of the other; and it is but lately we have thought anything about the matter in its public acceptance. It is quite true we have been dabbling in history as illustrative of our national progress, and equally true that we have been dabbling in ornamentation as applied to manufactures; but the great mass of the people have yet to learn what Art in its highest acceptance really means, and most certainly too when talking of ornament, everything is understood but the true thing. It may be picture-frames of the parsley and butter school, Chinese pagodas in plaster of Paris, or Brummagem jewellery! Ask our artists what it is?—one tells you that it is the high and sublime of history carried into the nooks and corners of our public buildings. Another tells you it is the appropriate embellishment of a building or a utensil, according to its uses. Another, and he too a grave, yes, and eloquent writer on the æsthetics of Art, tells you it is a profanation of the principles of Art. The first would decorate every building we erect with historical paintings, the second would emblematised the uses of the building by pictures illustrative of works kindred to that to which it is dedicated, and, carrying this very rational mode of decoration into the minor articles of the utilities of life, he would do the same by them ornamentally. Thus he would decorate our tea services—china, tray, and teapot, with the tea plant. Breakfast services are to be redolent of the coffee plant. Potato bowls are to be alone ornamented with the blossoms and probably the tubers also of the potato. Bread platters only to have borders of wheat-ears. Pipes are to partake in some way of a suitable embellishment—illustrative of the tropical weed to be consumed therein. In short ornament is to become a question of arbitrary types or artistic rebuses rather than a means of bringing the whole field of nature to bear upon the embellishment of our public buildings, in conjunction with suitable historical subjects, or the decoration of the articles of every-day life. It is a fact then that those whose business it is or ought to be to do this thing for us, do not well understand what they have to do; and still less are they agreed as to the manner in which it is to be done. To copy nature in detail and spread it over surfaces to be ornamented is one man's theory. To repudiate nature and take to the antique is that of another; whilst in the midst of all this confusion of ideas the educated foreigner is coolly pocketing the reward of his better knowledge, and the manufacturer, seeing how "doctors differ," decides for himself, in the full belief that our artists know nothing about the matter, and more than that, he concludes that they never will. Tell him to go to our Schools of Design, and he replies at once "*Cui bono?*" He wants, most unreasonably, to see results arise at once; but he also wants, most reasonably, that something like an approximation towards meeting his wants should be made in these schools. He does not believe in sketchy landscapes, stippled flowers, or models of impossible castings. He thinks that a small amount of geometry with a knowledge of projection from actual experience, together with an average share of well directed execution, is more valuable than a living edition of the six books of Euclid's Elements set upon two legs without a head to guide and direct it, or small Raffaelles and incipient Michael Angelos. In short, the manufacturer is bent upon seeing his way to some practical result, and not obtaining that at home so quickly as he desires, he goes abroad to get it; and more than that, comes to the conclusion that he never shall get it at home, and thus adds another obstacle to the many already existing to the realisation of his desire. Parliamentary reports, official inspections, newspaper puffs congratulatory, all fail in making him believe that much can be done; and being obstinately bent upon having his own way or doing nothing, he makes sure of the former by going to the market in which he knows he can buy what he needs, simply because

others more enlightened than himself have taken the trouble to encourage its development; whilst a wise system has laid the foundation for that development, by a distinct understanding of what is required to be done and the earnest and steady pursuit thereof.

Again, the teacher of Art was to learn the true dignity of his station, and to teach this to others. Confounded with the manufacturers of pretty landscapes at so much per quarter, during which drawings are made, but no draughtsmen, and at the end of which cardboard mountings in setting off, and pencils and precious time in "touching up" are consumed, in order to enable Tom, Dick, or Harry, to have a portfolio of drawings at Midsummer or Christmas, for the delectation of papa or mamma,—the Art-teacher allows himself to sink into the mere slave of his pupils, rather than stand as their guide and instructor. Surrounded by difficulties—lacking encouragement from those who ought to encourage him, he, too, like the manufacturer says "*Cui bono?*" and does the same thing as those around him. The little boys and the young ladies are to be attended to, pleased, and deluded into a belief that they are drawing or learning to draw, until some kind friend, after going over an elaborate portfolio of lake scenery, or studies *à la Jullien*, dispels their dream of excellence, by politely inviting them to make a sketch of the snuffers and snuffer-tray, as a test of what they really can do in the art of representing real objects on a plane surface.

With Art-Education in this condition, with schools professedly to teach Art as applied to manufactures, but in which there is more beating about the bush than straightforward, earnest pursuit; with manufacturers only just awaking to the value of Art as applied to their productions, and a public whose attention is quite as recently aroused to the sources of enjoyment and the refining influences to be found therein,—who can doubt that we have much to learn? The practical uses then of this Great Exhibition will be, to confirm its already indicated and half suspected value,—to teach us how to do better than we have hitherto done,—to encourage us to rely upon our own native energies and talent, and to point the way to excellences to which, but for this, we should have been many, many years in attaining.

With Art and its associations so situated, some demonstration of its power for good was indeed needed in order to bring its claims so unmistakably before the public, as at least to lay the foundation for more correct practice, and a better understanding of principles in future. It is not believed, or intended to be stated, that this will be the immediate result of the present effort. On the contrary, it is by no means improbable that so far from giving confidence in self-action, and self-reliance in some departments of our manufactures, it may be calculated to throw down even the little that does exist; but then in correcting self-sufficiency, it will show how utterly fallacious was the basis on which that self-sufficiency was placed. Further too it will show that mere expenditure of money on the production of certain works is not precisely the mode by which excellence is always to be insured, and that valuable time, much ingenuity, and manipulative skill may be expended upon that which, after all, is worth comparatively little; and thus all is thrown away for the want of taste and judgment. So it is quite possible, and there are almost innumerable examples of this in the Exhibition, that a manufacturer may determine to produce a something of a novel character in his particular trade. He decides upon his subject, not so much for its adaptability to the material in which it is to be wrought out, but probably the very reverse. This is a violation of the principles of taste at the outset. He weaves an outrageously badly drawn picture, at treble the cost of a fine piece of ornamentation really adapted to his fabric, and spends thrice the money upon the mechanical portion of a bad design, than it would have cost him to obtain a thoroughly good subject from an artist competent to produce it. In short he will spend sixty or a hundred pounds upon the machinery of a complicated loom, or the process of the *mise en*

carte, when he would have been astounded at a proposition to pay ten or twenty guineas for a design from which ten times the effect could be produced at one half the cost. Hand labour he is used to, and believes it right to pay for, but *brain labour* he does not understand, or at least does not recognise. Thought is something too subtle, and he supposes its operations are too easy, to be worth his money. Digging, ploughing, weaving, "hewing wood, and drawing water," he recognises as legitimate labour or work, but the power which directs these things to a successful issue not being so visible, he does not, or cannot recognise. It is in this respect that the inventor of a machine is, with your ultra practical man, but a sort of second to the man who makes it. The machine is to be seen, its progress and results are palpably evident, but the thought which produced it eludes the outward vision, and the internal way to understanding is by sympathy only, which is presupposing a kindred mental power. When this latter is existent, all goes well with Art, Science, and Manufacture, and the most successful amongst those who have pursued the latter are they who have had the greatest sympathy, or been most intimately associated in spirit with the followers of the two former.

Weaving is quoted as an example, not because it is more illustrative of this absurdity than the other manufacturing arts, but because it presents itself first as an illustration. In metal work, in china, in glass, in wood-carving, in all the Decorative Arts, the same want of fixity of principle is found, and it is no uncommon thing to find that a model intended for, or pirated from one material, is unceremoniously reproduced in another and very opposite one, provided the mechanical difficulties of such reproduction can be readily overcome, even at the cost of leaving out portions of the design, which though considered essential by the artist, are not so considered by the manufacturer; because he does not see the purpose of the whole theme as seen by the former. The result is incongruity between the form and the material. Treatment contradicts essentials. Mind has not united with matter, since the latter is changed, without a corresponding change in the former. A model for metal work, and a model for porcelain, even of the same subject, would differ very materially in the hands of an intelligent artist. How absurd then to take the forms intended and intelligently adopted to the one, and apply them to the other, as if parian and cast iron had anything in common.

Worse things than this however may be complained of; for, bad as they are in point of judgment, there is honesty at least in the absurdity: when, however, we see iron castings made to look like bronze, or at least that which the producer considers as the legitimate antique colour of that metal, in which green paint and metallic powder are the constituents of surface, we are disposed to ask ourselves whether Art, in dealing with appearances, repudiates truth, and how far the works thus produced are shams or realities? This question has a deeper import and goes further than may at first sight appear, since it involves an important point in our manufacturing system, and one in which our credit as a nation is largely involved. Could we see to what extent this takes place, we would pause in the career before us, and hasten to remedy an evil so largely perpetrated already, and repudiate the vile imitations by which the manufacturing dignity of the country has been compromised. Cheap, or rather low priced productions have been the rule—excellence the exception. This applies equally to those manufactures in which Art does not form a leading feature, as to those in which it does; and from the meanest of our products, up to the highest, the question of quality has too frequently sunk before that of quantity, and our system has imperceptibly tended in this direction. The love of excellence in the workman is crushed by the exacting spirit of the employer, and that healthy interest in the pursuits of every day life, by and through which alone the skill of the artisan is sustained, has given way before a constant effort to contend with the more material agency of machinery, rather than in

seeking to bring mind to bear in the direction of that machinery, and thus to produce higher and better results; whilst the means of indefinite multiplication, afforded by the mechanical contrivances of the age, give the power to bring these products within the reach of a larger class of persons than could ever be the case where they were the results of manual labour alone. Never was there a greater fallacy than the proposition so frequently maintained, that machinery has been the immediate cause of the effort after low priced shams and imitations, and that therefore machinery is to be repudiated in the production of artistic results. That machinery has afforded facilities for the unwise and dishonest practices of a certain class of manufacturers is quite certain; but that because men pervert the use of these good gifts with which the All-Wise has blessed them, is not precisely the kind of argument applied to other things of less extended use. What is our machinery? Is it not another mode of applying the ingenuity and inventive power with which man has been endowed, to the production of those material things necessary to his physical comfort and happiness; and when the latter are wisely used, to the promotion of his moral, intellectual, and religious character? Shall we repudiate the use of the steam-engine, and still employ the water-wheel as a motive power? Would it not be more consistent to at once repudiate the use of all mechanical contrivances, from the simple lever of wood which man first employs as a raising force, when the bone and sinew of his own arm fail to achieve his object, than to foolishly argue against the extended application of the principles of that same lever? Coming more immediately to the multiplication of works of Art by mechanical means, let us see what the argument against the use of modern contrivances is worth. In the working of metals, the mould in which the work is cast is a mechanical contrivance; and he who argues that the labour of the hands alone ought to be employed, should declare that every production in metal ought to be wrought out of a solid piece of that material, since casting is a shortening of the process, and a saving of labour. But were he to mention so absurd a proposition, he must also repudiate the use of hammer, file, and chisel, chasing tool, and burnisher—in short, every thing that tends to produce excellence with rapidity of action. In beaten metals the die-sinking, and the stamping, are only an extension of the use of the hammer and chasing tool, in which the skill and ingenuity of man have been developed in successive gradations; and surely the application of the steam-engine to coining, or to the stamping of medals, must be a great good, if the old method of the lever press worked by the hand was valuable; or the still older and more primitive method of the rope and stirrup, which in early boyhood delighted our eyes by its movements under the saltation of the workman, whose labour was the nearest approach to that of a horse in a mill to any human employment we have ever seen, in connection with any of the higher mechanical contrivances arising out of the application of the steam-engine.

If we apply the same test to the production of woven fabrics we shall find precisely the same results. The cumbrous machinery of the old draw-loom, with its uncertainty, is superseded by the elegant invention of Jacquard, and to be consistent in the repudiation of the use of machinery, the loom in any form ought to be ignored, so far as the figured fabrics are concerned, and the decorations should be the production of the needle alone. In printed fabrics the whole process ought to be got rid of, and every thing done by painting rather than printing. For if the cylinder machine for any number of colours, from one to seven, is to be prohibited, why then blocks of an equal number must also be got rid of, and the decoration produced by the pencil only. In short, improved methods of any kind are but heresies in Art, as the use of the works produced has been denounced to be a heresy in religion, because it was supposed that the spirit of sacrifice, so essential in all works devoted to religious purposes, could not be present in any production in which a mechanical contrivance had been used

to shorten and perfect labour; the fact being entirely lost sight of, that the mental energy, the devotion and earnestness essential to perfecting an improvement in articles of manufacture, were essential to the highest exercise of man's natural powers in that direction; whilst the means of diffusing an unlimited number of the products of such toil-attained contrivances gave additional value to the achievement; since, if one excellent example is valuable and useful in one place as a proof of skill and devotion, or as an example illustrative either of beauty or utility, then is its usefulness multiplied by reproduction, and its distribution into channels into which, but for these economic methods, it could never have found its way, a greater good. Are all our casts in plaster from the antique valueless because they are not the veritable originals? Are we to believe that because we cannot get the Laocoon, the Venus, or the Apollo, that it is not consistent with the true dignity of Art to look at their reproductions in a material by which alone we can bring them before the numbers we would fain instruct and refine by such examples of excellence? Certainly not; and it is because it has never been thought derogatory to the dignity of ancient Art to reproduce by the cheapest and best means, copies of its glories, even so it is maintained that provided excellence is achieved, the use of machinery and its productions is one of the features of modern progress that every true and enlightened man would seek to encourage; and who, whilst denouncing its abuse in the production of mere cheap imitations, would seek to render it subservient to the general diffusion of the elegant examples of human skill and ingenuity capable of being wrought out thereby.

Strange to say, it has been argued that the use of machinery deadens the energies of the worker, renders him too a machine, and lessens his interest in his work. Experience proves the contrary, and it is most unhesitatingly declared, from long personal observation and an intimate acquaintance with the respective employments in which machinery is most largely used, that the workers are, without exception, the most intelligent of their class. That so far from the machinery they direct and superintend reducing them to a state of mere mechanical exertion, it produces the very opposite result, and the higher the character of the machine, and the more subtle and complete its action, the more intelligent, accurate, and pains-taking the worker who attends it becomes. Indeed it *must* be so, since the inanimate matter he controls being in a great measure governed by his intelligence, or at least being dependent upon that intelligence for its successful application, the man must of necessity be superior in action to the machine, since he has to think for it; and until some inventor perfect a machine which shall be so utterly independent of human direction as to do everything for itself and of itself, the worker of the machine must progress in intelligence, according to the perfection he has to aim at and direct.

If modern art and manufacture are to be tied down to the traditions of a past age, however beautiful the productions of that age might have been in relation to its own wants, then is progress an impossibility. Doubtless the workers of that time used the best means they could devise for the production of those specimens of their skill which they were called upon to supply for the service of the Church or the domestic uses of their fellow man; and he pays their intelligence and devotion a very indifferent compliment who says, that had better means than they then possessed presented themselves they would not have used them; or that they did not exercise their skill and knowledge to the full extent of their powers. To repudiate the use then of superior and more rapid modes of production in manufactures is just as consistent as to tell the modern draughtsman that he shall not aim at better drawing and proportion than he finds used by his predecessors of the thirteenth or fourteenth centuries, and that as the skill of the artist of those periods, or rather his want of skill, did not permit him to make the figures he drew, stand upon their feet, or place their heads or their arms upon their bodies at graceful and comfortable angles, so the artist of the

present day is to draw his figures on tip-toe, and affect wry-necked peculiarities of *pose*, though his skill enables him to do infinitely better.

What then are we to do for the future? With our manufacturers not quite decided as to whether ugliness or beauty will pay them best, inasmuch as the wholesale and retail dictators in buying and selling have not so clear a perception as they might have on this point. With artists half educated in what they have to do, and artisans not educated at all, our position at first sight is not a very brilliant one, and our chief reliance is on our mechanical skill and our science, which, as a duality, are nearly perfect, but as a *trine* or complete figure, are wanting in one great essential,—the external quality of beauty as an outward manifestation based on æsthetic principles—in short, Art in its fullest and most complete sense. Our path is by no means quite so clear as it ought to be. Let us then look at this great display of all we can do, and almost all we can aim at doing, and understand that which it undertakes to teach us.

WHAT WE ARE DOING.

One of the great difficulties in the way of realising that amount of instruction, as derivable from the Great Exhibition, which every thoughtful and earnest mind desiderates, is the immense mass of materials placed before him; and the result is, that many who go for the purposes of study suffer themselves to be led away into a desultory track in which mere curiosity usurps the place of investigation. This is especially the case on the foreign side, where the arrangements are geographical rather than technical, and where, in spite of some effort to follow, even in a remote degree, the classification so distinctly carried out on the British side, the student is compelled to relapse into the mere visitor or seeker after novelties. There are certainly exceptional cases, more particularly in the departments devoted to France, Belgium, Austria, and some divisions of the Zollverein, though generally this latter is more sub-divided into the states which compose it, than into a classification of the articles exhibited. But even taking these as a whole, the classification runs into a commingling of incongruous objects, which distract the attention; since the boundary line of each department is unmarked, except by a sudden change in the character of the exhibited articles. This unavoidable defect was inherent in so extensive an undertaking, and it would only be possible, and that too at immense labour, now that all the contributions are within the building, to make that perfectly classified arrangement which should give the man of science, the artist, and the manufacturer that true perception of the relation of the various parts to the whole, by and through which alone he can thoroughly and justly appreciate the full force and value of this unparalleled collection of the works of human industry and skill; and placing each nation in its true position, understand how much he has to learn from his neighbour, and show that neighbour how much he can teach him; or speculate with some degree of certainty as to what improvements are practicable, and see his way to their realisation. In short make that practical use of the innumerable lessons before him, which, next to the promotion of an universal sentiment of unity, it is the highest purpose of this gathering of the Works of Industry of all Nations to give.

The question, then, may be fairly asked: have our students of all ages, grades, and pursuits been enabled to realise, during the period the Exhibition has been open, that amount of knowledge and instruction which the treasures brought together, at so much pains and cost, would justify us in expecting, or will they have sufficient opportunity to achieve this during the period the collection is intended to remain?

There is but one reply to this question, and that is an emphatic negative. For however much of general instruction has been imparted to the masses, and however much those who never thought of the dignity of labour, or have habitually sneered at the vulgarian pursuits of trade and commerce, may have been taught as

to the true nature of the useful arts; yet the manufacturer, the worker, the artist, or the man of science, has still to realise the full benefits derivable from the present concentration of excellence; but this can only be done by a systematic mode of investigation, a complete serial record of illustrations, and a permanent means by which his own works, and the works of those around him, shall be placed in their true relation to each other—where discovery, invention, artistic genius, and perfect manipulation shall be the passport to that recognition of right which all men seek to enjoy in the labour of their own brain and hands, as well as the provision of a speedy means by and through which this desirable result may be effected.

If the practical instruction derivable from the Exhibition is tested by the official classification, admirable, though still imperfect, as it is; it will be at once seen that the complete exposition of the parts, in relation to the whole, has not been attained, and that the student, whether he be manufacturer, or artist, or artisan, is met at the outset by innumerable difficulties in the way of the progressive investigation of that with which he desires to acquaint himself. Let any one, for instance, commence with the study of the section of Raw Materials in its relation to the section of Machinery and Manufactures, and though in those portions of the Exhibition devoted to the illustrations of the products of the United Kingdom, mineral, vegetable, and animal, he will find a wide and profitable field for investigation and instruction, arranged, too, in a manner superior to what might have been expected where the individual contributors are, in nine cases out of ten, to be consulted, rather than the fitting position of their contribution in relation to its own category; yet, notwithstanding this comparative convenience for investigation here, the instant he desires to see the products of the same class, even of our colonies, he has to proceed over a space totally inconsistent with that fair comparison which he desires to institute: and this difficulty is more and more apparent as he proceeds to consider similar examples as displayed by various foreign countries; and this defect, as already stated, is inherent in an exhibition of this kind. Nor can it fail to strike the student who thus proceeds about his work, that there is an immense number of useless duplicates to puzzle and perplex him, which, in a permanent record of the relation between the material, the means, and the end, would be completely out of place.

Having passed over the ground of the raw materials, and aimed at something like an approximate knowledge of the characteristics of each class of products, the moment he commences the examination of the means by which these products are wrought into the actualities he sees around him, another disconnected link of what ought to be a continuous chain is taken up, and the work of tracing out the relations of even one class of manufactures presents difficulties which comparatively few will have the courage to encounter; or, presuming the will to exist, the way, the time, the means are probably absent. In short, though at first sight this may appear a paradox, he who enters the Crystal Palace cannot "run and read."

Assuming that an investigation of Silk Manufacture was proposed as a subject for the study of a visitor totally unacquainted with its details: the elements are all, with one exception, existent in the Exhibition to give the most perfect possible illustration of the whole; but these elements are so scattered that none but those who have carefully watched and assisted in the arrangement, and that too with no superficial eye or mind, could possibly undertake to seek them out within any reasonable time. To do this successfully, the student must first proceed to that portion of the French department where the various kinds of silk are shown with their kindred cocoons. These, with the examples from Italy, being examined, he then ascends the gallery devoted to the English silk manufacture, and examines the glass cases in which the various processes in the growth and preparation of silk, thrown and spun, are consecutively illustrated. From this point he crosses the building to the silk machinery in the department devoted to

manufacturing machines, and he then sees the process by which this beautiful material is formed into a sufficiently strong and even fibre for the purpose of the weaver. Taking another journey he investigates the Jacquard looms, but tries almost in vain to understand the apparently complicated, but, in reality, very simple machine, out of which he sees beauty of form and colour growing by the rapid action of the weaver, or the flying shuttle of the power loom. In short, a link in the chain has been unavoidably left out, and the relation of design to the loom is not illustrated. Designs intended to be realised in the machine and material he is investigating are plentiful enough, in the French department at least; but the connection between the two is a problem not to be solved in an Exhibition like this. Returning to the investigation of manufactured goods, he may trace out the progress of manufacture from the plain or striped silks of Macclesfield or Manchester, through the rich damasks of the latter place and the brocades of Spitalfields, to the magnificent productions of Lyons; but still, if he is a student indeed, and wishes to make a practical use of the knowledge he may thus be enabled to obtain, he will find that a close relation of all the parts, and a more congruous and consecutive mode of illustration, would have given him more tangible information at a much smaller amount of labour and time, and consequently with a result proportionately more satisfactory.

If we go to the other branches of industry we shall find the same desire for a more consecutive arrangement, and of necessity the same want of it more or less. Take another department of the great and important section of textile manufactures, and that too in a social and commercial point of view the most valuable—cotton; and we find that compared with what it ought to be, it is almost unrepresented except in the department of machinery. Numerous important branches of this trade are either left out altogether, or so imperfectly illustrated that they might almost as well have been so. The important item of raw cotton, for instance, can scarcely be said to be represented at all, except in the few specimens from Algeria. The processes of the cotton manufacture are only represented by a small glass case, contributed by a single individual, whose spirit and energy has not been emulated by his fellow-manufacturers; but, however satisfactory this little cabinet illustration may be in a private collection, it is almost, if not entirely, lost sight of in a gathering like this. Now whose fault is this? Certainly not that of the Royal Commission, or the Executive, but that of the manufacturers; and it is to the disgrace of Manchester that it has not fully and completely displayed those products of the skill and ingenuity of the district of which it forms the centre, in a more efficient and business-like manner.* It is, then, that this may be properly and permanently done that attention is called to the importance of doing it. The woollen, worsted, and flax manufactures, though much better represented, need the same permanent record: First, of the various processes of manufacture, and next of examples suited to illustrate the present position of the various departments.

Again, the numerous mixed fabrics, of which the past few years have witnessed such wonderful improvements, ought to be permanently recorded, not only as regards novelty in mixture and the new application of known material, but also in the actual introduction into practical use of new materials, which at a very recent period were totally unknown to the industry of the country. If, from the more miscellaneous productions of the loom, coming under this head, we take a glance at the Shawl Manufacture, we find at once how valuable high class models of fabric and design as applicable thereto would have been at the outset of the manufacture in this country; and when we reflect that the

* Since this was written, and almost at the eleventh hour, a considerable addition has been made to the Manchester contributions, by a new arrangement. This, however, only proves what might have been done had the complete illustration of the industry of this important town and district been taken up in earnest.

shawl trade of Norwich and Paisley, as well as that of France and the other continental countries which produce these articles, has sprung up during the last fifty or sixty years; that in the early part of this period it could scarcely be said to have any existence, and even at the present time only exists even in its highest manifestations, though with a perfection of manufacture of a most extraordinary character, as the exponent and imitator of the taste of a people whose habits, manners, climate, and every true basis of Art are so totally different to our own; the importance of securing means of enabling the ingenious designers, weavers, and manufacturers to become better acquainted with these models, will surely become apparent, not, however, as hitherto, for the purpose of mere imitation, but to assist in laying a sound basis for future practice in a similar direction, and one more adapted to the genius, the tastes, and wants, of our own day and the habits of our own country. The devoted admirers of the shawl patterns of India will, perhaps, exclaim against this, and talk about the impossibility of doing anything more than humbly bow down in imitation before the idol of their peculiar fancy. If we look around, however, we shall find in this Great Exhibition, numerous attempts to escape from the trammels of this same Hindoo conventionality which on its first appearance in Europe, so recently as within the period named as that of the rise and progress of the shawl trade, was thought so little of by one fair lady, to whom a specimen was presented, as to induce her to make it useful as a substitute for an "ironing blanket" in the getting up of linen; and by another as to cause her to declare that it was only fit to make into an under petticoat! We say these attempts have been made to get rid of this peculiar tail-like figure known as the "pine," and to introduce forms founded on those of the external natural objects around us. Nay, one celebrated French house has gone so far as to give a grand architectural *façade*, with columns, friezes, pediments, flags of all nations, trees, and a whole museum of other objects, all woven in the approved manner and in the legitimate colours; yet all these are for the adornment of the back of a lady, in a scrambling effort after that novelty which the admirers of this very article say is impossible.

In thus reviewing the real position of certain departments of industry, as displayed in the Exhibition, or as actually existent, we repudiate any desire to find fault with, or undervalue in the slightest degree, the very extraordinary display thus placed before the whole world for its guidance and instruction for the future. It is, however, because this display, magnificent and extensive as it is, suggests to the thoughtful mind its own inherent defects, as a complete and perfect record of the pursuits of mankind in the Useful and Ornamental Arts as they exist at this day, that something more ought to be done; and also because, whilst feeling the defects, the elements of a perfect series of illustrations are found to be present, only awaiting the suggestive mind, and that power of selection which shall bring out of the *chaos* of duplicates, triplicates, or any other number of similar specimens, a *cosmos* of illustration fitted to represent clearly and distinctly the nature of each manufacture, the varied character of its products, and in showing its achievements, show its wants also. Perfection being fairly illustrated, defects will also become apparent, and the excellence of one class of manufactures will serve to show, as in a mirror, the imperfections of another. Nor must it be considered that in selecting individual examples of standing defects or excellence in any one manufacture, that invidious criticism, or equally invidious laudation is intended; on the contrary, it will be shown that the stereotyped ideas of manufacturers, and the conventionalities of design, as applied to manufactures, arising out of the merest ignorance on the part of those who use and patronise them, are now to be fairly grappled with by fair reason and searching investigation; and that the *prestige* of ugliness is not to be allowed to prevent the onward march of beauty and improvement, because forsooth men knew no better twenty years

ago; or even because twelve months ago they had not seen that which is now so palpably and unmistakably placed before them, they are not to benefit by the evidence of their senses, or the exercise of their higher faculties, in the improvement of all these arts, by and through which all mankind have progressed up to the point now attained, and by and through which they must continue to progress; or like certain nations of old who, in resisting the onward march of events, became the subjects of retrogression, rather than of progression, and sunk into that comparative insignificance, which it requires no prophetic inspiration to see must be the result of a neglect of those means so constantly and abundantly afforded to the active minded and ingenious workers of all ages. This is true alike of the individual as of all nations. He who stands still must be content to see others pass him in the race of improvement; and he who so determinately pins his faith or his practice to bygone usages or methods, and repudiates the use of those suggestions, whether æsthetic or material, which arise out of the necessities of the age in which he lives, must rest satisfied with seeing public opinion grow beyond the path within which his puny law would confine it; nor affect astonishment that the worn-out bonds of the past are so unceremoniously thrown off by those who see further, and go faster, than himself.

Let it be remembered that facilities of locomotion are daily rendering the accident of position in relation to raw materials, of less and less value to those who once had its exclusive use. Skill and intelligence will soon be the only safeguard of manufacturing nations. Materials diffused throughout the civilised world will only gain increased value by the art, the science, and the skill, employed in working them into the utilities of life; and, as we see at the present day, England rivalling the United States of America in the manufacture of cotton, the raw material of which is grown in the soil of the latter, by the skill and superior mechanical and scientific aids which the manufacturers of Britain bring to bear in its process; so those mineral treasures which have hitherto been the main stay of our commerce, may become, by the superior skill of our neighbours, a means of our own serious rivalry. The raw material becoming more equalised in value by the facilities of transit, those very facilities raising the price at its source, because it could be profitably carried and disposed of for a higher price at a distance, the true basis of superiority henceforth must become cultivated skill, not material advantages. Thus we find in our own pottery trade, that the clay and the coal which were in such abundance in the Staffordshire potteries, have become limited to the supply of the latter only, but the skill being located there, and transit by canal and river being cheap, the clay is brought from Cornwall, and even additional fuel from South Staffordshire; because it is cheaper to take the material to the means of working it, than to remove the latter to the former. These diffusive facilities in relation to raw produce is one of the great features of the age in which we live, and is one which must be carefully and considerably attended to. We repeat, that in future the intellectual power of a people will be the only true protection to their industry, and in quoting the relation of the United States to Great Britain, as respects cotton manufacture, it must ever be borne in mind that the instant the skill of the former reaches that of the latter, the advantages as instantly preponderate on the side of the country which is best supplied with raw material. The analogy holds good in our metal manufactures; for so long as we have equal skill with our neighbours, so long is the balance in our favour by our natural position, and the more we increase this skill, the more do we place ourselves on a higher vantage ground.

In science men are now allowed to progress as fast as their genius, powers of investigation, and practical skill in the application of their discoveries, will permit. The manufacturer is ever ready to avail himself of the aid of the chemist or the machinist. No let or hindrance is imposed upon the progress of the man of science; and however revolutionary of esta-

blished methods his discovery or his proposition may be, he is listened to with attention, and if he has knowledge to impart, his instructions are received with respect and his plans adopted as far as practicable. No one thinks of telling him he must not do a thing because it has not been done before, or attempts to tie him down to a routine method of doing it. His power to do is the only limit to his freedom to do. In Art all this is reversed, from the highest manifestations of history or sculpture down to the most humble attempt to decorate the smallest article of utility, which it is the province of the manufacturer to supply. Why should this be? Is it because Art is less free in its range of action, more dependent on mere physical circumstances, or less elevated in its results? None of these can be alleged, since it is plainly less dependent on mere material conditions than the investigations of the chemist or the adaptations of the machinist, and in action it is as free and its aims are as high—many of those who would see it retrograde as a means of progression, would say "much higher"—than either. Its purpose too in its symbolic relations, its imitation of those beauties which an All-bountiful Creator has spread around us, by which the work of man's hands is brought more completely in harmony with the work of his Maker, all entitle it to receive the highest consideration. It may be argued that it has this consideration,—that the painter and the sculptor have it in all they do which is recognised as being really deserving of it; and that pictures and statues are not less appreciated now than they were at any period of the world's history. This, however, is not precisely what is here meant; inasmuch, as it is not sought to deal with the abstract qualities of Art in its application to those departments which are considered "legitimate" *par excellence*, but with the manifestation of those arts when applied to the every day purposes of life; the embellishment of utilities, the decoration and adornment of the houses and persons of the people. Not that we think Art in its highest aims any too free; since, as already stated, we believe it to be hampered and trammelled by an unmeaning devotion to the past; but because Art as applied to decoration and manufacture is so far from being at all free as to render its future progress a constant matter of doubt and uncertainty.

Science is ever looking forward to the future. The achievements of to-day are only the stepping-stones to the works and discoveries of to-morrow; and whilst it is retrospective in its knowledge it is prospective in its actions. Manufacture, where it is connected with science, is ever moving onward to greater and greater results; in Art it is bound down and becomes the counterfeit of a past time; and the wonderful improvements in chemistry and mechanical invention are made subservient to the most servile imitation of those things which the imperfect knowledge, means, and appliances of a past age rendered necessary; inasmuch as the results were those which alone could be produced under such circumstances. To show how the altered circumstances and increased facilities which the scientific improvement in manufacturing aids have produced may be applied to a higher and more perfect development of Art, is an object worthy to grow out of the great aggregation of the skill, talent, and industry of the nations which the Great Exhibition has brought together, and which it so profusely but unsystematically illustrates. To do this for one department of manufacture alone would be a great and useful thing, but to be enabled to do it for it all would be an extension of the service which should at all events be aimed at.

Textile manufactures have been quoted as best calculated to illustrate the position desirable to be taken, because they comprise all the great requisites in every other kind of manufacture;—a perfect mastery over, and an intimate knowledge of raw materials, complete mechanical means, the highest and most perfect knowledge of chemical appliances, and the fullest and most complete development of artistic powers in combination therewith, and in the application of which, the knowledge of the special requirements of the particular manufacture, its pecu-

liarities and its difficulties, are of paramount importance to even the probability of a successful result. The student of Art-manufacture under existing circumstances has all this to contend with at the outset of his career; and the elementary principles on which his knowledge and practice are to be founded are so difficult of achievement in combination, that half a life is expended before any degree of certainty in his pursuit can be said to be arrived at. He studies Art alone at the beginning of his career in order to lay the foundation for its after application in practice, but the simplest elements of that practice are in nine cases out of ten left untouched; and the consequence is, that though not one whit more of an artist than he should be, he is infinitely less of a workman than he might be, were means afforded him for the study of those things to the production of which his artistic knowledge and talent are to be applied. If, on the other hand, he commences with manufactures—for, in the present state of things, it is almost an impossibility, except in very favourable circumstances, for him to study Art and Manufacture together—he proceeds with his work, attaining to a practical knowledge of every thing around him; but then the probabilities are that with this his mind becomes warped in a traditional direction by the lore of the workshop, and instead of becoming, as he might have become, a leader and originator, by means of a well directed education in the practice and the æsthetics of his pursuits, he sinks into the position of a mere follower and copyist.

It is not contended that any aid, such as a public institution, be it School, College, or Museum, might afford, could by any possibility ever supersede the necessity for the practical experience of the workshop in all those technical points which oft repeated experiments and continual observation alone can supply; but it is contended that greatly improved means may be afforded by the establishment of such a College and Museum of Manufacture and Industrial Art, which should, as fully and completely as the peculiarities of each trade would allow, illustrate every requirement, process, and present position of those industrial pursuits, the results of which are so amply displayed in the Great Exhibition. It is to this point, then, that attention is now to be directed, such a foundation having been laid as will go far at least to show the necessity for such an institution, as a means not only of a permanent record of the results of this unequalled gathering of the industry of the civilised world, but also a means of still further advancing those pursuits on which the future progress of mankind in the amenities of social life, and the permanent well-being of the human race, in connection with the higher manifestations of the mind, would appear to depend.

If something of this kind is effected, then the Crystal Palace will not have risen in vain; but, if with the evanescence of that popularity which may almost be said to constitute a mania at the present moment, the treasures gathered within its walls are scattered abroad, and mere passing notes or desultory records be the only permanent result—except such as from the very nature of the thing must exist in the memories of the hundreds of ingenious men who have studied its beauties—then as compared with what might have resulted, it will have been but a royal toy, a bubble of fashion, blown at vast labour and cost, and at its bursting leaving nothing behind but a comparatively useless appendage to Hyde Park in the form of a Winter Garden. We say "comparatively useless," because, whilst arguing for a more extended use than that contemplated by the projectors of a delightful and valuable place of resort, we do not desire to do more than take a relative position; inasmuch as whilst contending for a Winter Garden, very much more is advocated; in short, a permanent COLLEGE AND MUSEUM OF MANUFACTURES AND INDUSTRIAL ART,* in conjunction with a NATIONAL GALLERY

* It may not be out of place here to state that, though this proposition as to a College and Museum of Manufactures and Industrial Art is identical in principle with that now under public discussion for the establishment of an institution similar to the "Conservatoire des Arts et Métiers" and the "Ecole Centrale," at Paris, the full de-

OF PAINTINGS AND SCULPTURE. The sculpture to form part of the arrangements of the great conservatory as proposed by Mr. Paxton, and so far, at least, supported by the public.

If an undue prominence may appear to have been given to one class of manufacture,—textile fabrics, in the illustrations used in the course of our essay, it will be found, on examination, that though the general principle, as already asserted, is applicable to every class of industrial products, particularly those into which Art enters as an element, yet that, inasmuch as textile manufactures presented an example of the most marked neglect of the means by which anything like a permanent record of the process of manufacture, or the progress of improvement therein, could be made, it was desirable to grapple with so palpable an omission in as distinct a form as possible. It will be found, however, that there are certain departments of manufacture in which a step of a most important character has been already made in this direction, and which will go very far to prove the value of the course adopted, when applied to others. In all departments of manufactures in which minerals and metals are used, the Museum of Economic Geology* undertakes to illustrate and record everything connected with the preliminary processes of the raw materials, to register and illustrate the quality, constituent parts, commercial value, and the locality whence derived; together with all matters connected with facilities of working, which may be of use to those directly interested in materials applicable to the production of manufactures in metals, whether gold, silver, copper, iron, lead, tin, or zinc, and the compounds of brass, bronze, Britannia metal, or other numerous products of the metal-worker's crucible, by whatever name they may be known, from the most rich and rare down to the most simple and useful; and all are illustrated in their direct application to economic purposes. In manufactures of glass, porcelain, and ceramic productions generally, the materials used, whether flints, sand, clay, or other natural products, are all completely shown in their distinct relation to the uses to which they are put when applied to industrial purposes; and it is totally impossible for any person of the commonest intelligence to visit this admirable institution (the existence of which is an honour to the country) without being struck with the immense importance of the interests it represents, the value and direct application of the illustrations it gives of the resources of the manufacturer, whose raw material is derived from those mineral treasures which, but for some permanent record like this, may be, as they were for so long a period, totally neglected in their relation to the industrial resources of mankind; but which are, by these means, becoming daily and hourly better known to those most largely interested; since the fact of having such a central point to which all materials of doubtful value can be referred for investigation, is one of the most important aids in promoting the discovery of new substances, or arriving at a better knowledge of those already known, by the aid of men of scientific attainments, whose duty and whose pleasure it is to institute such inquiries as may set all doubts at rest, and make a permanent and lasting record of the results of these experiments as to the qualities, economic value, and uses of the materials submitted to them. Surely then, if this is of value—as who can doubt that it is?—to all those branches of industry into which the products of the mineral

development of which appears to have arisen out of the late visit of those most interested in this question to the *Fêtes* given at Paris in honour of the Exhibition; yet that the whole of this essay was written before that period, as the terms of the competition required that it should be sent in on or before the 5th of August, at which date the writer was in Paris with his colleagues. The extension of the idea to the "establishment of branch institutions, with a central college united into one university of arts and manufactures," as stated in a memorial agreed to at a public meeting of the inhabitants of Sheffield, on Saturday, the 30th of August, is one, amongst many other proofs, that the subject has arrested the attention of many active minds. Public meetings, too, have been held in Birmingham and Manchester, which pronounced strongly in its favour. The memorial agreed to at the former town, presented by the mayor, W. Lucy, Esq., is as distinctly in its favour as that of Sheffield.

* To which a Government School of Mines is now added for instruction in science as applicable to mining.

kingdom enter as the constituent basis, then it must be of equal importance to the true progress and proper development of those manufactures, the raw materials of which are derivable from the vegetable and animal kingdom, and records of cotton, wool, or silk in their distinct varieties, qualities, and uses; the varied character of ivory, horn, or bone; the distinguishing features of the various beautiful timbers, not only of our own country, but of the whole world, whether for works of ornament or utility, will be equally apparent; and with the present opportunity to commence such a permanent and lasting record of the natural resources of our planet, we maintain it would be a culpable act of negligence not to avail ourselves of it to the fullest extent in our power; and not only establish a Museum, but a means of reudering its contents useful by direct teachings therefrom.

Happily for the proposition, a step has already been taken in this direction by His Royal Highness Prince Albert, the Royal Commission, and the Executive Committee, and a proposal has gone forth to the various exhibitors in which, if responded to, those who have already carried out the great work before us with so much skill, energy, and perseverance, propose to commence the very work which we now essay to advocate. How far those who have taken the initiative in this matter purpose going remains to be seen, and in all probability this will be contingent upon the success they meet with in the responses on the part of manufacturers who have exhibited.

If, however, nothing more is contemplated than a record of the Exhibition, this, valuable as it may and certainly will be, is not precisely what we ought to look for as arising out of this mighty manifestation of the world's industry and skill; and the question very naturally suggests itself as to what we ought to do to secure as far as possible all these benefits which may be expected to arise out of such a perpetuation of the distinctly marked features of the Exhibition in their relation to the scientific, artistic, and industrial pursuits of the people; not only as a record of existing means, appliances, and results, but also as guarantee that a continuous record should be kept of the future progress of all those arts by which we hold our position as a nation, and to which we look as a means of usefulness, not only to ourselves, but to the world at large.*

THE ART-UNION OF LONDON.

THE annual exhibition of the works selected by the prize-holders of the Art-Union was opened to the public on Monday, the 1st of September, at the Gallery of the Society of British Artists. In 1850, the number of pictures and drawings purchased by prize-holders amounted to 109, the utmost value being 400*l.*, and descending from that sum to 10*l.* each. The highest prize this year is 200*l.*, and the others as usual descend to the determinate minimum—10*l.*; the number of selected pictures and other works being 111. This is a very considerable number of pictures to be thus publicly distributed in one season; and on looking round the walls, although there are some when the possessor, there are yet a great proportion that could not have been better chosen. With respect to the limit of the highest prize, we have long considered 200*l.* ample; and a retrospective review of these works will show the truth of the opinion—that is, with a knowledge of the ulterior history of some of the pictures, 400*l.* is a large sum for the ordinary effort of a certain class of artists; and there are men with whom in the arena we shake hands once a year, who virtuously ignore the benefits of this institution, but to whom time was that the half of that sum had been considered a princely largesse for one of their productions. The works of these men are all professedly painted to commission, and we cannot judge better of the "speculations" than by considering some of the antecedent first-class acquisitions of prize-holders. The council express regret that sculpture was not at all represented among the selections of last year. This is not the case in the present exhibition, in which appears No. 177, "Psyche," a statue in marble, by P. MacDowell, R.A.; it is called a

statue, but it is a bust repeated from the statue exhibited by Mr. MacDowell at the Academy, a work of which we have already spoken as it merits. Visitors will be agreeably surprised by a new feature presented in this exhibition—that is, a selection from the prizes of past years. We are really glad to renew our acquaintance with some of these works: the impressions which they now make are of a very mixed character and especially affected by more recent recollections. No painter has a permanent status of quality; every one paints either better or worse than he has done heretofore; and these pictures show us that if some paint better than they did in past years, there are others that paint incomparably worse. To ourselves all these works are familiar, and of many of them we have already spoken; some have been removed from good places in other exhibitions, but there is a proportion that is much advantaged by the change. The first prize (200*l.*) is No. 13; it is entitled, "Don't be afraid, you shan't fall," by J. Tennant; the price of the picture is 150 guineas, therefore the residue reverts to the funds of the society.—"The Taming of the Shrew," W. M. Egley, jun., was purchased for 150*l.*, from the walls of the Academy; the sketch for this picture is now exhibited in the collection of sketches in the room of the old Water Colour Society; it is better in effect and more harmonious than the picture.—"The Diversion of the Mocoletti," by M. Innes, has been purchased for 13*l.* 10*s.*, being 13*l.* 10*s.* minus the given 150*l.*—The two prizes of the value of 100*l.* each are No. 79, "An Autumnal Noon on the Mountains, North Wales," H. J. Boddington; and No. 80, "Cattle," G. Cole.—Those of the value of 80*l.* are No. 11, "Who's there?" T. H. Maguire; No. 18, "Scene on the Exe, Topsham, Evening," W. Williams; No. 35, "Lime Kiln in the Highlands," H. A. McCulloch; "The Ale House," W. Shayer; and "Psyche," a bust in marble, P. MacDowell, R.A.; in looking round the rooms the eye everywhere recognises works of great merit, but having already spoken of them it is not necessary to reconsider their claims to notice. Of those selected by prize-holders of former years may be mentioned "The Microscope," G. Lance, 1842.—"Scene from the Legend of Montrose," F. Stone, 1840.—"Watering Cattle, Evening," T. S. Cooper; an admirable Dutch-looking picture, better than Verboeckhoven, more substantial than the present works of the artist.—"The Holy Well, Brittany," J. J. Jenkins, 1840.—No. 90, "Gil Blas exchanges rings with Camilla," A. Egg, 1844.—No. 94, "A Mountain Chief's Funeral in the Olden Time," F. Danby, A.R.A. (of this picture we have already said that it will become entirely indistinct; it is already very much more so than when exhibited two years ago)—No. 98, "The Marquis having chosen patient Griselda for his wife, causes the court ladies to dress her in her father's cottage," R. Redgrave, A.R.A.—"Titania Sleeping," R. Dadd, 1841.—"The Tired Huntsman," C. Landseer, 1840.—No. 111, "A Camaldolese Monk showing the relics in the Sacristy of the Camaldoli, at Rome," W. Simson. We remember this excellent picture in the Academy in 1838, and our impression is still the same as then, that the stalls on the left are too powerfully made out; they importune the eye to the prejudice of the group of devotees.—No. 122, "Bianca Capella," J. C. Hook, 1849.—No. 123, "Omnium Gatherum," W. D. Kennedy, 1838.—No. 127, "A Scene from the Vicar of Wakefield," 1842, W. P. Frith, A.R.A.—No. 129, "The Dawn of Morning," F. Danby, A.R.A., 1846.—No. 130, "The Garden Terrace, Haddon," T. Creswick, 1841.—No. 160, "The Oath of Vargas in the Consil des Troubles," L. Haghe, 1841.—No. 161, "Hastings Beach, Sunset," J. D. Harding, 1842.—No. 163, "King Alfred in the Swineherd's Cottage," H. Warren, 1846.—No. 169, "Capuchin Monks at Matins in their Convent at Bruges," L. Haghe, 1848.—No. 170, "Saltwood Castle, Kent," P. De Wint, 1848.—No. 171, "Shrimping off the Bligh, Mouth of the Thames," E. Duncan, 1844.—No. 173, "The Contest for the Bridge," G. Cattermole, 1844. This, it will be remembered, one of the largest works of the artist, was exhibited in 1844. The white body colour, so abundantly employed here, seems to stand better than in some of Mr. Cattermole's other large works, but we cannot help observing that the paper has started in some places.—No. 175, "Bielstein on the Mozelle," J. D. Harding, 1845.—No. 176, "The Broken Pitcher," W. C. Marshall, 1842.

Besides the pictures and drawings, copies of sculptural works are exhibited, which have been distributed as prizes by the Society. These are generally from known and esteemed works, being twenty-seven copies of a bronze bas-relief, "The Death of Boadicea," by H. H. Armistead; seventy

bronze busts of the Queen, after the copy by T. Thorneycroft of Chantrey's bust at Windsor; twenty tazze in iron, modelled after the Greek; seventy-five copies of a porcelain statuette, "The Dancing Girl Reposing," after W. C. Marshall, A.R.A.; three hundred and twenty-two proof impressions of "The Crucifixion;" one hundred and eleven proof impressions of "Queen Philippa interceding for the Burgesses of Calais;" a statuette in alabaster of "The Dancing Girl Reposing," and a group in wax, "Michael and Satan."

It is to be hoped that under any circumstances, the exhibition of selected works from the prize lists of former years may be continued, in so far as they may be accessible: we cannot help thinking that this will form an interesting feature of future exhibitions.

THE VERNON GALLERY.

THE OLD PIER AT LITTLEHAMPTON.

Sir A. W. Calcott, R.A., Painter. J. Cousner, Engraver.
Size of the Picture, 41t. 6½ in., by 3 ft. 5½ in.

FEW acquainted with the pictures exhibited by Calcott during the latter part of his life, would recognise this work as coming from the same hand, so widely does it differ in subject and treatment from those beautiful compositions which gained for the artist the title of the English Claude.

The village of Littlehampton stands on the Sussex coast near Bognor; it is a quiet picturesque place that presents many attractive features to the artist; but the "old pier" which Calcott has here painted no longer exists. The materials of his picture are of the utmost simplicity, yet they are represented with a grandeur of effect that makes every object important. The time is evening, and the sun is breaking forth after a storm which has agitated the surface of the sea, stirring it into more than ordinary motion. A beautiful warm and watery tone pervades the whole of the work, throwing a transparent mist over the extreme distance, and reflecting on the middle distance, the high lights of the sun's rays; the foreground is perfectly true to nature, while the omission of even the least object introduced would be a loss to the entire composition.

ART IN THE PROVINCES.

SHEFFIELD.—*Testimonial to James Montgomery.*—The Sheffield newspapers announce a project for doing honour to James Montgomery the poet. A subscription has been commenced and is going on very favourably. A bust or statue was first proposed, but the majority of his admirers desire to present him with something more substantial. A more worthy recipient of the homage of the people of Sheffield, could not have been selected. Mr. J. Montgomery has been in his time a great benefactor to his native town, and their connexion ought to be perpetuated.

LIVERPOOL.—*Model of the Liverpool Docks.*—The town council have sanctioned the purchase of the model of the Liverpool Docks for 700*l.*, a sum about equivalent to its cost. As a work of art it is certainly entitled to no great praise; for it is coarsely and unskillfully put together. If however, the drawings and calculations on which it was based be correct, it will doubtless prove an object of considerable interest in the locality it is intended to represent.

EDINBURGH.—It has been resolved at a recent meeting of the admirers of George Heriot, in Edinburgh, to place a statue of him in one of the niches of the Scott monument. Such a proposition is hardly less absurd that it would be to place a statue of Dr. Jenner by the side of one of Shakespeare, simply because both were great benefactors to their species. Scott has given worthy George Heriot a niche in the temple which Fame has erected to his memory. If he must have another monument, let him have one to himself.

BIRMINGHAM.—*Monument to Hutton.*—The enthusiastic historian of Birmingham who, at the age of eighty, set out alone on a journey then difficult and dangerous, the perambulation of the Roman wall across Britain, to notify its aspect and publish its results, is about to be more honourably recorded in that town. A monument is about to be erected to his memory in Ward End Church, and Mr. Peter Hollins is the sculptor; a bust of the historian occupies its centre, the Gothic canopy above being richly sculptured in Caen stone. It is a work of much interest.

* To be continued.



SIR A. W. CALLEOTT, R.A., PAINTER.

W. CAUSEN, ENGRAVER.

THE OLD PIER AT LITTLE HAMPTON.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE,
4 FT. 0 1/2 IN. BY 3 FT. 5 1/2 IN.

THE PICTURE BY SIR A. W. CALLEOTT.

THE GREAT MASTERS OF ART.

No. 10.—PHILIP WOUWERMAN.



It has been remarked to us by some on whose opinions, generally, we should place reliance, that the biographical sketches of the "Great Masters of Art" we are introducing month after month, are deficient in that philosophical criticism upon the works

of the respective painters which would make the series of papers more valuable to the student and connoisseur. The objection, doubtless, would hold good if the readers of the *Art-Journal* were confined to these classes, or even if they greatly preponderated; but this is far from being the case: there are thousands into whose hands our publication passes who care not a straw for what would interest only a few, and to whom such disquisitions would be little better than a "sealed book;" not because they are unable to comprehend them, but because they would find little amusement and less edification in grave criticisms upon the aesthetics of Art. In commencing this series we stated our aim would be to make them popular by giving a brief record of the life of the artist, and describing the characteristics and the beauties of his works, so that the information, however imperfectly stated, might enable the reader to examine with more interest, and with some amount of knowledge, the pictures of those great men of old, when they happen to fall in their way. And we have every reason for believing that the course pursued has not been without such a result, and that we do wisely in following it, while we leave the learning that some would wish to gain, to be sought



for in other channels, many of which have long been in existence, easily accessible to most desirous of searching them out, but not so readily available to the multitudes for whom we write.



There are few of the old Dutch painters, or, indeed, of any school, whose works are better known

or more highly appreciated in England, than those of Philip Wouwerman, or, as he is generally called,

Wouvermans; recent researches, however, have determined the former method of spelling his name

to be the correct one. His cavalry halts and skirmishes, his landscapes embellished with groups of spirited figures, his interiors similarly enlivened, are to be found in every collection, of any note, throughout the kingdom. The subjects he usually painted are of a class to ensure popularity in a country where the horse, Wouwerman's favourite animal, is no less a favourite with all ranks and conditions. M. Charles Blanc says of him, "History does not inform us whether the artist was himself one of those stout cavaliers who knew how to manage their chargers with so much grace and dexterity, but he certainly drew more horses on his canvas than he reckoned among his stud. How closely must he have studied in the academy of the stable, by the side of the farrier's

forge, and in the court-yards of hostleries, watching the various movements of the animal, and rapidly sketching his form in all its diversified attitudes."* It is thus only that an artist can become a proficient in any department to which he aspires; an animal-painter would acquire nothing of the knowledge he wishes to attain among the classic models of the human figure to be seen in the best schools, nor would a painter of history, except for particular purposes, learn anything from the companionship of grooms and stable-boys; and yet we have heard principles of art-education as absurd as these advocated by grave and sensible men, who would base all teaching on one unvarying law which, like that of the Medes, must never be changed.

Philip Wouwerman was born at Haarlem in

1620; his father, Paul Wouwerman, was a historical painter of little celebrity, but possessing sufficient capacity to constitute him an excellent tutor to his son, in the early years of the latter. From the period when the father's preceptorship terminated, till the reputation of the son had become firmly established, much obscurity prevails as to his subsequent masters and studies. Most biographical writers have followed Houbraken's history, written upwards of fifty years after the death of Wouwerman, and which is exceedingly vague, contradictory, and founded on mere hearsay. Recent authorities, particularly Mr. C. J. Nieuwenhuys, and Mr. Stanley in his new and revised edition of "Bryan's Dictionary of Painters and Engravers," have, however, cleared up many



of the inconsistencies that appear in previous authors; we shall therefore make use of the information we find in Mr. Stanley's book especially.

Houbraken states that Wouwerman became the pupil of John Wynants, and by the instruction of that excellent landscape-painter his progress was so rapid that it surprised his master, whose pictures he frequently embellished with figures and animals. Now although there cannot be a doubt that Wouwerman sometimes imitated Wynants and even Peter Van Laer, commonly called Bamboccio, it is not so clear that he entered the study of the former artist as a pupil. On this point Mr. Stanley says:—"For what purpose did he enter the school of that master? certainly not

to learn to paint animals and figures, for Mr. Nieuwenhuys has shown that the landscapes in which he has, in some measure, imitated Wynants, are not his earliest works. The frequency of his painting animals and figures in that master's landscapes would naturally induce an occasional imitation, especially when the subject required sandy hillocks and broken roads; but this is no proof that he was ever the pupil of Wynants. There is more likelihood that he was instructed both in landscape and animal-painting by Peter Verbeek, of Haarlem, to whose landscapes and hunting pieces his earlier pictures bear a resemblance; and

that his connexion with Wynants was rather that of a coadjutor than as a pupil."

It is generally supposed that Wouwerman was first brought into notice by John de Wet, the painter and picture-dealer of Haarlem; the circumstances are thus related:—De Wet had commissioned Bamboccio to paint him a picture of cavalry halting, for which the artist required two hundred florins; this sum being considered too large, and Bamboccio refusing to execute the work for less, Wouwerman, whose merits were not entirely unknown, was applied to for a similar subject at the same price, and he consented to paint one of his very best pictures for the dealer, and he did so. De Wet made considerable stir about

* "Histoire des Peintres de toutes les Ecoles." Paris.

the great talent he had discovered in a comparatively unknown artist, more for the purpose, it is said, of annoying Bamboccio, than for attaching credit to his own discernment. He invited all the connoisseurs of the place to see the *chef-d'œuvre*, and thus the reputation of the painter became firmly established. There is another version of this anecdote told, in which it would seem that the commission was given simultaneously to the two artists, to prove that a painter who had studied in Rome, as Bamboccio had, was not necessarily a greater painter than he who had not; the connoisseurs of that day invariably giving a preference to the works of the former. Houbraken states that the slight thus put upon Bamboccio so affected his mind as to hasten his death; but, as Mr. Stanley observes, "the mortification must have been a long time operating, for Wouwerman had

been in his grave five years when Bamboccio committed suicide."

Another subject of discussion among the biographers of this artist refers to the patronage his works met with during his life-time. Bryan, who we suppose followed Houbraken's history, says:—"To supply the wants of a numerous family, he was obliged to work without relaxation; but such was his love for his Art that the most urgent necessity could never induce him to leave any of his works in a neglected or unfinished state. The pictures of Peter de Laer, called Bamboccio, at that time engrossed the admiration of the Dutch collectors, and the charming productions of Wouwerman were suffered to remain unnoticed and unknown. The disappointment and chagrin at finding his works so much neglected, is supposed to have impaired his health," &c. Mr. Stanley

combats this notion so forcibly, that we cannot do better than bring forward his observations on the matter:—"As to his merits being overlooked, and his pictures neglected or undervalued, during his life, the assertion can hardly require refutation. Would all the most eminent landscape-painters of his country and time, solicit an artist, whose abilities were not esteemed, to embellish their works? Would an artist, whose productions were neglected or undervalued, continue to paint picture after picture, bestowing the greatest care and diligence in perfecting the beauty of all, to the number of nearly eight hundred known, independent of his illustrations of the works of others? It may rather be concluded that the good payment he received was a stimulus to exertion. But if he did not sell his pictures, how comes it so many hundreds are so carefully pre-



served in all parts of Europe? and that they have been found in collections and in families, where they have been from so early a period that the record of their acquisition is lost. Examine the subjects of his pictures,—do they, in any way, betray poverty of circumstances on the part of the painter? Gentlemen and ladies of rank going out hawking and hunting, or returning from their sports, gallantly attired and attended, all joyous as the day; no incident omitted that could add interest to the scene; all indicating that the artist himself was a frequent partaker of such sports, and fully acquainted with the polished manners of the higher order of society." Such, and many arguments of a similar nature, are adduced in denial of Wouwerman's want of patronage, which, to our minds, are sufficiently satis-

factory, although it must be acknowledged there are too many examples to prove that painters will persevere in a peculiar style of work, notwithstanding every discouragement attending their labours. Our own Haydon is a case in point—a man of unquestionable genius, but entertaining views of Art which the public either would not, or could not, understand, and persevering in his promulgation of them with a pertinacity that set at defiance general opinion, till he "perished in his pride." We might multiply these instances to a considerable extent, were it necessary to do so, to maintain the argument.

Wouwerman died in 1668; tradition says that before his death, he ordered all his studies, sketches, and drawings to be burned, lest any of his children should follow a profession which, as the same au-

thority reports, had proved so unprofitable to him. It need scarcely be said that this report, like others of a similar nature, was not founded on fact; his sketches are certainly very rarely to be met with, but this may be accounted for on the presumption, by no means an improbable one, that during the latter part of his life especially, from his constant occupations in his atelier, he made but few, and that his earlier studies were destroyed when they had served his immediate purpose, because he did not think them worth preserving.

The pictures of this fine painter are finished with scrupulous delicacy, yet with great breadth of effect; his colouring is rich and luminous, and his management of light and shade most masterly. The truth and beauty of his mountainous scenery is a contradiction to the rumour that he never tra-

velled out of his native country, for such representations could not have been painted from description, and he was no copyist of other artists. A



cabinet of pictures by Wouwerman would interest | as much by their variety of subject, as by the excellence each work would undoubtedly exhibit.





E. W. STAMPS - PAINTER

W. H. WOODS - ENGRAVER

THE WAY SIDE IN ITALY

THE WOODS ENGRAVED IN THE STUDIO OF W. H. WOODS

W. H. WOODS ENGRAVER

W. H. WOODS ENGRAVER

THE VERNON GALLERY.

THE WAYSIDE IN ITALY.

F. Williams, Painter. C. Rolls, Engraver.
Size of the Picture, 1ft. 7½ in., by 1ft. 3½ in.

MR. PENNY WILLIAMS has been long resident in Rome; he is an artist of great ability, which is principally shown in his scenes from Italian life; indeed he very rarely attempts any other: his pictures, of which two or three examples are generally hung every year at the Royal Academy, are mostly of a small size, and finished with much care.

In the work here engraved he has introduced us to an Italian family resting by the wayside under one of those crosses which are to be seen along the highways of Italy; it may be presumed without overstretching the imagination, that the peasant and his wife are on a pilgrimage to the sacred city, or to the shrine of some favourite saint, as they bear evidence of a weary wandering. The "pilgrim-father" has fallen asleep with his staff in his hand, while the young mother takes the opportunity which the repose allows her to attend to her infant charge. Another couple, who are apparently not travelling on a similar mission, are seen turning the angle of the pathway that leads to the cross, and the distance is closed in by a range of hills somewhat low in elevation.

The artist has judiciously thrown his principal light on the female and her infant, making this group the most prominent feature, as it is the most interesting in the work: these two figures are very beautiful in character and composition, perfectly natural and unaffected in their attitudes, and faultless in drawing; the figure of the husband is no less truthful and easy, in his half-reclining posture against the pedestal of the cross. The dark shadows cast by the unbroken masses of foliage bring out the foreground group in strong relief, the heaviness of the former being modified by the white drapery on the distant female which repeats the light seen in the foreground.

The picture is small, but is a good example of the artist's subject and style; it is low in tone, like most of Mr. Williams's works, for he never attempts to win notice by a display of dazzling and meretricious colouring; instead of this, however, which is too often made to supply the place of more important qualities, or to render absolute defects less observable, we have sober and harmonious tints laid in with much delicacy, and a close approximation to the peculiarity of the country and its inhabitants, whom the picture is intended to represent.

ON THE APPLICATIONS OF SCIENCE
TO THE FINE AND USEFUL ARTS.

HELIOCHROME.

THE name of *Heliochrome*, or sun-colouring, is very appropriately given to a process by which photographic pictures in their natural colours are obtained. The name originally proposed for sun-drawing by M. Niépce, was *Heliography*, which is, in every respect, far preferable to photography, which signifies light-drawing; whereas, we have every reason for believing that these pictures are produced by a principle associated with light, but which gives none, that is, it possesses no illuminating power.

The problem of the production of colour upon sensitive tablets, by the action of the radiations from the coloured surfaces of natural objects, the coloured copy corresponding with the hues of Nature, is now solved. We have previously stated (*Art-Journal*, p. 188) that M. E. Becquerel in Paris and Mr. Hill in the United States have succeeded in producing coloured pictures by the action of the solar rays upon metallic plates. The former published his process, the latter has not yet done so. Since that time, the nephew of M. Niépce, one of the earliest investigators of this important subject, has circulated specimens of the coloured pictures called by him *Heliochrome*, and we have had an opportunity of inspecting several of them—the personal gift of M. Niépce de Saint-Victor to Mr. Malone. There is something so exquisitely charming in these pictures—though the process is still imperfect, and the production of them involves such very important scientific considerations, that we are anxious to embrace the earliest opportunity of putting the readers of

the *Art-Journal* in possession of all the facts of the progress of discovery, and such explanations of the process, and of the physical phenomena, as we are in possession of.

Without entering into the discussion which has been carried on for a long period, as to the phenomena of colour, it is necessary for the perfect understanding of the results obtained, that the chromatic conditions of a decomposed sunbeam should be clearly appreciated, and the relation of this coloured image to the chemical effects obtained, distinctly understood. A pencil of light is passed through a prism, and we obtain an elongated image consisting of a beautifully coloured set of bands. There are three primaries, red, yellow, and blue, which by inter-combination give rise to other tints, so that altogether we are acquainted with nine coloured rays,—crimson, red, orange, yellow, green, blue, indigo, violet, and lavender. The colours of natural objects are produced by the decomposition of the rays of light, this being effected by some peculiar surface action. Now, if we expose a piece of photographic paper or a daguerrotype plate, to the action of this spectrum, or to the radiations from coloured surfaces, we shall find that the chemical effect has no relation to the intensity of light belonging to the coloured ray. For example, supposing the coloured image of the nine rays to fall upon a sensitive tablet, the result is of the following curious character:—One of the red rays protects the paper from all change, the other usually makes a red impression; the orange and yellow rays have no chemical action, though these have the most illuminating power. The chemical action commences in the green ray, rapidly increases in energy in the blue, and exerts its maximum power over the space covered by the indigo, violet, and lavender, still continuing with much energy over a space beyond the lavender, in which no light can be detected. It was upon the consideration of these peculiarities—clearly proving that ordinarily there was a remarkable want of agreement between the actinic power of sunbeam, and the chromatic phenomena depending upon it, that M. Biot wrote the following passage:—

"Substances of the same tint, may present, in the quantity, or the nature of the radiations which they reflect, as many diversities, or diversities of the same order, as substances of a different tint; inversely, they may be similar in their property of reflecting chemical radiations, when they are dissimilar to the eye; so that the difference of tint which they present to the eye may entirely disappear in the chemical picture. These are difficulties inherent in the formation of photographic pictures, and they show, I think, evidently, the illusion of the experimenters who hope to reconcile, not only the intensity, but the tints of the chemical impressions produced by radiation, with the colours of the objects from which these rays emanate."

These were the natural suggestions of the mind when merely considering the ordinary phenomena of the chemical action of the solar spectrum. But, had M. Biot been himself an experimenter in photography, it is scarcely to be supposed that a man of his acute mind would have taken so limited a view of the phenomena as is involved in the above considerations. Colour is the result of a peculiar condition of the surface, and if the different rays produce a dissimilar molecular or chemical change, there is no reason why the result should not be the production of chromatic impressions. The yellow rays produce a small amount of chemical action, but that may result in such a molecular arrangement as will determine the reflection of yellow light, and so of the other rays. In fact, in 1840, Sir John Herschel published an account of some experiments in which the production of colour was very evident, and on paper prepared with a brown vegetable juice he obtained an impression of the spectrum coloured from end to end, the colour of each ray being impressed in the natural order.

Subsequently, Sir John Herschel wrote; "I have got specimens of paper, long kept, which give a considerably better representation of the spectrum in its natural colours, than I had obtained at the date of my paper (Feb. 1840),

and that light on a dark ground, but at present I am not prepared to say that this will prove an available process for coloured photographs, though it brings the hope nearer." In April 1840, the author of these papers in a memoir entitled "Experiments and Observations on Light, which has permeated coloured media," described some curious results obtained on those photographs which are prepared with the hydriodic salts, exposed to luminous influence with coloured fluids superposed; permitting, as distinctly isolated as possible, the permeation of the violet and blue, the green, the yellow and the red rays—under each of these a complementary colour was induced. In January, 1841, the author prepared some papers with the bichromate of potash and a very weak solution of nitrate of silver; a piece of this paper was exposed behind four coloured glasses, which admitted the passage respectively of, 1st, the violet, indigo, and blue rays; 2nd, the blue, green, and a portion of the yellow rays; 3rd, the green, yellow, and orange rays, and 4th, the orange and red rays. The weather being extremely foggy, the arrangement was unattended to for two days, being allowed to lie upon a table opposite a window, having a southern aspect. On examining it, it had, under the respective colours, become tinted of a blue, a green, and a red, while beneath the yellow glass the change was uncertain, from the peculiar colour of the paper. These results were obtained without a gleam of sunshine. In the "Researches on Light," will be found several other experiments, particularly some with the fluoride of silver, which sufficiently showed the production of coloured photographs to be within the limits of probability. To Mr. Edmond Becquerel is however certainly due the discovery of the mode of preparing a metallic plate in such a manner as to produce a tablet susceptible of chromatic impressions. This was effected by the young French experimentalist about two years since: his process consisting essentially in the formation of chloride of silver, or probably of a sub-chloride, upon a metal plate. In the camera-obscura, highly coloured images were copied, and the copies gave colours of the natural character. In this way however only large masses of colour, as the colours of a geological map, were copied, and impressions of the spectrum obtained. By far the most important investigation has been carried out by M. Niépce de Saint-Victor, an abstract of whose *Mémoire* we hasten to communicate to the readers of the *Art-Journal*.

The memoir is entitled, "Upon the relation existing between the colours of certain coloured flames, with the Heliographic images coloured by light."

When a plate of silver is plunged into a solution of sulphate of copper and chloride of sodium, at the same time that it is rendered *Electro-positive* by means of the voltaic battery, the chloride formed becomes susceptible of coloration, when having been withdrawn from the bath, it receives the influence of light. This was the discovery of M. Edmond Becquerel: M. Saint-Victor, had been led to think that a relation existed between the colour communicated by a body to a flame, and the colour developed upon a plate of silver, which should have been chloridated with the body which colours this flame.

The bath in which the plate of silver was plunged, was formed of water saturated with chlorine, to which was added a chloride possessing the property of colouring flame.

It is well known that strontian gives a purple colour to flames in general, and to that of alcohol in particular. If we prepare a plate of silver and pass it into water saturated with chlorine, to which is added some chloride of strontian, and when thus prepared we place upon it a coloured design, of red and other colours, and then expose it to the sunshine, after six or seven minutes we shall perceive that the colours of the image are reproduced upon the plate, but the reds much more decidedly than the others. When we would produce successfully the other rays of the solar spectrum, we operate in the same manner as we have indicated for the red ray, employing for the orange the chloride of calcium, or that of uranium for the yellow, or

hypochlorite of soda, or the chlorides of sodium and potassium. If we plunge a plate of silver in the chlorine liquid, or if we expose the plate to the vapour we obtain all the colours by the light, but the yellow only with any degree of vivacity. Very fine yellows have been obtained with a bath composed of water slightly acidulated with muriatic acid with a salt of copper.

The green rays are obtained with boracic acid or the chloride of nickel; also with all the salts of copper.

The blue rays are obtained with the double chloride of copper and ammonia. Indigo rays are obtained with the same substance.

The violet rays are obtained with the chloride of strontian and the sulphate of copper.

All the substances which give coloured flames give also coloured images by the light. If we take any of the substances which do not give colour to flame we do not obtain coloured images by the light; we produce upon the plate a negative image composed merely of black and white as in the ordinary photographs. Those substances which give white flames, as the chloride of antimony, the chlorate of lead, and the chloride of zinc, yield no colour by luminous action. All the colours of a picture have been produced by preparing a bath composed of the deuto-chloride of copper; and Niépce states that this salt, thrown into burning alcohol, produces a variegated flame according to the intensity of the fire; and it is nearly the same with all the salts of copper mixed with chlorine.

"If," says Niépce de Saint-Victor, "we put a salt of copper in liquid chlorine, we obtain a very sensitive surface by a single immersion; but the result of this mixture is seldom good. I prefer taking the deuto-chloride of copper, to which I add three or four pounds of water—this bath gives very good results. I prefer, however, a mixture of equal parts of chloride of copper and of chloride of iron, with three or four parts of water: the chloride of iron has, as those of copper, the property of being impressed on the plate of silver, and of producing many colours, but they are infinitely more feeble, and the yellow always predominates, and this agrees with the yellow colour produced in flame produced by the chloride of iron."

If we form a bath composed of all the substances which separately give a dominant colour, we obtain very lively colours; but the great difficulty is the mixing in proper proportions, for it happens nearly always that some colours are found excluded by others. By care, however, we ought to arrive at the reproduction of all the colours. There exists many difficulties, more indeed than in any of the ordinary processes of photography. We cannot always depend upon obtaining the same results with the same materials, owing principally to the difficulty of preserving the solution at a uniform strength. Liquid chlorine is necessary, the application of dry chlorine will not produce the same result. The action of heat upon these prepared plates is, in some respects, analogous to the effects of light. By warming a plate over a spirit-lamp we produce successfully the following tints—brown red; a cerise red; scarlet; and red having a whitish tint.

Numerous experiments have been made by Saint-Victor to produce the colours upon the salts of silver and copper spread on paper, but hitherto without success; a metallic plate of silver—the plated copper answers—must be employed.

Iodine and bromine, and their salts, have been tried, but they will not produce a surface capable of developing colours. Chlorine, in the state of chlorates or chlorides, is the only substance which possesses the property of being coloured by light, when chemically combined with metallic silver.

The mode of operating recommended is, to form a bath with one-fourth by weight of the chloride, and three-fourths of water. When the muriatic acid is used with a salt of copper, we must add one-tenth of water. When the bath is composed of several substances, it is essential to filter the solution carefully, so as to obtain very transparent solutions, and it must be preserved in a well stoppered bottle.

The quantity necessary to prepare two or more plates should always be taken, because the

bath is weakened considerably at each operation; it can, however, be rendered active by the addition of a few drops of muriatic acid.

The purer the silver employed, the more perfect is the impression, and the more intense the colours.

The plate being very highly polished, which is best effected by tripoli powder and ammonia, is connected with the battery and then plunged into the bath, and kept there for some minutes; it is then taken from the bath, washed in a large quantity of water, and dried over a spirit-lamp. The surface thus produced is a dull neutral tint, often almost black, and upon exposing it to the light, the colours are produced by removing the blackness; the surface is, in fact, *eaten out in colours*. The sensibility of the plate appears to be increased by the action of heat, and when brought by the spirit-lamp to the cerise red colour it is in its most sensitive state. At present, however, the plates cannot be rendered very sensitive, two or three hours being required to produce a decided effect in the camera obscura. It is, however, already found that the fluoride of sodium will very much accelerate the operation.

The fixation of the coloured image is, however, still a point of considerable difficulty, and although a certain degree of permanence has been recovered, the colours fade out by exposure, and eventually pass away. A kind of lacquer appears to have been applied to the plates we have seen, and ordinary diffused light does not seem to produce much change upon them.

Such is an outline of the researches of M. Niépce de Saint-Victor, as communicated by him to the Academy of Sciences—he is still zealously occupied in the enquiry, and we hope very shortly to be enabled to communicate some yet more important results. The problem is, however, solved; we can produce pictures by the agency of the solar beam in natural colours; that principle which gives to the exterior creation the charm of colour, will so regulate the chemical agency of the actinic power with which it is associated, that, on properly prepared surfaces, the images are painted in their native hues. The heliochromes will, we have no doubt, in a short time enable the artist to catch the ever-varying tints of nature, and preserve them as studies. This is certainly one of the greatest steps made in photography.

ROBERT HUNT.

CUPID CAPTIVE.

THE group of sculpture from which this engraving is taken will be remembered by most visitors to the Exhibition of Industrial Art, in Hyde Park, as occupying a prominent place near the transept of the building: it is the work of an eminent Belgian sculptor, M. Fraikin.

The attitude of the principal figure indicates that she is bearing off the young Cupid who is seated on her shoulders, and whom she holds in gentle captivity by the foot and a single finger; the composition of this part of the work is eminently graceful, the constituent lines harmonising together in most elegant form: the symmetrical proportions of the body and lower limbs are also very striking, though the former seems a little too elongated. The sentiment of the subject is told in the expression of the two faces, the quiet assumption of power in the victor, and the unwillingness which the captive shows to be kept in bondage: altogether it is long since we have seen a more poetically conceived group, of a similar character, than this, and its delicate execution is not less deserving of praise.

M. Fraikin inhabits a large and somewhat lone mansion at Shaerbeck, in the immediate vicinity of Brussels, and appears to live for his art alone. His reputation is as great among his fellow-artists of Belgium, as it is with amateurs, and indeed with the Belgian public in general. He excels chiefly in female figures, which are distinguished by great beauty of form, and especially for the life-like expression wherewith they are imbued: he possesses the art of giving the most delicate apparent motion of the nostril

and the lip to the marble, and has the same luxurious appreciation of female beauty, and the same power of producing it with the chisel, that our own Etty had with his pencil; and, on this account the Belgian artists are inclined to place him, as a sculptor, in the same position which our great colourist holds as a painter. Many of the elegant little statuettes familiar to the English public are reduced copies of his works, and the group here engraved has been reproduced in various materials for sale on the Continent, where its popularity is very great. His last great work, now in the great Exhibition, "Psyche falling entranced from the effects of the fatal casket," is an excellent example of his style.

The sculptor is in the prime of life, of quiet and unobtrusive manners, and, as before stated, one whose world is his art. He has received repeated marks of his sovereign's approbation, for Leopold of Belgium is a lover of Art, and knows how to appreciate and reward the highly gifted of his subjects.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.

THE Annual General Meeting of the subscribers to this Institution was held at their rooms in Sackville Street, Piccadilly, on Friday, the 8th of August, inst. Sir Charles Lock Eastlake, P.R.A., having been elected the president of the Institution, in lieu of the late Sir Martin Archer Shee, P.R.A. The report presents the following observations.

The Council are sorry to acknowledge that they cannot congratulate the meeting upon so favourable a statement as it has been their good fortune, not unfrequently, to lay before it; but still they are happy to say that the successful efforts of former years have placed the Institution on so firm a foundation that common exertion on the part of the successful must insure a very considerable assistance to the less fortunate professors of the Fine Arts. Sir Robert Harry Inglis, Bart., M.P., with that frank kindness which has ever distinguished his character, presided at the anniversary, a favour that he had conferred on the Institution in the year 1844. A better attendance of the stewards would have been more grateful to the feelings of the council, and would, assuredly, have added to the list of donations. The amount of subscriptions announced, with subsequent additions, is 402*l*. The following are the receipts for the year from June 30th, 1850, to June 30th, 1851:—

	£	s.	d.
In Life Subscriptions and Donations	427	17	0
Annual Subscriptions	93	2	0
Dividends on Funded Stock	424	18	0
Jernegan Bequest	12	2	6
	£957	19	6

Since the report to the last annual meeting, 100*l*. stock 3 per cent. consols, have been purchased at a cost of 97*l*. 17*s*. 6*d*. The funded property now consists—

In the 3 <i>l</i> per cent Annuities	11,660	13	5
3 per cent Consols	1627	0	9
3 per cents Reduced. The } Jernegan Bequest . . . }	404	6	8
	£13,692	0	10

Relief has been distributed, during the year, to fifty-one cases, at the half-yearly distribution of the funds of the Institution, by sums amounting to 686*l*., and to ten urgent cases, 278*l*., making together 964*l*., the largest amount that has yet been distributed.

The Institution, with the country in general, has to deplore the loss of its esteemed president, Sir Martin Archer Shee, P.R.A., for twenty-five years its liberal and efficient friend; in 1832 and 1842 he filled the chair at the anniversary festivals with a taste and judgment equalled by few, and surpassed by none, of the eminent men who have honoured the Institution by presiding at its annual festivals.

The council avail themselves, in this report, to notice the recent receipt of 23*l*. 15*s*. from the committee of English sculptors for the festival to foreign sculptors, of the balance left in their hands after defraying the expenses of the entertainment. The motives which caused the feast were most liberal, and the disposal of the surplus most charitable. If British artists were always thus influenced, the Artists' General Benevolent Institution would be enabled materially to increase the assistance they afford to the objects of its care.



CUPID CAPTIVE.

ENGRAVED BY J.H. BAKER, FROM THE STATUE BY C.A. FRAIKIN.

The meeting then proceeded to elect eight new directors, in lieu of those gentlemen who go out by rotation, having served three years; when the following were declared elected for the three ensuing years, viz., Henry Mosely, Esq., Clarkson Stanfield, Esq., R.A., Henry Colburn, Esq., Jacob Bell, Esq., M.P., C. R. Leslie, Esq., R.A., Elbanon Bicknell, Esq., F. R. Pickersgill, Esq., A.R.A., and Professor T. L. Donaldson.

THE ARTS IN THE UNITED STATES.

EVERY note of intelligence we receive from America assures us of the rapid progress which the Fine Arts are making in that country, and it requires no very great amount of prophetic skill to foretell that, before many more years have passed, they will have gained a position that the most sanguine could scarcely have entertained a short time since, provided the energy and industry now displayed be not withheld for the future. Of this, however, we have no fear; America is not blind to her own interests nor indolent in promoting them, whether they relate to her commercial prosperity, or, what is of more real importance, the advance of her intellect and civilisation; in short, upon whatever object the mind is fixed, it is urged forward in a spirit that is sure to accomplish its end. In every country emerging from a state of barbarism, or occupied by settlers from other lands already civilised, the Fine Arts are necessarily the last things to which attention is given, the more imperative demands of self-preservation and self-interest having a prior claim to regard; but these attained, time and opportunity are afforded for the cultivation of matters which we all feel to be essential to the true enjoyment of life, and to the well-being of a healthy and fruitful condition of society.

Much of the progress already made in the United States in disseminating a love of the Arts, and a desire for their acquisition, is doubtless due to the several Art-union societies established in the country, of which that entitled the "American Art-Union," whose head quarters are in New York, is the most important in its number of subscribers and its operations. The report of this institution for the past year, and impressions of the engravings issued by the committee, have been forwarded to us. From the former we learn that the number of subscribers considerably exceeded 16,000, although circumstances contributed there, as with ourselves, to reduce the list in comparison with that of the former year, when it numbered nearly 19,000. The amount of subscriptions for 1850 was 81,550 dollars, the annual subscription to qualify for membership being five dollars. Out of this fund 420 pictures by American artists were purchased for distribution as prizes, besides bronze statuettes and busts, medals, and proof impressions of engravings from two of Trumbull's most celebrated paintings.

The print to which each subscriber for the year became entitled, is from Leslie's "Anne Page, Slender, and Shallow," a work well known in England, and engraved for the American Art-Union by C. Burt, of New York, in a way that would do no discredit to any European artist. The character of the original has been well preserved throughout, and certain portions of the plate show masterly execution. Leslie's pictures, from his peculiar arrangement of *chiaroscuro*, require great skill on the part of an engraver to prevent their being translated by mere patches of black and white; Mr. Burt seems to have felt this difficulty without knowing well how to overcome it, and, consequently, his work is deficient in that balance of harmony which is indispensable to bring the whole composition together; and in some parts the application of the "burnisher" would have been useful in getting rid of a little erudity; still, the merits of the print greatly outweigh its defects.

In addition to this print, each subscriber also received a copy of a work entitled "The Gallery of American Art," consisting of five engravings in line, of about ten inches by six in dimensions. The subjects of these are "A Dream of Arcadia," engraved by Smilie, after Cole; "The Image Breaker," engraved by A. Jones, after Leutze; "Dover Plains," engraved by Smilie, after Durand; "The New Scholar," engraved by Jones, after Edmonds; and "The Card Players," engraved by C. Burt, after Woodville. Our space precludes us from critically examining these prints respectively; we can only refer to them in general terms of commendation.

Another advantage derived by the future subscribers to the American Art-Union is the right to receive a copy of a work published under the title

of "The Bulletin of the American Art-Union," a monthly periodical devoted exclusively to the Fine Arts, of which the first number is in our hands. It must not be supposed that in a country where Art and an intimate acquaintance with its science and philosophy are still comparatively in their infancy, such a work as this can throw much new light on its principles and practice; but it seems to be a good beginning, which time and experience will perfect. A criticism on the works of Wilkie is an ably-written paper; and the Dictionary of Art, including biographies of painters, promises well.

The prospectus of this society for the present year announces a large engraving by Jones, from Woodville's picture of "American News;" a small etching of this work accompanies the "Bulletin," to which reference has just been made. The composition is clever, but we must warn our friends on the other side of the Atlantic, that it is not by the circulation of such works as this, a feeling for true Art will be generated among their countrymen. The subject is common-place, without a shadow of refinement to elevate its character; it is, we dare say, national, and may, therefore, be popular; but they to whom is entrusted the direction of a vast machine like the American Art-Union, should take especial care that all its operations should tend to refine the taste and advance the intelligence of the community. Our own Mulready, Wilkie, and Webster have, we know, immortalised their names by a somewhat analogous class of works, in which, nevertheless, we see humour without vulgarity, and truth without affectation.

EXHIBITION OF SKETCHES AND DRAWINGS.

THIS interesting collection was opened to the public on Monday the 1st of September, in the gallery of the Old Water Colour Society. The catalogue numbers two hundred and eighty-eight works, contributed by one hundred and twenty-five artists, and generally, the walls have more freshness of tone than they had last year, inasmuch that it is evident that a great many pictures have been executed expressly for this exhibition. There are very many sketches of exhibited works, but we may say not any faded memoranda of forgotten pictures. From the manner in which the proposition has been responded to, it is probable that this will cease to be an exhibition of sketches, if the term sketch shall continue to signify an unfinished drawing or composition. Last year the contributors addressed themselves to their portfolios, this year they have turned to their easels, either to finish or to realise, and so will it be henceforward. A proportion of highly-wrought works will stimulate all to labour in like manner, but we should regret to see anything brought forward that could not be subjected to the very original *monture* of this institution, for certes the glazings practised here have done more for the lights and depths of some of the works than any transparent colours the artist could have applied. The time of the opening of this gallery is highly favourable, every other artistic society has closed its doors, and London yet contains a considerable population of amateurs, native and exotic. The liberal manner in which the promoters of this institution last year met the profession, was attended by a considerable expense, a return for which will be found in the fruits of the appreciation in which all hands their enterprise is held.

The institution is intended to unite contributions from the members of every other society, and we find the collection constituted accordingly:—

No. 1. 'L'Allegro and Il Penseroso,' J. D. WINGFIELD. The sketch of a picture exhibited this season at the British Institute.

No. 2. 'Spring,' Scene in Comb Wood, painted on the spot. H. J. BODDINGTON. This is more than a sketch, it is a highly finished picture, in which the theme is appropriately supported by young foliage and fresh colour.

No. 4. 'Hampstead Heath—sketch from Nature,' GEORGE STANFIELD. This is in water colour, carefully drawn, and very like a picture exhibited by the painter a year or two ago.

No. 7. 'First Meeting of Don Quixote and Sancho Panza with the Duke and Duchess—Sketch for a Picture,' J. W. GLASS. A carefully finished sketch on paper, worked over with oil. It abounds with striking character and is rich in harmonious tones.

No. 9. 'Datchet Mead,' J. STARK. An oil picture, a faithful transcript from the given *locale*, like all the works of the artist, and distinguished by a more healthy hue in the lights than many of his late works have shown.

No. 11. 'A study for a large Picture,' W. CAVE THOMAS. The subject is from the 34th verse of the 13th chapter of St. Mark—"For the son of man is as a man taking a far journey," &c. The figures are numerous, circumstanced in an interior, and showing literally the sleeping, the waking, and the porter who hears the approach of the "master of the house." The sketch is entirely German in feeling. The warm tones are principally modifications of red, and the cold tones principally green. We do not remember the precedent for an arrangement so absolute.

No. 12. 'Vale of Weden, Warwickshire—sketch from Nature,' CHARLES MARSHALL; and No. 13. 'Meridan Common,' also a sketch from nature by the same painter. These two sketches are very different in aspect, but it is at once felt that every passage is dictated by nature.

No. 17. 'On the banks of the Thames,' ARTHUR GILBERT. A small picture of excellent quality; the components are well distributed for effect, and the expression of light is managed with fine feeling.

No. 22. 'The Opera Box,' W. P. FRITH, A.R.A. A single figure, that of a lady, circumstanced according to the title; the flesh-colour is extremely brilliant, and the whole is as carefully drawn as are the artist's more important works.

No. 28. 'Music,' JAMES GODWIN. The musicians are two itinerant performers, their instruments being the pipe and the violin; they are accompanied by an audience of villagers. The composition is freely sketched and harmonious in colour.

No. 29. 'Evening—on the Thames at Streety,' G. A. WILLIAMS. This is an oil sketch of an evening effect, powerful in colour and striking in effect.

No. 31. 'Bay of Monaco, looking out of the Gulf of Genoa,—painted on the spot, Oct., 1845,' E. W. COOKE. This sketch has little of the quality which usually distinguishes the works of this artist; it is unusually hard in execution, and deficient of force.

No. 35. 'Anticipation,' A. L. EGG, A.R.A. A study of a girl reading an opera bill, the figure is standing, the head facing the spectator, resembling in almost everything an engraving made from a drawing by this painter.

No. 39. 'The Lily,' JOS. J. JENKINS. The sentiment of this conception differs widely from that of the most generally known works of its author. The picture shows a female figure in the act of stooping to pluck the flower. The works usually exhibited under this name are nationally descriptive and sentimental, but this figure is wrought out in a higher and more aspiring vein of poetry.

No. 41. 'Regiment of Royalist Cavalry,—time of Charles I.,' J. GILBERT. A very masterly sketch, full of spirit, character, and admirable dispositions. It was exhibited at one of the Hampstead meetings; we were then struck with the skilful outlining and valuable knowledge shown in the drawing.

No. 42. 'The Taming of the Shrew—sketch for a Picture,' W. M. EGGLEY, Jun. The sketch for the picture which was this year exhibited in the Royal Academy. The qualities in the sketch we think better than those in the picture, which is deficient of the proportion of relative middle tone, which the former possesses.

No. 43. 'Dunstanborough Castle, coast of Northumberland,' J. WILSON, Jun. The water and the near rocks in this sketch afford a captivating example of well balanced execution.

No. 47. 'The Eddystone—squally afternoon,' W. A. KNELL. Precisely the subject—that is, the latter part of the title—which this artist deals with most successfully; but latterly his water has had too much solidity, a disqualification to which it may be subject from a too facile handling.

No. 50. 'Interior—the Crystal Palace,' E. A. GOODALL. This is a sectional view in water-colour, made out as to all its details with a nicety in drawing and harmony of colour which must constitute it a valuable reminiscence of the Great Exhibition.

No. 54. 'Which is the Taller?' KENNY MEADOWS. One of the very few coloured drawings we ever see by this artist; it shows a girl and a boy, back to back, comparing their relative stature. The sketch is fully characteristic of the artist's usual manner.

No. 55. 'Bridge above Lodore, Cumberland,—sketch from Nature,' T. M. RICHARDSON. A sketch on grey paper, apparently fresh from the portfolio, the material, a water-course with large stones in very picturesque arrangement, is effectively drawn.

No. 56. 'The approach to the Upper Lake, Killarney—Mid-day,' ALFRED W. WILLIAMS. The perfect flatness of the water surface, together with

the coincidence observed in every object of the respective distances, are impressively felt.

No. 57. 'A Burn Side,' R. ANSDRELL. A rocky waterfall drawn on tinted paper, touched with body colour, a memorandum of a highly picturesque passage of scenery.

No. 61. 'Near the Idwel Lake, North Wales—sketch for a Picture,' F. R. LEE, R.A. The two parts of this view are, perhaps, too definitely divided by the grassy ridge crossing the composition; it is otherwise distinguished by charming passages of natural truth.

No. 66. 'Views of Glen Lochey,' by the same hand, are marked by a like incorrupt feeling for a literal rendering from nature.

No. 67. 'Sketch in Charcoal—The Assault,' J. TENNIEL. The subject is the battering of the gates of a city; the sketch is extremely spirited, and exhibits a skilful management of the charcoal, a difficult material to deal with when used for small sketches. No. 62. 'The Introduction,' also in charcoal, by the same hand, is distinguished by like excellence.

No. 69.—1. 'Angelica delivered from the Sea Monster'; 2. 'Sabrina Descending'; and 3. 'Prolie,' F. R. PICKERSGILL. These sketches, especially the two former, are made out in a vein of elegant poetry; in execution, they remind us more than sketches usually do of the more finished manner of the painter.

No. 70. 'An Italian Pilgrim,' CARL HAAG. A study in oil of a pilgrim monk, represented by a well known Roman model; it is careful, and has much of the German and Italian feeling.

No. 71. 'The Royal Oak, Bettwys-y-Coed—study from Nature,' F. W. HULME. A spirited sketch of one of the striking features of this inexhaustible district, which for now nearly fifty years has yielded to the portfolios something which, although the reverse of "ever changing, ever new," has, at least, ever the solace of natural beauty, and the exciting charm of the picturesque.

No. 72. 'Entrance at Knole—a Study,' CHARLES LANDSEER, R.A. This is a sketch on grey paper, presenting the subject with great accuracy.

No. 75. 'Cottage at Dawney, near Windsor,' E. DUNCAN. A very simple subject, apparently made out in strict adherence to fact.

No. 81. 'A Sketch,' J. C. HOOK, A.R.A. A single figure, holding a hawk; free in execution, agreeable in colour.

No. 82. 'Landscape,' E. NIEMANN. A passage of scenery like some of those on the banks of the Wye; it is rich in colour and substantial in execution. The feeling of this picture presents a striking contrast to that of No. 118, 'A Study,'—a very forcible composition in water-colour, which is of a character much more aspiring than that described under the former number.

No. 85. 'Sir Guy on his way to destroy the "Bowre of Bliss,"' T. UWINS, R.A. This is the sketch for an executed picture in the possession of the painter. The characters and dispositions in the composition declare at once the subject.

No. 84. 'Rinaldo destroys the Myrtle-tree in the Enchanted Forest,' F. R. PICKERSGILL, A.R.A. The picture was exhibited this season; the subject is from Tasso. The sketch is very like the picture.

No. 87. 'The Lily of the Valley,' E. M. WARD, A.R.A. The picture presents a girl watering a flower; the figure and accessories form a composition of much sweetness.

No. 92. 'Sketch—North Wales,' C. BRANWHITE. Very powerful, perhaps rather exemplary of the resources of art than the suggestions of nature.

No. 93. 'Samson in Captivity—the sketch for the Picture,' E. ARMITAGE. This work, it will be remembered, was exhibited at the Royal Academy. It appears to us that there is more light in the picture than in the sketch; the effect of the latter is, we submit, preferable.

No. 96. 'Study for Salvator Rosa,' CLARKSON STANFIELD, R.A. The mouth of the cavern which figured as the den in the Salvator subject exhibited a few seasons ago by this artist. It received in the picture certain "villainous ameliorations," to add to the romantic wildness of its aspect.

No. 104. 'A Market Girl,' WALTER GOODALL. A water-colour study, freely wrought, and harmonious in colour.

No. 105. 'Returning from the Garden,' O. OAKLEY. A girl with a bouquet; the figure is executed with the substance and roundness we generally find in the productions exhibited under this name. The head is especially successful.

No. 114. 'The Sketch for the Picture of the Burial of the two Sons of Edward IV. in the Tower,' JOHN CROSS. The picture was exhibited last year; the sketch seems to have been improved into an accurate transcript of the picture.

No. 123. 'The Church Walk,' C. DAVIDSON. Trees are the principals of the objective of this

drawing; the lights of the foliage are too green, but in depth, roundness, and luxuriance, these trees have never been excelled.

No. 124. 'Gooseberries,' V. BARTHOLOMEW. In colour, transparency, and, indeed, every nice point of imitation valuable in a representation of this kind, this drawing cannot be surpassed.

No. 125. 'The Sentinel,' R. HANNAH. The head of a soldier of the Venetian republic in its palmy days. He is supposed to be on duty as a sentinel; behind him we have a glimpse of the Rialto.

No. 126. 'Senor Don Sancho Panza, Governor of Barataria,' J. GILBERT. The sketch of a picture which appeared in the British Institution last year. The picture generally loses the spirit of the sketch, but in this case the former in everything excels the latter.

No. 128. 'Highland Bridge,' F. W. TOPHAM. Possessing a greater degree of definition than is usually found in the works of its author; it is simple but highly effective.

No. 129. 'Study in Knowle Park—Sevenoaks,' E. DUNCAN. Very full of the freshness of nature, with a masterly discrimination in describing the dispositions and distances of the trees.

No. 131. 'At Chepstow Castle,' CLARKSON STANFIELD, R.A. This is a small drawing in water-colour, remarkable for that description of texture which is found, as far as the means of Art are available, in the smallest as in the largest of the painter's works.

No. 134. 'Roman Peasant Boy,' J. F. LEWIS. This is one of the beautiful series of sketches which we believe is still exhibited in Wimpole Street by Mr. Lewis. It is a head on tinted paper, painted in body colour. No. 137 is 'A Roman Lady,' a study of a head in the national costume, remarkable for extremely delicate and original treatment. No. 140. 'The Lord Viscount Castlereagh,' represents the subject in oriental costume, reclining on an ottoman; and No. 143 is 'The Greek Primatè, Therapia,'—all these drawings are of exquisite delicacy of treatment, and remarkable for brilliancy of colour.

No. 145. 'Study of Boats,' T. CRESWICK, R.A. In this study there is no approximation to the manner which distinguishes the trees and rocks of this painter, it has, however, his signal quality—solidity.

No. 156. 'Highland Courtship—a sketch,' ALEX. JOHNSTON. This was painted a few years ago—the sketch is masterly and harmonious in colour.

No. 156. 'Sketch of a Head in Pen and Ink,' J. GILBERT. Very Rembrandtesque in character—this is a manner of drawing in which the artist excels—the precision and delicacy of touch shown in this drawing, are beyond all praise.

No. 161. 'A Study in Buckhurst Park,' H. JUTSUM. This is a charming study of trees, showing in a high degree the rare qualities obtainable from a close observance of nature; it is among the best of the artist's productions.

No. 164. 'Sketch from a large picture illustrative of English Poetry—The centre compartment represents Chaucer introduced by his patron John of Gaunt, to the Court of Edward III.,' F. MADDOX BROWN. The picture which was exhibited this season, differs very materially from the sketch. Chaucer in the picture is alone, and the Black Prince here looks too ill to be in society. The sketch is flanked by two allegorical figures as wings—these are admirable in conception and execution.

No. 167. 'Alonzo the Brave and the Fair Imogene,' J. TENNIEL. An oil picture in which Alonzo, armed cap-à-pié in a suit of plate, is taking leave of Imogene. The picture manifests an intimate knowledge of the chivalrous equipment.

No. 170. 'The Indian Tent—Great Exhibition,' WALTER GOODHALL. A water-colour drawing, remarkable for singularly elaborate finish united with harmonious colour and general breadth.

No. 171. 'A Study from Nature—looking down Lake Windermere from Under Lough,' C. LUCY. The view is presented under a cloudy effect, with points of faithful resemblance to the natural phenomena of such an aspect.

No. 180. 'Charcoal Sketch—a study for a Picture,' J. SLEIGH. The subject is a painter working at his easel by candle-light. The effect is that of the principle of Rembrandt, a small focus of light with a breadth of shade. The appearance of the sketch at a distance is that of a dark etching.

No. 183. 'Ruth and Naomi,' GEORGE RICHMOND. An outline in pencil—probably a sketch for a portrait group, in which the subjects have sustained the characters which give the title to the sketch.

No. 184. 'Chalk Drawing of an Old Dame,' T. WEBSTER, R.A. This is the principal figure in

the picture in Mr. Sheepshanks' collection "A Dame's School." The spirit of the sketch has been most faithfully preserved in the finished work.

No. 189. 'An Episode from the history of the Plague, 1665,' JAMES GODWIN. "One of the sanatory fires ordered by the government to be kept burning during the night, under the impression that they would purify the atmosphere. Around are congregated the sickly and the houseless." An admirable subject for effect and effective incident.

No. 190. 'The Rialto,' JAMES HOLLAND.

"There is a trophy that will not decay
With the Rialto; Shylock and the Moor
And Pierre cannot be swept or worn away."

The picture presents a girl seated on a terrace overlooking the Rialto—the figure and the remoter objective, constitute an extremely elegant composition, distinguished by sweetness of colour and highly spirited execution.

No. 192. 'Grapes,' GEORGE LANCE. Two branches of black and white fruit painted with a transparent juicy freshness that cannot be surpassed. The composition reminds us of the charming pictures exhibited this year in the Academy.

No. 204. 'Study from Nature,' W. DUFFIELD. An agroupment of fruit—grapes and a pine, with leaves and a goblet. An extremely graceful composition in which the fruit is painted with extraordinary truth.

No. 215. 'A Poacher on the look-out,' R. ANSDRELL. The poacher is a terrier watching at a rabbit hole, by him lies a rabbit which he has killed; the fur of the latter animal is most successfully imitated, but the coat of the destroyer is extremely sketchy; there is, however, great character in the sketch.

No. 216. 'A Bit on the Coast,' E. WILLIAMS. This is a charming picture, certainly one of the very best of the artist's minor productions. It is masterly in effect and colour.

No. 222. 'Original Sketch for the picture of the Bourgeois Gentilhomme,' W. P. FRITH, A.R.A. The picture was exhibited a few years ago. The sketch vividly recalls the prominent excellences of the finished work.

No. 224. 'Venice,' JAMES HOLLAND. The Venetian sketches of this artist are always deeply interesting. He invests them with a sentiment which accords perfectly with the romantic prestige of the City of the Sea.

No. 233. 'Fishing-boats off the Coast of Holland,' J. WILSON, Jun. The subject is treated with a dark sky; the firmness of the self-possessed touch in this picture is not the least of its good qualities. In the marine pictures of the artist we at once see and feel the elements he describes, but in his landscape we only see a happy imitation.

No. 238. 'Grace,' G. CATERMOLE. This sketch has been exhibited before, we are, nevertheless, glad to see it again, as one of the best productions of this prolific sketcher. He exhibits, moreover, 'The Trial of the Sword,' a work which also we have already seen.

No. 241. 'Interior in the Palazzo Cornaro Spinelli, Venice—a study from Nature,' LAKE PRICE. A vulgar misnomer; there is no nature in this subject; the drawing is a successfully gorgeous imitation of a gorgeous subject.

No. 246. 'Taking the Veil,' T. UWINS, R.A. This is a sketch for a picture which was exhibited a few years ago; it is in the possession of Lord Northwick.

No. 251. 'Evening—sketch for a Picture,' G. DODGSON. A composition of much elegance of feeling, like all the productions of the artist.

No. 252. 'Lateral View of the Portico of the great Temple of Edfou,' DAVID ROBERTS, R.A. A sketch on grey paper, in the manner of those made for the great serial on Egypt. Of the same class is No. 255, 'Entrance to the Great Temple Aboo Simbul, in Nubia, showing the first period of Egyptian architecture of the time of the Pharaohs.'

No. 254. 'Autumnal Tints—a sketch from Nature,' G. E. HERING. The treatment justifies the title; it is full of the sweetness of nature.

No. 273. 'An Interior—a study from Nature,' J. D. HARDY. Nature never had anything to do with this; but we must say that in effect and absolute truth the little picture is surpassingly excellent. Another interior, also from "nature," is exhibited under the same name, and not less meritorious; these two pictures evince the finest apprehension of chiaroscuro.

We have said that this collection is a great improvement upon that of last year; instead of being a collection uniformly of sketches as assumed, it contains works of the highest degree of finish, and embodies a list of contributors, among which are the most distinguished names in the profession.

ENCAUSTIC TILES.

WE continue the series of illustrations devoted to the exemplification of our remarks on pavements, and proving the perfection of Mr. Minton's manufacture. In our previous notices we have indicated many of the sources from which the designs have been derived; these have not however been servilely copied; the best features of the old pavements have been selected, and new designs have been compounded from them. We have very recently examined the encaustic pavements in Exeter cathedral, and some of the other specimens of tiles and tessere in the west of England. This examination has confirmed still further the opinion we previously expressed, that a large manufactory must have existed in this district. A geological and chemical examination would yield much important information. We are satisfied that the clays have been selected from many different districts, since it is evident the tints have not, in many cases, been produced by the mixture of colours. In some this has been the case, and the native ochres have been united with the clays previously to the tiles being manufactured.

The illustrations which we have already given, and the specimen in the present number, will fully confirm all we have said in praise of that enterprising spirit which has led to the revival of this very beautiful manufacture. Too much praise cannot be given to Messrs. Minton & Co., for the zeal they have shown in improving every branch of fictile manufacture.

PATENTS: LAW AMENDMENT.*

"The fundamental principle of making a change in the patent laws is that every idea is of value; and every encouragement should be given to a man to come forward and take out a patent." Such was the opinion expressed in May last, by Sir David Brewster, in his evidence before the House of Lords, on the Patent Law Amendment Bill. Such seems to have been the opinion of both branches of the legislature, as expressed by Lord Granville's bill, which was ultimately abandoned, in consequence of the prorogation. Although the settlement of the question has been postponed until another session, we may congratulate both inventors and manufacturers upon the prospect of an early adjustment of their respective rights, and upon the success of those exertions which have been made by the press during the last few years. The number of pamphlets which have been printed upon the subject, by lawyers and practical men, it would be wearisome to mention. We have almost a code of statute law upon the subject of patents and copyrights, and there are four or five bulky blue-books of conflicting testimony on the subject. The report of the evidence before Lord Granville's committee, the title of which stands at the head of the notice, is by far the most interesting and important document of any that has hitherto appeared. The examination and cross-examination of several eminent men, appears to have been of the most searching description. Among the witnesses we find Sir David Brewster, Lieutenant-Colonel Reid, Professor Woodcroft, Mr. Brunel, Mr. Cubitt, Sir John Romilly, (Master of the Rolls) Sir W. Page Wood, (Solicitor-General) Mr. Webster, Mr. Carpmael, and many other intelligent and scientific gentlemen. The real cause of complaint made to the legislature was the delay, the difficulty, and the expense, of obtaining patents, and of securing protection by them, even when obtained. The evils of the existing system were admitted to be no longer tolerable. To say nothing of the useless offices and stages, the battle through which had to be fought, at a great expense, and after much delay, there was the want of protection to the inventor, until the patent was actually sealed; the numerous abuses consequent

* Observations on points relating to the amendment of the Law of Patents. By C. S. Drewry, Esq., Barrister at Law. 1851, pp. 33.

Report and minutes of evidence taken before the select committee of the House of Lords, appointed to consider of the bill intitled "An act further to amend the law touching Letters Patent for Inventions;" and also of the bill, intitled "An act for the further amendment of the law touching Letters Patent for Inventions, and to report thereon to the house." Session 1851, pp. 433.

The Patent Law Amendment Bill, 1851, pp. 27.

upon general or vague titles, and the use made of the interval, by parties other than the inventor, for preparing specifications; the defects of the caveat system, both as regarded inventors and the public; the confusion arising from repatenting of the same subject; the want of access to specifications; the subsistence of patents for inventions that were utterly useless; their excessive cost; the three distinct proceedings for the United Kingdom; the question of colonial patents; the repayment of the same fees in case of renewal; the want of sufficient notices of objections in legal proceedings; and the question of granting patents for foreign inventions when in use abroad.

Previously to the appointment of the committee, and the introduction of the rival bills to Parliament, these and other evils had been pointed out by numerous authors, and by none more tersely and sensibly, than Mr. Drewry, the author of the best modern work on injunctions. This gentleman has, with truth, observed, that a title to a patent is the most unmarketable of titles, "not only in consequence of all the difficulties above enumerated, but from the want of registry of all alienations of patents by assignment, license, or otherwise." He has also pointed out the defect of Lord Brougham's act (5 & 6 Will. IV., c. 83) in leaving altogether untouched by any of its provisions the case of a patentee wishing to extend the limits of his right by adding new and valuable matter, in consequence of experiment and practice, as is permitted by the French and American laws. He has also argued, with much legal acumen, the expediency of giving protection by patent to the discovery of a "principle," which has hitherto not been recognised, *per se*, as giving any claim to protection. Many of Mr. Drewry's suggestions have been met by the provisions of Lord Granville's bill.

In the report of the evidence it will be found stated, that between 1837 and 1848, there were, on an average, 450 patents taken out annually, for which nearly 218,000*l.* was paid at the respective offices. The present average is 500 patents annually, making an expense of about 250,000*l.* payable in the ten years. This too is quite irrespective of the expense of experiments, specifications, patent agents, and defensive litigation. In substance, the evidence of the witnesses before Lord Granville's committee has pointed to the following remedies, most of which have been adopted in the bill:—The abolition of useless offices and stages of proceeding, and the substitution of a public and private office; the protection to extend retrospectively to the date of the application, a provisional specification being deposited in all cases; the patent to be confined to one subject-matter, the nature of which to be defined by provisional specification; the application of the caveat system; applications to be advertised, and objections to be delivered in writing; previous examination as a check upon repatenting of the same subject; indices to be made, and specifications to be published; extinction of useless patents by increased periodical payments; cost of patents to be of small amount in the first instance; patents to be for the United Kingdom, but separately if desired; those for colonies to be left to the local authorities; in case of extension, to be without fees; in legal proceedings, plaintiff and defendant to furnish particulars of breaches and objections to patent respectively.

It seems to have been the opinion of some of the witnesses, that some legislative provision is required to authorise the purchase of patent rights for the public, or, in certain cases, the grant of bounties to inventors. A suggestion was thrown out as to the expediency of empowering the county courts to try cases of infringement. This may be practicable in reference to patents of small value, but, in those of magnitude, the highest courts of judicature will probably be always resorted to, as, for instance, in the patents for the electric telegraph, for which 140,000*l.* is stated to have been paid. It seems to be the opinion of a competent witness that, in case of litigation, the bias of juries is generally for the patentee and against the pirate; but that it is not so, as between the patentee and the public. In Prussia, it appears that patents are granted free of expense; whilst in Switzerland, there is a total absence of any patent laws.

The committee, from whose report we have gathered the above information, was not only appointed in consequence of the two rival bills for ameliorating the existing law of patents, but also by reason of two petitions on the subject; one from the local committee, and others at Newbury, assisting the commissioners of the Exhibition; and another, from the council of the Belfast Chamber of Commerce. Earl Granville being chairman, the committee began its labours in April, and concluded them in June. Their lordships,

instead of preparing an elaborate report, merely printed the evidence, which was laid before the House of Commons on the 4th of July. The bill, which was prepared by their lordships, was sent to the Commons on the latter date, but was not ordered to be printed, as amended in committee, until the 30th of July, and was, of course, abandoned from want of time to consider the amendments.

With the leading features of the patent law amendment bill, most of our readers must be familiar from the daily journals. It may suffice to say, that the proposed measure embodies nearly all the recommendations of the witnesses as to the remedies of existing grievances, and greatly reduces the delay and expense of obtaining patents—the payment of the fees being made by instalments extending over seven or more years. As the bill must undergo further discussion, and probably considerable alterations in the next session, it would be useless to dwell upon its details. At no distant period, the existing measures for giving protection by copyright and by letters patent, must be consolidated, for the various acts are now becoming so numerous as to make reference inconvenient, and construction somewhat perplexing. A large debt of gratitude is owing to Earl Granville for the talent and perseverance with which he has grappled with a difficult subject, and for the bill which bears his name. Although it has imperfections in substance, as well as in form, it seems to have been framed with an honest desire to adjust the various rights of inventors, manufacturers, and the public.

ART IN CONTINENTAL STATES.

PARIS.—A medal is about to be struck at the Royal Mint of Paris, by M. Gayard, in commemoration of the *fêtes* recently given at the Hôtel de Ville. One side will be a representation of the Hotel, with an inscription *Dies festis actus*; and at the other *Solertia Parisiorum*. On the reverses are the two nations holding palms and crowns.

The Museum of the Louvre has lately been enhanced by a collection of antiquities brought by M. Sanley from the East; among which are fragments of the tombs of two kings of Judca. Among the miscellaneous contributions of recent date are numerous Mexican and Egyptian relics, and a picture of Velasquez, which associates his own portrait with that of other distinguished personages of his time.

ORLEANS.—*French Scientific Congress*—The next reunion of the men of Science of France, will take place at Orleans on the 10th instant., and will continue ten days.

AUSTRIA.—*Art-Commission*.—The Count de Thun, a distinguished historical painter, and M. Ruben, director of the Fine Arts Academy of Prague, have been commissioned by the Austrian government to report upon the Schools of Design in England, France and Germany, with a view to the improvement and extension of those of Austria. They are at present prosecuting their enquiries in Dresden, and are expected in a few weeks in London.

DRESDEN.—The new museum is approaching its completion, so far as regards the outside of the structure. The roof and balustrades are finished. The iron dome in the middle of the roof is now in the course of erection. The whole building in the old Venetian style is a proof of the spirit of the architect, Professor Semper, who is now living in London in exile, in consequence of the political convulsions at Dresden in 1849, in which the purest patriots were engaged by an unfortunate coincidence of circumstances.—Professor Vogel of Vogelstein is very busy upon his large picture: exhibiting the assembling of the members of the conferences at Dresden, in the entrance room of the blue hall in the Bruhl Palace, before the opening of the sittings: the portraits are considered excellent. —10,147 thalers has been the revenue of the Saxon Art-Union. According to the last report, every member got a fine engraving, executed by Professor Keller at Düsseldorf, representing the Sepulture of Christ, after a drawing by Professor Overbeck. —The monument to Weber, for which subscriptions have been collecting for several years past, is about to be erected. The statue by Professor Rietschel is to be placed opposite to the Theatre Royal at Dresden.—The directors of the Art-Union invite artists to compete for the fresco-painting and decoration of the wall and niche of the altar, in a church near Zittau, in Saxony, *al-fresco*, for a sum of 500 thalers. Sketches in colours may be sent in to the Art-Union till Michaelmas.

FINE ARTS AT MUNICH.—Colossal statues of Gustavus Adolphus and of the Swedish poet

Tegner have just been cast at the royal foundry of that capital from models by Schwanthaler.

STUTT GART.—Professor Wagner is commissioned by the King of Wurtemberg to execute in marble his charming group of "Girls bathing."

BRUSSELS.—Inauguration of the Brussels Art-Exhibition.—This exhibition which is to be opened triennially, has been inaugurated under circumstances of considerable éclat. The architect of the building is M. Cluysenaer. The gallery nearest to the front and parallel to the museum, is divided into three compartments; the centre is occupied by a vast *salle* decorated, among other matters, with the statue of Charles of Lorraine. Doors opening on both sides of this chamber, lead to the rooms which are appropriated to the smaller pictures; the grand gallery extends throughout the entire length of the edifice. In this exhibition as in Paris, the sculpture is interspersed among the paintings. The number of works of art collected on this occasion is 1479. The Jury have already selected several pictures for the prizes of a lottery organised under the superintendence of the committee, upon the plan adopted more than a quarter of a century ago, by the *Amies des Arts* of Paris. Among the pictures so favoured, are the "Harvest" by M. Tschaggeny; a "Selavonian Family emigrating from Hungary," by M. Caernack of Prague; and the "Return from the Hunt," by M. Mosenhart of Antwerp. In the address delivered by M. Brouckere, the President, he complimented Belgium on having become the centre of European Art.

Egypt.—M. Lattin de Laval, a French amateur, has lately visited Egypt and the Lenai Peninsula, and has collected, under the direction of his government, 684 casts of bassi rilievi and inscriptions for the Louvre.

SYDNEY.—An exhibition is on the eve of being opened at Sydney, New South Wales. It is to comprise products of industry and art, and objects of natural history, and will represent the industrial and natural productions of the five confederated provinces of Australia.

THE CRYSTAL PALACE AND ITS PROSPECTS.

ON the 11th of October the Great Exhibition will be finally closed to the public, and on the 15th a meeting of the commissioners will take place within the building, for the purpose of receiving the reports of the several juries, and of taking leave of the foreign and local commissioners, and of the members of the local committees. These reports, and the names of the parties to whom prizes have been awarded, will, afterwards, be published in the *London Gazette*. "To make things pleasant," medals are to be given not only to those to whom they have been awarded by the respective juries, but also to the whole of the exhibitors, along with certificates and copies of the reports of the juries. The medal designed by Mr. Wyon will be distributed among those to whom prizes have been awarded by the juries; that of M. Bonnardel to persons recommended for prizes by the council of chairmen, not on account of the excellence of their works, but for reasons which the said council will explain in these reports; and the third medal, designed by Mr. Adams, will be given to the respective jurors. Two other medals are to be struck; one for distribution amongst the exhibitors, and the other amongst those who have rendered other services to the Exhibition. The vast number of medals which have thus to be dispersed will demand a considerable time for their distribution; and, under such circumstances, it is, of course, out of the question to expect that either Her Majesty or Prince Albert will preside on the occasion. The period at which the distribution of medals will commence has not been fixed. It is said indeed that parties to whom they are to be "presented" will have to "send for them,"—a very undignified course to say the least.

We trust the Exhibition will not be suffered to expire like a candle worn down in the socket, but that the close will be attended by some ceremony, almost as impressive as that at the opening.

The refusal of the commissioners to announce the names of the prizeholders until the Exhibition has closed, in defiance of the wishes of the jurors themselves, of the exhibitors, and of the public at large, has excited universal dis-

satisfaction. With such cases as that of the Messrs. Broadwood and Collard, however, before us, we cannot doubt the policy of the measure, so far as the commissioners are concerned. To afford the public an opportunity of judging for themselves, as to the propriety of the respective awards; and of comparing the products of industry which have been recommended for prizes with those which, with possibly superior claims, have been altogether overlooked, forms, evidently, no part of their object. This determination appears to have been arrived at without the knowledge or privity of the jurors, most of whom have deprecated such a course from the outset, and some of whom have indignantly remonstrated with the commissioners on the manner in which their decisions have been over-ruled. The refusal of the commissioners to submit their decisions and those of the juries to the verdict of the public, by declaring the names of the respective prizeholders a reasonable time before the close of the Exhibition, is significant of their apprehensions on the subject; and should public anticipation prove well founded, they will but increase the odium which any mal-administration of their office will be certain to excite. For ourselves, we cannot congratulate them on the wholesale manner in which they propose to shower down prizes on successful competitors, unsuccessful ditto, and their jurors. If the exhibitors who did not succeed in obtaining prizes be really entitled to them, a reflection is thus cast upon their jurors, which disqualifies them for being the recipients of medals themselves. The over-weening benevolence of the commissioners in desiring to place everybody in the same category, as medal-holders, reminds us of the exuberant generosity of the hero of one of Foote's farces, who found every member of the corporation so exceedingly delightful, from the lord mayor down to the city beadle, that he became a bankrupt in gratitude, before he had delivered himself of half the compliments which the occasion appeared to him to demand. We object to this wholesale shower of decorations on other grounds. It was proposed that a certain portion of the receipts of the Exhibition (20,000*l.*) should be appropriated as a prize fund; but if this is to be frittered away in medals to exhibitors, and to all persons who have rendered services of any kind, (which might, in fact, include every visitor to the Exhibition,) a very inadequate residue will remain for the *bonâ fide* prize-holders.

With regard to the future destiny of the Crystal Palace, we shall be able, by next month, to know so much more than we now know on the subject, that we postpone our own opinions until then. A more immediate question is that which refers to the "surplus" the commission will have in hand, when the splendid pageant shall have passed away. Even on this question, simple as it must appear to all who have made themselves acquainted with the original programme of the commissioners, there has been a good deal of unnecessary mystification. It is clear to all persons of common sense that the Commissioners are mere trustees for the due appropriation of whatever funds, over and above the necessary and reasonable expenses which have been incurred, may remain in their hands. The money which has thus accumulated is not subject in any way to their caprice, but must be appropriated to objects immediately connected with those on which their first appeal to the public was grounded. One of our contemporaries has, we perceive, put forth a feeler as to whether the "Executive" ought not to be permitted to remunerate themselves for the great trouble which has devolved upon them. But on this question there cannot be much diversity of opinion. We admit the value of the services which these gentlemen have rendered to the public on this occasion. They were undertaken voluntarily; have been performed with vigilance and good sense; and have been rewarded by such honours and public applause as have rarely been accorded to a body of gentlemen of the middle class of society, with no very remarkable claims on public attention. They have been fêted and banqueted by the Lord Mayor of London, and

the Mayors of York and Birmingham; they have been the observed of all observers in Paris. They have enjoyed the great gratification of being in constant attendance upon Her Majesty, and in frequent and friendly communication with her Royal Consort. What more would they have? It would be a sad derogation of the dignity they have so long enjoyed to "settle" for their labours in pounds sterling. The thing is not to be thought of; indeed the suggestion is doubtless as distasteful to them as it would be to the public: at least it ought to be so. There will be, we know, a feeling of utter disgust if the "surplus" be applied in this manner. While we admit the services of the Executive, we totally deny any claim that may be made for them on the ground that they originated the Exhibition—either as an idea or a fact. They formed part of the Society of Arts, who, taking the idea from others—ourselves in particular—so far organised a basis upon which the structure was afterwards raised; and from the moment the plan was first promulgated, the blunders of the "Executive" have been so many and so remarkable, as to have fully borne out the general belief in their incompetency which so generally prevailed at the outset. We repeat what we said some months ago—whatever has gone right has been the result of chance.

The Executive—Messrs. Cole, Dilke, Drew, and Fuller—although highly respectable gentlemen, have been elevated by the Exhibition into positions to which they had not the smallest pretence, and of which they never had the remotest expectation. Hereafter, no doubt many things will be explained that are now kept back: the "secret history" of the Exhibition will be a very singular document indeed, if it be ever published. The shabbiness of many transactions; the impolicy of others; the injustice of not a few; the blundering ignorance of many more! if these should ever be exposed, we shall look very simple indeed if our subscriptions have been collected and our surplus has been applied in a manner recommended by the most powerful section of the public press,—to which the gentlemen referred to are already so largely indebted for merit and honour which are not rightly theirs.

It is also understood that a claim will be made by the "Juries" for loss of time—a demand to be urged chiefly on the ground that their decisions have been reversed, and that much time has been expended uselessly, as far as the issue goes. But by the publication of our next number much that is now mystified must be made clear—that which would be now speculation will then be certainty: and we shall be in a better position to remark upon the results. We shall do so with sufficient fearlessness and with entire independence.

With this number we complete our Illustrated Catalogue: we may be permitted to believe that we have fully redeemed the pledges we gave at the commencement of our task: and that we do not say too much in saying the result has entirely satisfied our subscribers.

So many gratifying opinions have reached us on this head, and so many approving criticisms on our labours have been already published, that we find a large recompense, not only in the increased circulation we have obtained, but in the approval, by which we have been on all sides encouraged and rewarded.

One of these criticisms—that from the *Athenæum*—we presume to extract into these pages:

"But all illustrated catalogues must give way before the *Illustrated Catalogue* which has been in course of periodical publication by the proprietors of the *Art-Journal*,—and is now completed in one magnificent volume. Among its multiplied records, the great Industrial Gathering of 1851 can scarcely be expected to leave behind it any literary or pictorial record more interesting or attractive than this superb publication. As a mere Book of Beauty for the drawing-room table, such a volume furnishes a fund of great and various interest: but it is as a record of the Great Exhibition, fast drawing to its close, that the book has a permanent value, as an addition to the library,—for those who did see the gathering, and for those who did not. They who did, may here again and again refresh memories which are amongst the most remarkable and pleasant of their lives,—and they who did not, may gather here some lively impressions of a scene such as the world will in all probability never see again."

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—The luxurious dinner which the Royal Academy bestows annually upon itself, and a few of its picture-buying patrons, was this year exchanged for something a little less selfish and a great deal more rational. We allude to the *conversazione* which was given at the close of its protracted season to the general body of exhibitors. The rooms were, we understand, brilliantly lighted and displayed the painting and sculpture to considerable advantage. The precedent is a good one, and will we trust be repeated.

KAULBACH'S "DESTRUCTION OF JERUSALEM."—This picture painted by Kaulbach in the museum at Berlin, and also for the King of Bavaria, will, at the end of the present year, appear as an engraving of large size. A proof of this work is now deposited with Dominic Colnaghi, Pall Mall East, who has undertaken to procure subscribers in England for the same, which is executed by the celebrated engraver, Wertz, of Munich. The engraver has endeavoured to unite the sharper character, and the finer elaboration, of the earlier artists, as of Marc Antonio, with the best points of later engraving, in a manner not hitherto attained. Many amateurs in Germany have, by their subscriptions, acknowledged the value of the work. In England, H. R. H. Prince Albert has placed his name upon the list.

SYRIA AND ITS CUSTOMS.—The proprietors of the diorama of the Holy Land have engaged a party of native Syrians, who have just arrived from Aleppo, to exhibit the manners and customs of their country. The leading scene, the ceremony of marriage and its preliminaries, is extremely well represented, and is accompanied by vocal and instrumental music after the manner of the country. To this succeeds the interior of a Syrian coffee-house, where the guests are entertained by a professional storyteller, who performs his part to the life. With so important an addition to its attractions, this exhibition may be said to have taken an entirely new lease of public favour. The party consists of fourteen persons, including several ladies, whose costumes are exceedingly picturesque.

MOCK RAFFAELLES.—We have been frequently called upon to expose the practices of a certain class of picture-dealers, but have never performed our duty as critics with less hesitation than we are about to do at the present moment. An exhibition has been opened at the Music Hall, Store Street, for the display of seven cartoons which profess to have proceeded from the pencil of Raffaele. Now we regret to be compelled, in the teeth of the Russian professor so frequently quoted by the proprietor, to declare our firm conviction that these cartoons are spurious, and that so far from having been painted by Raffaele, they are beneath the reputation of the humblest of his disciples. Yet in the pamphlet which is thrust into the hand of every visitor, they are declared to be the identical originals from which the celebrated tapestry was wrought. The proprietor of these daubs must speculate very largely on the credulity of mankind if he believes that any gentleman possessing the slightest acquaintance with art could be deceived by them for a single moment. They are not only not from the pencil of the great master to whom they have been referred, but they are very indifferent copies indeed.

ANOTHER STATUE OF THE QUEEN.—The Westminster Improvement Committee having decided on erecting a statue of Her Majesty at the east end of the newly opened Victoria Street, have confided its execution to Mr. John Bell. It is to be a sitting figure in bronze seven feet high. The pedestal is to be decorated with the arms of her Majesty, treated in a manner corresponding with modern sculpture; that is to say the animals are to be represented divested of all heraldic deformities. Two ornamental gas lamps are to throw their light upon the work. For this statue Mr. Bell is to have a thousand guineas.

NATIONAL AND VERNON GALLERIES.—It may be convenient to remind our readers that these galleries, which were closed to the public on

the 13th of the past month for the annual vacation, will re-open on the 27th of the present.

AUTOGRAPHS OF ARTISTS.—In the extensive and curious collection of autograph letters, formed by M. Donnedieu, and recently dispersed by auction, were several by artists more or less remarkable for the interest of their contents. The principal was a study of two horses' heads, powerfully sketched by Raphael, with four lines beneath in his autograph; this fetched 11 guineas. A letter by Rembrandt, sold for 10*l.*; it was addressed to the great Huygens, but with the characteristic parsimony of the artist, it was written on a piece of old paper, which had evidently been used to fold round a copper-plate. Three letters by Rubens, on the "Siege of Rochelle," containing some very severe remarks on the conduct of the English, sold for 15*l.* 5*s.* 6*d.* Two by Paul Veronese sold for 3*l.* 10*s.* Eight by Nicholas Poussin sold for 21*l.* 17*s.* A very interesting letter by Wren, connected with the building of the Monument, sold for 15*l.*; we are sorry to say not to the City Library, where it undoubtedly ought to be. A large number by royal, noble, and celebrated personages, were contained in the series.

THE VELASQUEZ PORTRAIT.—Mr. Snare, of Reading, the owner of this picture, has recently obtained, in the Scotch law court, an award of 1000*l.* against the trustees of the late Earl of Fife, for damages sustained by the plaintiff in consequence of the defendants' having taken and retained possession of the portrait for a considerable period.

PAINTINGS AND FRESCOES FOR THE NEW PALACE AT WESTMINSTER.—The Commissioners of Fine Arts for the decoration of the New Palace at Westminster, have authorised Messrs. E. M. Ward and Egg to execute each a series of eight pictures, illustrative of scenes in our national history, adapted to their respective styles, and to the periods they are accustomed to select. Messrs. Armitage, Watts, Cave, Thomas, and Stanley, have been commissioned to make a series of frescoes.

MODEL OF THE PALACE OF INDUSTRY.—Mr. Lipp, a German artist, known by his accurate model of the Cathedral of Cologne, is now exhibiting a similar representation of the Crystal Palace at Berlin. The scale of the original is reduced 61 times; it being 30 feet in length, and in breadth 7 feet. The number of metal columns is 3842, and of minor supports 2141.

SCHOOL OF CONSTRUCTION FOR ENGINEERS.—The dissolution of the College for Civil Engineers at Putney appears to have suggested the establishment of a school for the preparation of civil engineers and architects for the duties which devolve upon them. The details of the proposed plan seem to be feasible enough, but a larger capital would be required for such an undertaking than could readily be obtained.

BOOKBINDERS' EXHIBITION.—The Society of day-working bookbinders announce the opening of their annual exhibition early next week. This is a good example. We should like to see every ornamental trade with an Exhibition of its own. Such displays would excite a spirit of rivalry and inquiry, which could not fail to fructify.

ASSYRIAN ANTIQUITIES.—Colonel Rawlinson has, by deciphering an inscription on one of the Assyrian bulls, established some very important historical facts. He has succeeded in determiningly identifying the Assyrian kings of the lower dynasty, whose palaces have been recently excavated in the neighbourhood of Mosul, and has obtained from the annals of those kings contemporary notices of events, which agree in a most remarkable manner with the statements preserved in sacred and profane history. Among other points of interest he has identified with Sennacherib the king who built the great palace of Koyunjik.

VICTORIA STREET.—This street, although very far from completion, has been opened to the public, the funds for its formation having been raised by grants from Parliament, charges on parochial rates, and private subscriptions. The total cost, so far, has been 250,000*l.* and 100,000*l.* more is wanted to complete it. It will then yield the commissioners an income of 1600*l.* a year. It is proposed to devote a considerable portion of the district to the erection of large houses on

the Scotch system of flats. There will also be houses provided for the poor whose dwellings have been disturbed in that neighbourhood. On the occasion of the inauguration of the street, the Commissioners of Woods and Forests paid each other some very fine compliments on the energy they seem to fancy they have displayed in the matter, and appeared willing to take to themselves the whole credit of having accomplished at last that which, had they been less importantly aided, they would never have achieved at all.

THE XANTHIAN MONUMENT.—The "Museum of Classical Antiquities," recently published by Mr. Parker, contains Mr. Gibson's account of the sculptures on the Ionic monument at Xanthus. He is of opinion that they relate to the conquest of Lycia by Harpagus, as narrated by Herodotus, vol. i. p. 176, and the conjecture is a plausible one. There are hundreds of other subjects, however, to which they may be referred with almost as much propriety. As a work of art, the Xanthian monument has little to recommend it.

GERMAN PORTRAIT PAINTING.—M. Begas, whose genius, whilst yet in its dawn, was so warmly appreciated by Goëthe, has lately added to the Charlottenburgh Gallery of Illustrious Men from his pencil, portraits of Humboldt, Meyerbeer, Cornelius, Leopold, Buch, Rauch, Schelling, and Carl Ritter. He is, at present, occupied on the portrait of the naturalist Link, for the same collection.

LITERARY PIRACY.—The piratical booksellers of Belgium and Germany, are likely to secure a further impunity in their plunder. The negotiations opened by the French government with Prussia, Saxony, and Hanover, on this subject, have entirely failed. The German Cabinets, after consulting their booksellers, have replied that the benefits of an international copyright will not be reciprocal, for that the piracies of German works in France, are so trifling, that it is not worth their while to forego their own wholesale robberies to prevent them! The Hanoverian Minister frankly explained, that he did not think that his own or any other German government, would consent to the annihilation of a system which was profitable to so many of their subjects. This is precisely the argument employed in America. How then could *soi-disant* promoters of an international copyright, profess to believe that by depriving the only two or three American authors whose books are much read in this country of protection, they would induce the booksellers of New York, Boston, and Philadelphia to refrain from publishing their unauthorised reprints of our literature.

PRINTING ON METAL.—A method of impressing fac-similes of chasing, or engraving, upon all metallic surfaces, whether spherical or flat, at a very trifling cost, compared with that of the process now in use, has been invented by Mr. O. Skinner. M. Felix Abbate has also discovered a process for printing on and ornamenting metallic surfaces. By this invention the most beautiful and permanent effects, hitherto obtained by inlaid work in wood and marble, are produced instantaneously at a very trifling cost.

ART-JOURNAL ILLUSTRATED CATALOGUE.—We are desirous of correcting one or two errors that have accidentally been made in our catalogue of the Great Exhibition. The beautiful Stoves by Messrs. Jobson & Co., of Sheffield, illustrated in page 294, are manufactured from their own designs and models, and for the trade in general, and not as stated, from the designs of Mr. Walton, for Mr. Burton, of London; Messrs. Jobson have, we are informed, recently removed their establishment to Derby. The other correction we would make is in the Font; engraved in page 245, which is designed by Mr. T. K. Margetts, carved by H. Eyles, both of Oxford, and exhibited in their joint names. We have erroneously attributed it to Mr. Castle of Oxford, who, we believe, also exhibits a font, but of a different character.

LONDON IMPROVEMENTS.—The space in Wellington Street South, at the back of Somerset House, is about to be occupied by a set of offices to be devoted to the purposes of the Inland Revenue Department. Mr. Pennethorne has been appointed the architect.

REVIEWS.

ENGRAVINGS FROM THE WORKS OF FRA ANGELICO. Published by the ARUNDEL SOCIETY, London.

It will, we think, scarcely be disputed that much good has arisen from the publication and distribution of various ancient works, which have been put forth by some one or other of the learned and scientific societies established in the metropolis; they have brought to light many matters that were hidden, and enlarged the boundaries of knowledge in a variety of ways. But the grand object of all such efforts as are put forth by these bodies, should be practical utility, as applied to the requirements of the age in which we live, not a mere resuscitation of the old because it is old, and therefore popular with a few whose delight it is to hold converse with antiquity; but such an awakening of the dead, so to speak, as may benefit the living and interest them widely and comprehensively. It may, perhaps, be argued that the public are not called upon to interfere with the privileges of a body of gentlemen who choose to subscribe their guineas annually, and spend them as they think proper; and in the abstract the public have no such right of interference, but it is the duty of a journal like ours to take cognisance of their doings when placed before us, and to enter our protest, or offer suggestions, respecting them, as the case may seem to require. Now the Arundel Society is a society expressly established for "promoting the knowledge of Art;" and the council may be of opinion, though most certainly we are not, that this object may be attained by the publication of such engravings as these, which can be useful only to such of our painters as are desirous of taking us back to the Pre-Raffaellite times; certainly the best service such subjects can do, is to afford suggestions to a very limited class of artists. Fiesole, better known as Fra Angelico, was a Florentine painter who lived during the first half of the fifteenth century, and his works are imbued with the spirit of his age and the quaint character which the art of painting even then assumed, superstitiously religious in sentiment, dry, and formal. Still he was an extraordinary painter for his time, and his works have always been regarded with much esteem by those who feel interest in the early examples of Christian Art. The four engravings just issued by the Arundel Society, form a portion of the series from the Chapel of Nicholas V., in the Vatican; the most important of the four is "St. Stephen before the Council," beautifully engraved by E. E. Schäffer; the interest of this composition rests mainly with the draperies of the figures—there is too much sameness in the countenances of the characters, and too little expression to render them attractive; we see nothing of the turbulent rage which exasperated the judges of the martyr to condemn him to be stoned. Another plate is "St. Matthew" writing his gospel, and attended by an angel: the drawing of the Evangelist's figure is less conventional than that of the others, and is really beautiful. The remaining two subjects are statue-like figures of "St. Thomas" and "St. Bonaventura," which call for no special remark. We again say that the Arundel Society may become a valuable auxiliary to the artists of our time, by coming somewhat nearer to the age in which we live.

MONUMENT OF FREDERICK THE GREAT, KING OF PRUSSIA. Printed by R. DECKER, Berlin.

This celebrated tribute to the great Prussian warrior which, for upwards of ten years was in course of construction by the architect Schinkel, and the sculptor Rauch, with a numerous staff of assistants, has been beautifully illustrated and published by M. Decker of Berlin, whose printing establishment has a wide reputation throughout Europe. We have received a copy of the work, in which the various descriptions of the monument are translated into English. Our readers have been made acquainted at different times through our columns with the particular features of the original, it is therefore unnecessary to enter again upon the subject; we need only say that the illustrations are engraved in outline in a most admirable style, with just so much of the shadow as suffices to give pictorial effect to the groups of figures, and to bring out the drawing of the latter very forcibly. The view of the complete monument is a highly finished engraving, while the whole is printed in a manner worthy of M. Decker's establishment: we may possibly be in a position hereafter to afford our readers, by the introduction of some of the prints into our pages, examples of the style in which the work is got up.

INDIAN JOURNAL OF ARTS, SCIENCES, AND MANUFACTURES. Part VII. Published by P. R. HUNT, Madras.

We are glad to see that this publication, (some of the earlier numbers of which we noticed a few months since, still retains its vitality: India is a wide and speculative field for others besides those who go thither in the hope of accumulating its gold, and a work, such as this professes to be, may prove of infinite value in promoting the advance of the intellectual and manufacturing arts. Two or three papers in this number are well written, but we think the wood-cuts would be better omitted, as we cannot in any way see what good purpose they serve; as works of art they are below criticism, and if they are placed there merely to show what the pupils in the Madras School of Arts can accomplish, however creditable they may be to learners, we think the pages might be profitably filled with more instructive matter to them as well as to the reader. The specimens of encaustic tiles are an exception to this remark; they display taste in design, and cleverness of execution. We see it is intended to publish an "Indian Sketch Book," which will, perhaps, give us a clearer insight into the results of the education received by the pupils of the Madras school, and enable us to form an idea how far this education may exercise a beneficial influence on the arts and manufactures of our eastern possessions.

THE COTTAGE HOMES OF ENGLAND. By J. W. STEVENSON. Published by HOULSTON & STONEMAN, London; STEVENSON & Co., Nottingham.

How many thoughts does the title of this work suggest to a reflective mind! in fact, to any who has travelled through the length and breadth of our beautiful country, both in her manufacturing and agricultural districts, witnessing the squalor and wretchedness of the "cottage homes" in some, and the comfort and contentment in others—contrasts no less striking and painful than derogatory to our character as a wealthy, intellectual, and philanthropic nation. We can build costly edifices and endow them munificently for our poor when they are sick, while we too frequently neglect to provide for them such dwellings as shall bring "health to their bones," and thereby often prevent those very maladies on which so much is expended to alleviate and cure. Every one who labours, however humbly, to elevate the condition of the working-man and add to the happiness of his few hours' respite from the field and the factory, is a benefactor to his race, and a sincere friend to his country, and most undoubtedly, by no surer means can this be effected than by improving his home comforts in the shape of a respectable, cleanly, and sufficient dwelling-place. The object of Mr. Stevenson's book is to show how this may be done at once effectually and economically: it contains a number of elevations and ground-plans of cottages in various styles, with estimates of the cost of erection, information on the best materials to be used in their construction, in short, all that is necessary to be known on the subject. Earnestly would we recommend this publication to the notice of landlords, and territorial possessors; they will learn from it how much good may be done, even with limited means, to place their servants and dependants in a position which will unquestionably promote their happiness in this life, and may do not a little towards ensuring the same blessing in the next.

THE ARCHITECTURAL QUARTERLY REVIEW. Part I. Published by G. BELL, London.

We are pleased to announce a quarterly journal devoted to the due consideration of a branch of the arts so important as architecture, and which has no such periodical devoted to its interests. We are also gratified to notice an evident determination on the part of its editor to judge in a free and non-conventional style of the art in general. The present part contains many good articles, and sound criticisms; and the work altogether is full of abundant promise.

THE CORK RIVER, FROM LOTA PARK. Lithographed by T. PICKEN, from a drawing by R. L. STOPPORD.

An interesting panoramic view of a portion of one of the most picturesque rivers in Ireland, where there are so many objects to arrest the attention of the lovers of beautiful scenery. The sketch is taken from a spot opposite Black Rock Castle, which forms an attractive object in the centre of the picture; behind the building is the high range of hills sloping towards the left, down to the water's edge, and turning by a sharp angle the course of the river. The subject is treated with considerable boldness, and is effectively rendered.

GOLDEN DREAMS AND WAKING REALITIES; being the Adventures of a Gold-seeker in California and the Pacific Islands. By HENRY SHAW. Published by SMITH & ELDER, London.

The title of this volume is sufficiently explicit, and is a good index to the contents of a work of peculiar interest at the present time. It is a truthful narrative of adventures, very forcibly and clearly written; a fearful "waking reality" after the "golden dream" of an enthusiastic young traveller. Such a book is a great moral lesson not without its deep value to the young or inexperienced; it is a wholesale counter-irritant to the "gold fever" of the day; and a narrative of great interest to all who would travel only in books, and enjoy danger by their own firesides through the pages of the more daring adventurer. The great charm of the narrative is its stern and unpretending truthfulness.

THE STORY GARDEN. Published by GROOM-BRIDGE & SONS, London.

The principal tale in this little volume is entitled "The Valley Home;" it describes the influences exercised by an old man and two young children, who visit them daily from a "far-off and better country," upon the juvenile inhabitants of the "valley;" the story is written with much sweetness, and has an excellent moral inculcating peace and goodwill among those who dwell together. There are three or four shorter tales, of an allegorical character, equally instructive, though we are not sure that allegory is the best means through which the young mind may be taught; it sometimes enables the teacher, however, to present his lessons in a more attractive form than they would otherwise have, and this in a measure may justify its use.

AN OVERLAND JOURNEY TO THE GREAT EXHIBITION, SHOWING A FEW EXTRA ARTICLES AND VISITORS. By RICHARD DOYLE. Published by CHAPMAN & HALL, London.

It was naturally to be supposed that while the Great Exhibition was opening up a vast field of operation for the genuine and truthful illustrator, as well as for all who regard the matter in a sober and matter-of-fact light, it would not be left untouched by the satirist, or the pencil of the caricaturist. And hence numerous have been the effusions which the humorists of the day have put forth in all forms and sizes; but, among the entire number of artists who have ventured upon ground so fruitful of fun and frolic, there is no one so competent to gather up its absurdities, real or imaginary, and to present them in their most acceptable shape, as Mr. Doyle; accordingly he has issued what may be called "A panoramic view of the procession of all nations to the Crystal Palace," headed by John Bull in *propria persona*. It would occupy more space than we can devote to the purpose to enter upon a detailed notice of the groups "of all people and tongues" here brought together; for not only is each group a fund of amusement, but each individual in the group is a study of national character that cannot possibly be mistaken; indeed, no description, however lengthened, could do the work justice; it is one of those things that must be seen to be appreciated, for the burlesque of modern life and customs can scarcely be carried further, even by the genius of Doyle himself. The designs are engraved on wood by Messrs. Dalziel in a style that we have never seen surpassed in works of this kind; they are really artistic productions.

VIEW OF THE TRANSEPT OF THE GREAT EXHIBITION BUILDING. Drawn by E. WALKER; lithographed by DAY & Co. Published by ACKERMANN, London.

This is decidedly the *point d'appui* of the marvellous structure in Hyde Park; all visitors are struck by the beauty and immensity, as well as the fairy-like lightness, of the interior as seen from the southern entrance of the transept, the point chosen for this view. It is very faithfully delineated, and put upon the stone with the ability guaranteed by the name of Mr. Day; and will form a lasting souvenir of the Great Exhibition, acceptable to all.

CYCLOPEDIA OF THE USEFUL ARTS. Edited by CHARLES TOMLINSON. Published by G. VIRTUE, London.

The useful arts, mechanical and chemical, manufactures, mining and engineering, find a record in this very useful reference book, now published in Parts. The subjects are all treated with judgment and ability, and are described most lucidly, being aided by a series of well executed plates and woodcuts. A supplementary sheet is given, descriptive of the construction of the Great Exhibition building in Hyde Park, with numerous illustrations, which will be of permanent interest.

THE ART-JOURNAL.



LONDON, NOVEMBER 1, 1851.

ART, SCIENCE, AND MANUFACTURE,
AS AN UNITY.*

By GEORGE WALLIS.

WHAT WE OUGHT TO DO.



o have a distinct perception of anything we are about to do, is certainly one of the most important steps towards doing it; probabilities become possibilities by insight and intelligence taking the lead of any intended operation, for without these we flounder and

grope our way to success, rather than march steadily and progressively to the fulfilment of our object. It is therefore well that it should be distinctly understood what we ought to aim at doing in connection with the subject under consideration, and having fairly and distinctly marked out this important preliminary, the discussion of the modes by which it is to be done comes fairly within our province.

In order then that the question may be at once fully and fairly understood, it is now maintained as a distinct proposition:

That the true interests of the British manufacturer as arising out of this great display will be best and most practically promoted, by the realisation of a progressive and permanent record of the various products now exhibited, being classified and arranged in their distinct relation to each other, for the purpose of future reference and study, and by the establishment of a National College and Museum of Manufactures and Industrial Art, in which shall be illustrated in the most complete manner, both by examples and direct teaching in classes or by lectures, all the skill, knowledge and industrial resources of the present period, which the opportunities of the age will permit; together with all points connected with the rise, progress and future development of the industrial pursuits, not only of our own country but of every other nation in the world; and in connection therewith, such a practical embodiment of the patent and copyright laws as shall secure to all future discoverers, inventors, and designers, that property in their own genius, skill, and industry, to which under existing laws they are recognised, in the abstract at least, as being entitled; but which is more or less practically denied, even by the very means hitherto taken to secure that right; since in reality, particularly as connected with the patent laws, the legal provision adds injustice to injury, because it only gives the inventor permission to appeal to the law, instead of defending him by the law.

In proposing this as "the best mode of rendering the Exhibition of the Works of Industry of All Nations held in London in 1851, practically useful to the British Manufacturer," the various minor considerations in connection with an immediate realisation of results sink before those higher and more permanent developments which time and future earnest and assiduous attention to this subject can alone bring forth in all their completeness. It is simply saying, "the means are here, let us use them." Who can doubt—except indeed those

* Continued from p. 252.

who doubt everything not precisely within the scope of their own limited experience!—that in the sowing of such seed as we now have in hand, upon the fruitful ground so well broken up by the well directed plough of the Exhibition as it stands, that in due season the British Manufacturer, yes, and his fellow workers of all Nations, shall reap a rich and profitable harvest; not as arising out of that selfish exclusiveness which has hitherto been considered as the only safe-guard of the mysteries of the mill, the foundry, the pottery, the warehouse, and that *sanctum* of all, the counting house; but as growing out of that generous spread of knowledge, which it is the genius and the mission of the present day to promote, and of the advent of which, for every truly practical purpose, the Great Exhibition has been and is, under Divine Providence, an outward and complete manifestation, at once in spirit and in fact. We care little for the men who do not believe this, and that little is only for their own sakes. For our cause we have no fears on their account. The men who did not believe in the practicability of the mighty realisation of the great and noble idea now so successful, are not likely to be very easily impressed with an extension of the uses of that idea, even though they may exclaim in their bewilderment at the results, "Who would have thought it?" It is with the hopeful, the trustful, the faithful, we have to deal; those who being willing to learn, are also willing to teach;—those who whilst taking largely, can as generously give.

In a permanent record of the Exhibition as it now stands, without reference to any future development of the great question of the progress of manufactures, it will be quite evident that in such a case as the cotton trade, already quoted as being anything but adequately represented, the work would be very imperfectly done; but if in addition to all that can be obtained as arising out of the existing gathering, a continuous effort is made to perfect the record by rendering every portion as complete as possible, without reference to the mere limits of the present display, then the result will be worthy of the root from which it springs, and a goodly tree will arise, under the shadow of which future manufacturers, workers, men of science, and artists shall sit and study the growth of those industries which in their development render them wiser, better, and, consequently, more useful members of society; and lay the foundation for that universal intelligence which we are assured shall be the harbinger of that peace and goodwill amongst men which our common Christianity tells us shall, in the fullness of time, become the ruling law of the nations. Ebullitions of fraternal love and charity are doubtless useful to show that men are capable of better things than they have as yet realised; but if these are not taken advantage of as a means for producing some permanent result, their uses are lost sight of, and the neglected opportunity eventually becomes a source of reproach and sorrow rather than of congratulation and rejoicing.

Doubtlessly some people will say "Cui bono?" Certainly, this is the whole question, "Who gains?" and the answer is a fearless one and true—Everybody!

In such an institution as that proposed as the ultimate fruit of the brilliant blossoming of art, science, and manufacture, which we see realised to day, it would be quite possible to work out with a precision hitherto unattainable, many of those problems which have served to puzzle manufacturers, perplex workmen, and disgust artists and inventors. "Beginning at the beginning," it would be found that in the matter of raw material alone our colonies would have the means placed within their reach of showing those products which it is their privilege to supply to the home country, whatever those products may be—mineral, vegetable, or animal. To the merchant and manufacturer the source of information thus opened would be immense, nor is it likely that those foreign countries whose province it is to supply us with materials for our industrial operations would suffer those products to be unrepresented in an institution that would of necessity become the

great point of reference in all such matters. In these cases the same method might be pursued as that adopted at the Museum of Economic Geology, in the illustration of the economic uses of the products of the mineral kingdom. A complete arrangement and classification having been first arrived at in the primary conditions of the material prior to the application of any manufacturing process, except such as was essential to the due preservation of each specimen in its importation from the place of its growth, and a proper record made of all matters connected therewith for future reference; the practical application of the material to the purposes of manufacture should be illustrated in all its varied phases, upon precisely the same principle as we see so effectually carried out in the arrangement of the examples of vitreous manufactures in the above named institution. Here we have the various constituents of glass, porcelain, and the enamelling process brought distinctly together; then the mode of applying them at various ages and in various countries, as displayed in the peculiar result evidenced in the specimens selected as illustrations.

The primitive examples of glass are the connecting links between the raw materials and the brilliant results of modern glass manufacture in which clearness, and brilliancy, and purity of colour rivaling the Koh-i-noor itself, take the place of the semi-opaque green appearance of the earlier specimens. In porcelain again the same intelligible and interesting method is adopted, and from cubes of clay and other materials the student is carried through most of the essential phases of the ficile arts until the highest point which modern art, science, and manufacture have attained is placed before him. The same method too is pursued with the enamels, and the various methods of producing those vitrified pictures, the endurance of the tints of which is co-equal with the existence of the fabric itself, are shown in the results from the antique works of the earlier ages of art down to the last French imitation of the decorations of Limoges ware.

It would be an easy matter to quote other examples, but these are amply sufficient, and in looking at this attempt to simplify the understanding of the various processes, illustrate the progress of manufactures, and demonstrate the uses of the raw materials of the mineral creation as applied to those manufactures, we naturally ask ourselves the question, why this cannot be done, in an equal degree at least, for other branches of industry? and we quickly arrive at the conclusion that it ought to be done.

Cotton and Silk, already quoted as offering points of illustration connected with the question under consideration, are not more susceptible of a full and complete development in the form proposed than Wool and Flax; and when we reflect on the numerous fibrous substances as yet untried in the wide field of production,—China grass, for example,—we see ample scope for those researches and experiments, of which there exists so striking an analogy in those manufactures already quoted as being excellently illustrated in the Museum of Economic Geology. Again, in the mixed fabrics of recent introduction, in which the material presents peculiarities, as in the case of Mohair, and Vicugna wool; or natural advantages of colour, as in the case of Alpaca; or extreme fineness and extreme coarseness in the same fleece, as in Cashmere goat's wool, where the separation has to be effected fibre by fibre in order to make it useful, the permanent illustration of all these peculiarities, be they advantages or disadvantages, could not but confer a great benefit on the manufacturing community;—suggesting new methods of preparation, or combination, or, probably, even the introduction of materials of a similar character hitherto unknown, from the fact that those who had opportunities of seeing them did not know in what manner they might be made useful until, by seeing specimens of a similar character, their use is thus illustrated to them.

Such cases have been and will be again; for whatever excessively clever people may think, there are yet a few things to be discovered, and

their application to the purposes of man investigated.

Let us move another step farther in the Vegetable Kingdom, and having applied the fruit of the tree as in the cotton, and the stem of the plant as in the flax, see if the larger product in the form of timber may not be rendered more subservient than hitherto, in affording a wider range of application to the wants and necessities of modern civilisation, alike in the useful as in the ornamental.

It is not probable that any one believes that a knowledge of all the timbers which grow on the surface of this beautiful earth is inherent in carpenters, cabinet-makers, or carvers; but should any one have the faintest notion of such a thing, he has only to go to the Great Exhibition and take even a casual view of the specimens of woods there displayed, and he will find amply sufficient to dispel the delusion under which he might have been labouring. If after this he expects that the workers in wood will be kept down to the routine use of our native oak, the hitherto almost universal mahogany or rosewood, as the only materials for our furniture, he will be more short-sighted than we could well have supposed any man capable of visiting and examining the Exhibition could have been; and we are compelled to give him up in despair and appeal to others of more susceptibility, asking them if such a series, even as that now in the Crystal Palace, could be permanently secured together with such illustrations of the working capabilities of the various specimens as would show their economic value for carving and general cabinet-work, would it not be a boon of no small importance to manufacturers of furniture, and a great stimulant to the Arts of Design as applicable thereto? For it must ever be remembered that the character of a piece of carved wood depends largely upon the natural structure of the wood used in its construction; and in the more florid examples of wood-carving, a close grained and fine fibre is essential to the safety of the work; and thus in all judiciously executed examples we shall find the character of the carving varies according to the peculiarities of the fibre of the wood, and it would have been the height of absurdity to have attempted to carve a work similar to the bedstead in the Austrian department in oak instead of zebra wood.

Of course these remarks apply only to those wood-carvings where the material is left in its integrity, and simply finished with that degree of polish which is essential to show the beauty of the fibre, and prevent injury by dust. Carvings in pine wood plastered over with glue and Paris white, and finished off with "compo" and gilding, are not within our present category, since we are now dealing with *sculpture* in wood, in its application to the utilities and elegancies of every-day life.

Can it be doubted then that a properly arranged series of the woods of the various timber trees from different parts of the world would be of great value to one important department of our national industry? For if a proper record were kept of the localities in which each variety grew, the probable extent of the supply, the facilities with which it could be supplied to the British market, and the cost to the manufacturer, endless trouble might be saved to the latter, and a fine field for extended commerce opened with markets as yet comparatively unknown.

Of animal products little need be said, since the key has thus been given by which any intelligent person may extend to this department of natural productions an analogous application of the principle: thus in furs, feathers, hides, in their application for use as leather, ivory, bone, horn, shells, in their varied application to ornament and use, and other substances not requisite to be quoted; but which will naturally suggest themselves to the minds of all sufficiently interested to pursue the subject to its ultimate form.

To return for an instant to the products of the vegetable kingdom, in order that an illustration of the importance of such a public method of showing the value and application of material, may be fully seen and understood. Let us

imagine that ample public means, such as those advocated, had existed in 1844, when the novel material gutta percha was first introduced into this country, and that instead of a lathe band, a piece of pipe and a bottle case as deposited in the Museum of the Society of Arts, being the sole public record of its use, a constant series of examples of the purposes to which it was applicable had been brought in succession before the public, and fairly and candidly discussed in their artistic as well as in their scientific and manufacturing development; who is so obtuse as not to see that a very different result would now have been apparent, and instead of this material having a reputation synonymous with everything bad and *rococo* in taste as applied to ornament, it might, under judicious direction, have attained to the position of combining elegance and beauty with lowness of price? and instead of seeing a very light material worked into ponderous looking picture frames, the only worldly value of which is that they may be melted down and used as boot-soles, pretty and elegant mountings for engravings might have resulted, which would have been within the means of the masses of the people, as well as the multiplication of varied forms of elegance which its elasticity, facility of working, and, under ordinary circumstances, permanence in retaining forms, would have enabled the artist and manufacturer to impart to it.

In thus giving various indications of the mode which ought to be pursued in illustrating the progress of manufacture, and the distinct uses and results of human labour and ingenuity as applied to various raw materials, little has been at present said about the maifestation of art as connected therewith, beyond noticing the very unsatisfactory state in which nearly all matters appertaining to the application of the elements of beauty, to the utilities of life, have been, and still are, in many most important points.

Assuming that, so far as all metallic or mineral manufactures are concerned, the Museum of Economic Geology fulfils the requirements of the student as to the illustration of the connection between the raw materials and the actual manufacture; yet there is still the wide field of the various methods as applied to production in the numerous branches into which the departments of manufacture are subdivided, and the extensive and almost interminable field presented by art as displayed in the peculiarities of design, when applied to those departments. In metals alone, the field thus open for illustration is immense, and whatever the manufacturer may think, he is best promoting his own interest by fearlessly and unreservedly placing such illustrations before the public in the best and most attractive form he can devise. Stamped, beaten, and cast metals, in all their varied forms of application to the ornamented utilities of life, showing the peculiarities of structure as required to be kept in view in designing such works, and modes of finish as illustrated by chasing, burnishing, or otherwise varying the surfaces so as to give additional effect to the forms. If to these or other important points in this class of manufactures, specimens of similar productions of various ages and countries were arranged so as to admit of an immediate comparison, as suggestive of further development, the result would be of much greater importance than many persons will be apt to acknowledge.

These are all points on which the complete result of the operations of this manufacture very largely depend, and examples of their judicious use and application might be quoted from the Exhibition for the purposes of contrast with others in which the almost utter neglect of these considerations had rendered designs, otherwise tolerable, anything but complete and effective. Let any one proceed to the court devoted to the exhibition of the ornamental metal works of France, in gold, silver, and bronze, and carefully observe the admirable contrasts produced by the variation of surface alone, and when to this is added variation of colour or difference in metal, the result is still more remarkable.

It must however strike every considerate and observant person that these are points to which our manufacturers are only just beginning

to pay attention, and that they have in reality everything to learn. Not that the works they execute do not possess many excellencies, and cannot by any means be confounded with the ludicrous and absurd things which disgraced us a few years ago. Our progress in this respect is so palpably evident to every candid mind, that it only encourages the hope that we shall continue to progress in an equal ratio not only in those departments in which these improvements are more marked, as in the higher class of stoves and grates exhibited by the manufacturers of Sheffield, and the many excellent examples of cast and stamped brass for illuminating purposes, and applied to bedsteads exhibited from Birmingham; but also in those articles of more common use, used by the bulk of our population; for we have yet to learn and practise the doctrine that beauty is as cheap, nay cheaper than ugliness, even when applied to the commonest utensil or article of every-day life.

In the British display of Manufactured Metals we see a distinctive difference in the application of those mixtures of metals, or the introduction of other materials for the purpose of aiding the effect of the whole work. Thus in the stoves and grates already quoted as subjects for congratulation on account of their excellence, we find the distinction of bright and dead steel, burnished, dead, and chased brass, or ormolu, and the type is a beautiful adaptation of what we see in the French Department as applied to the precious metals. The admixture of parian and glass as decorative adjuncts to the metallic structure is essentially English, but the application of enamel as a means of introducing positive colour into the arrangement of metallic forms is an essentially French in its modern adaptation, and on careful consideration the mind is struck with the question, Why not combine metal, parian, and enamel? The second to contrast with the first, and the third to add variety, brilliancy of colour, and harmony to the whole. Now this is quoted as an example of those suggestions which would arise in the minds of the intelligent and thoughtful designer, manufacturer, or workman, if the examples were more immediately in *juxtaposition* to each other, and applies as much to other branches of manufactures as to the one under consideration.

But why should more be said in illustration of the advantages of such a mode of instructing those on whom we are in future to be dependent for the production of beauty and excellence in our manufactures? If, with the examples already given, the value of such an institution as that we advocate is not seen, and in almost all the cases, analogous to those quoted, does not present itself at once, the task of convincing those to whom we must look for its realisation will be, indeed, a hopeless one. Dismissing the question then, as applied to glass, porcelain, and ceramic manufacture generally, nor staying to consider its immense importance to all kinds of miscellaneous manufactures as illustrative of novel applications or combinations of known materials, or the more rapid and safe development of the use of new materials, the matter may be left to rest in safety in the minds of those most interested therein.

In the question of the Arts of Design as applied to Manufacture, and in their connection with the Copyright of Designs Act, as also machinery and chemical discovery in connection with the patent law, something must now be said. In our proposition, stating the summary features of the plan to which it is the purpose of this essay to direct attention, it is stated that in connection with a Museum of Manufactures and Industrial Art, there should be "*such a practical embodiment of the Patent and Copyright Laws as shall secure to all future discoverers, inventors, and designers, that property in their own genius, skill, and industry, to which, under existing laws, they are recognised, in the abstract at least, as being entitled.*"

It is no question for discussion here as to whether or not inventors, discoverers, or designers are really entitled to an exclusive right in their own productions, because it is quite sufficient that at present that right is

almost universally acknowledged, and will for a considerable period continue to be so. For certainly a great change must come over the face of society, before manufacturers will be so largely imbued with that abnegation of self, which, on the one hand, would prevent them from availing themselves of the labour and ingenuity of each other, or render them content that all and each should share in the advantages to be derived from the adoption of an improvement without reference to the profit or exclusive benefit of the improver. At present every man's brain-work and hand-work is acknowledged to be his own, even by those who dare to rob him of the fruits of them; and as society says that he is as much entitled to the benefit to be derived from their use, as he is to the rent derived from his own freehold, or the interest derivable from the investment of his money, so society is bound, so long as this opinion is entertained, to keep up such an application of legislative force as shall protect the man whose right it acknowledges, from the intrusion of the dishonest appropriator of that which custom declares is another man's property. This is eminently the case with the Copyright of Designs Act, and seems likely to become equally so in the amendment of the patent law; if indeed that can be amended which, to all common sense minds, never had any real existence; since the law, such as it is, only permits the inventor to defend his right to his privilege, without giving him any positive guarantee that he has any privilege whatever. Of course in stating this so broadly, legal refinements are not considered.

Whatever opinions may exist as to the policy or impolicy of securing to a man an exclusive privilege in that which, but for his skill and industry might never have had any palpable existence, this is quite certain, that the influence of the Copyright of Designs Act even in its various imperfect stages, has had an enormous amount of influence in producing the marked improvement seen of late years in the Arts, decorative and ornamental; and that manufacturers and artists have been stimulated by the exclusive privilege thus given to make exertions, which, with the prospect of being robbed with impunity, they never would or could by any possibility have made; and that from this arises the very creditable display of Art-manufactures which England has produced as compared with what could have been expected, had no such security been given as an encouragement to new exertions.

We must however remember that the encouragement of native designers is an object of great importance, and having now secured to the manufacturer the exclusive right to use any design which his spirit and intelligence prompt him to realise—let its origin be what it may—it is a duty we owe to ourselves and our country to encourage and develop the artistic genius of our own countrymen as applied to the utilities as well as the embellishments of life. That our manufacturers have largely availed themselves of the skill of foreign designers must be evident to every one at all conversant with the matter, and in securing this talent they have had a privilege to which it is willingly conceded they are entitled; and every advocate for the development of Art as applied to industrial pursuits will rejoice that a step in the right direction has been so distinctly taken on this occasion, however much he may deplore the necessity for going abroad for that which we ought to have been able to do at home, and which, had the proper means been taken to promote and cultivate the requisite power, we should have done for ourselves, and in a spirit more consistent with our own national requirement. This, however, can only be adequately done by educating and recognising our own countrymen.

With regard to the patent laws, it is not attempted to argue that increased facilities for securing an exclusive right to an invention when completed, has ever been or ever will be a stimulant to invention, to the same extent that the Copyright of Designs Act has certainly acted, as an encouragement to the production of novelty and excellence of design; since it cannot affect the question of discovery and in-

vention to a like degree. But it is distinctly maintained that it is the right of the discoverer or inventor to be easily and cheaply secured in the possession of the results of his ingenuity, without the perplexing and ridiculous formalities and the hideous waste of time which now ensue before he dare even make mention, with any degree of safety, that he has done anything more than his neighbours.

The Copyright of Designs Act secures, on certain conditions, and for a certain period, the exclusive use of a design to a manufacturer and to the artist too, provided he also is the maker, and avails himself of the registration; but in innumerable cases the artist is only the instrument of distinctly securing an idea by placing it in such a form that it can be fully and completely realised by the manufacturer; and until this realisation takes place he really has no property whatever in his own skill and ingenuity, except that which he retains by virtue of possession of the drawing or model, which, so far as he is concerned, at least, is the realisation of his idea. But it may happen, as indeed it has happened, that the mere showing of the design or model, as in the case of some discoveries and inventions, is at once a complete development or publication of the thought, and that the honour alone of the manufacturer to whom it is submitted is the only guarantee that the author shall not find his plan, or design, adopted or mutilated without any acknowledgment of, or profit to, himself, as the originator. It is, therefore, desirable that in connection with each of the various departments of the proposed Museum of Manufactures and Industrial Art, provision should be made for the registration and display of such designs, whether drawings or models, as may be applicable to those departments, and that the fact of the exhibition of such designs and models, together with their being marked with a registration seal, shall constitute the security of the right of the designer to a property in his own thought and handwork, and that, too, to the same extent as if it was realised to the full in the manufacture for which it is intended. This, however, should not affect the application of a kindred design to some other manufacture, since, in that case, it again becomes, in a degree, at least, original; and the application or applicability of the design to material realisation should still constitute its claim to exclusive use, as vested in one individual.

This would be such an extension of the present copyright law as would enable the poor and unknown to stand on an equal footing with the rich and the known; and since intelligence and knowledge justly constitute the great levellers, the right would be equally secured to the artist who suggests and designs, as to the manufacturer who executes. The latter constitutes the market of the former, and as the manufacturer takes no novelty into the general market without first securing an exclusive right, unless he chooses to risk that right, so the artist or designer ought to be placed in the same position before he ventures to take his novelty to the manufacturer as his market. This security should be effected by a simple registration of his design or model, upon which an official mark and number should be placed as a means of recognition, and at the smallest possible fee.

This suggestion as to the display of designs, in connection with the department to which they are applicable, being a sufficient security against piracy, is a further extension of a principle adopted in the exhibition under the Registration of Designs Amendment Act, by which an exhibitor of any unpatented or unregistered invention is secured a full and complete right in his invention for the period of twelve months, within which time, however, he must take out a patent, or complete the registration according to the law for the time being.

In the recent agitation of the important question of a reform in the law of patents, there have been many valuable suggestions from men fully able from practical knowledge and, too frequently, bitter professional experience, to give an opinion; but none appear so thoroughly calculated to effect the objects aimed

at, in a more perfect manner, than the suggestions of the recorder of Birmingham* in a letter to the mayor of that town,† when the question was first agitated in connection with the Great Exhibition: he says—

"The claims of justice seem to demand that some alteration should be made whereby the country may be relieved from the unenviable position of receiving a benefit and inflicting an injury on the benefactor at the same moment, and as part of the same transaction. The feelings I have reason to believe, which the present state of the law in this respect is calculated to excite are far from dormant in the breasts of inventors; and if a change cannot be made, the highest department of our Exhibition is likely to suffer serious injury. To remedy this legal defect, I would propose that an inventor, by placing his invention in the Exhibition, shall be in the same state as regards a patent right as if he had previously sued out his patent; subject, however, to the condition that the patent shall be sued out within some reasonable and specified time, or not at all.

"The obvious advantages which may be fairly expected to flow from such an arrangement as that proposed will show, I think, the propriety of so framing the act by which they would be conferred as that the privilege thus created may not be confined to the year 1851, but made permanent; because I think it can readily be proved that although the suggestion for some protection (with whomsoever it had its origin), was prompted by the requirements of that year, yet it would go to supply a want which has been long and grievously felt by inventors.

"I scarcely need remind a gentleman so conversant with the commercial history of patents as you must be, that an inventor, instead of arriving in port when he has completed his invention, has to encounter most of the difficulties and all the perils of the voyage—difficulties and perils which he has the more to dread, inasmuch as it rarely happens that he is well fitted, either by nature, education, or circumstances, to cope with them. The structure of his mind, the training, the habits of life, and very often the humble position and scanty means of the inventor, place him under great disadvantages in the struggle which he must undergo before he can bring the most valuable invention into such public use as shall make it yield him a profit. For this contest a new set of qualifications must be brought into action. The party who bears the expense of a patent, who works it, and protects it against invaders, should be in possession of considerable capital; he should be a man of enterprise and wide connexions; he should be endowed with commercial courage, steed against a weary course of disappointments and pecuniary losses, and ready to follow his adversaries from court to court. In short, he should be gifted with unvarying resolution, an eye steadily fixed on ultimate results. He must be content to be ridiculed as a wild speculator until the patent becomes a source of profit, and when that event arrives he must forthwith expect to be robbed by pirates, consisting not unfrequently of the very individuals who had made him their butt. Nor must he forget that the law itself is an ally, sometimes dubious, and always costly—doubt and expense being legal incidents, capable perhaps of diminution, but which I fear it is beyond the reach of human wisdom ever to abolish."

The temporary application of the principle here enunciated, in which the deposition of the invention for the inspection of the public, and the simple registration in an easy and inexpensive form, have been found both so practicable and useful in the present instance, is one of the very best proofs of its value, and we cannot do better than again use the words of the worthy Recorder in further illustration, believing that as his suggestion was adopted so successfully in the one and merely preliminary instance, it will not be easy to find a more intelligible mode of obtaining the desired end.

"It must then, I apprehend, be tolerably clear that some institution is permanently re-

* Matthew Davenport Hill, Esq.

† William Lacy, Esq.

quired of the nature of an Inventors' Mart, in which, for a limited period, inventions may be deposited with a similar privilege to that proposed to be conceded to the exhibitors of next year. I am very sure that such an institution would be hailed as a great boon by our fellow-townsmen, among whom, as you well know, are to be found many individuals whose inventive talent is not combined either with capital or the other requisites for commercial success. And it will be an additional recommendation to those whom I am addressing, when they reflect that an institution would of itself, and without any other teachers than the various objects which it must contain, form a school for inciting and training the power of invention—an establishment of incalculable service to all on whom it has pleased God to bestow this noble gift."

Who can doubt that inventors and manufacturers throughout the whole country would be quite as ready to hail the boon conferred by such an institution as that proposed in this letter, as the men of Birmingham? For beyond the security given, it must be remembered that the facilities offered for fearlessly exhibiting inventions and improvements would be the means of bringing those together who are now separated by a great gulf—the wealthy manufacturer and the poor artisan: giving the former an opportunity of seeing and examining those efforts of ingenuity and skill which may be most applicable to the purposes of his trade, consulting freely with those upon whose opinion he can best rely as to the real value of a proposed improvement, and thus as far as human foresight can go in such matters, securing himself and the inventor too against subsequent disappointment. While the latter can also freely avail himself of the suggestions of intelligent minds in the improvement of his productions without the fear that they may be tempted to forestall him in the market.

The same principle may be applied to the higher and more important class of designs for manufactures, whether drawings or models, and the artist secured an equal opportunity with the mechanic and the man of science, in the initiatory development of those improvements which his genius and industry may enable him to bring before his fellow-men.

WHAT WE CAN DO.

In thus discussing the question as to "what we ought to do" under the present unexampled position in which we are placed, in which opportunity seems, to the sanguine and hopeful mind, to go beyond possibility, the minutest details of the question have been rather left to the suggestive intelligence of those who take a permanent interest in the important matter to which reference has been made, than sought to be enforced in conjunction with the broad principles of action thus thrown off as illustrations. It now however becomes of importance that such indication of the details by which all this is to be carried out, should be given, so that its practicability within reasonable limits as to convenience and cost may be fairly judged of; and those who are so far interested in the question as to consider any proposal having common sense to recommend it, may test for themselves the practical value of the suggestions now made, and consider them distinctly in their relation to existing means and requirements.

The Crystal Palace is to stand or to be erected elsewhere, at least so says public opinion, so far as at present expressed, and it seems by no means unlikely that when the question is fairly before the people of this country, and the interest excited by its contents has somewhat abated—which certainly does not seem likely to be until the Exhibition is closed—that interest will be concentrated upon the building, and a most unmistakable position will be taken; such an one indeed, as the few opponents of its being retained in its present position in Hyde Park will not venture to confront. The question will then be in reality "What is to be done with it?" Not merely as applied to its retention or removal as now discussed under this head; but actually as to its destination as a useful institution to this metro-

polis, and it is to be hoped the kingdom at large. This latter object can scarcely be fulfilled if it is merely converted into a winter park or garden, embellished by sculpture, which appears to be so far the only definite proposal as yet made for its occupancy, except that very extraordinary one of purchasing the whole of the contents and keeping up the Exhibition *en permanence*; that is, until it sink into a mere bazaar, or the contents become so dingy that no one would pay pence, not to speak of crowns or shillings, to have the privilege of seeing it. The movers in this direction did not calculate upon the fact that the great mass of articles in the building are of a very perishable character, even though covered with glass cases within a glass case. Besides it would not comport with the dignity of the idea which has been so successfully realised, and still less with that of the people of England, to keep up that which would eventually subside into an immense shop, or be ruined by its own unwieldiness. Far better to remove every vestige of the Exhibition, and with it every atom of the materials constituting the building, and let the green sward again grow on the spot where the greatest effort of modern times, aye, and ancient times too, has been achieved, than suffer the memories of its triumphs to be dimmed by the after failure, which would inevitably take place even were it possible to realise the proposal to make the purchase of the whole at the outset. Better that it should be regretted than despised. It by no means follows, however, that because the whole Exhibition cannot be retained, nothing shall be done in the same direction, and though the Royal Commissioners may consider, as it might have been foreseen they would, that the foundation of a winter garden is not exactly within their province, and that persons would be found to deny, as we do most emphatically, their right to appropriate one penny of the proceeds of the Great Exhibition to any such purpose; yet in combination with the Government, whose administrative duty it is, if duly called upon, to purchase the building for the people who provide the means for that purpose, the Royal Commission may fitly do much, quite within its legitimate functions, and so invest or expend the surplus proceeds as to fulfil the pledge given that any balance should be applied to purposes strictly in connexion with the ends of the Exhibition, and for the establishment of similar Exhibitions in future.

Those who have gone thus far with us in our task will be at no loss to conceive that a college and museum of manufactures and industrial Art is in our opinion "strictly in connexion with the ends of the Exhibition;" such ends being the promotion of the highest possible development of the industry, artistic skill, and inventive talent of the country, not only in this year 1851, but to all future time; so far at least as human power may be permitted to assist in so great a work. It is not however contemplated for a moment that this end can be best attained by devoting the whole of the immense building to such purpose, nor do we think it wise to propose its devotion to any one purpose, since it is really too large for anything less varied, general, or cosmopolitan, than its present use as an Exhibition of the Industry of the world. But it will surely be worth consideration whether the peculiar construction of the building, and especially the arrangement of its ground plan, will not permit of its embracing a more extended application to our present wants, than appears as yet to have been contemplated, and that with a winter garden of ample dimensions we may not have a National Gallery, and, as proposed, a College and Museum of Manufactures and Industrial Art under the same roof, or at least included in the same general arrangement; each institution being distinct for its own special purpose; but when thus concentrated, imparting an additional interest to the whole.

It may be presumed that the proposal to establish a winter garden and national gallery scarcely comes within the purpose of this essay; but if it can be shown that by their establishment the object in view can be better promoted and rendered practicable, it will be at once conceded that the subject possesses points of identity even

in this respect alone. But when, in addition to this, certain kindred aims and uses are pointed out, there need be no fear of incongruity even on the part of the most fastidious, on the one hand, or those who never see any relation between the most similar things, on the other. An additional motive in this direction is to be found in the fact that two great means of art-education in this country are but very imperfectly developed, as compared with what they ought to be, for the want of that house accommodation, so to speak, which will enable them to extend those operations on which the continued success of their efforts so largely depends. The National Gallery is cooped up in a building at no time adapted to its purpose, but as the number of pictures increases becoming less and less so, until at length we find that the noble gift to the nation now constituting the Vernon Gallery, is, in the first instance, placed in a locality alike dangerous to the safety of the works, and certainly most inconvenient for the fulfilment of the great purpose for which they were bequeathed—the education of the taste of the people by placing before them works of the highest class as examples; but which as there located they could not see. To remedy the evil, the national collection is now divided into two parts, and the modern pictures being arranged at Marlborough House, one of the great objects of such a collection is defeated, since any immediate comparison between the production of ancient and modern masters is thus rendered impossible. Happily, this arrangement must of necessity be a temporary one, and some eight years hence, in all human probability, the Vernon Gallery will again go forth in its wanderings, unless in the meantime the government proceed to the erection of a suitable gallery for its reception in connection with the other portions of the national pictures. To attempt to make the present building in Trafalgar Square available for this purpose appears to be abandoned, apart from the impolicy of removing the Royal Academy from a situation essentially central and so far appropriate, that every one would regret the alteration. Nor is the proposition to erect a gallery in Kensington Gardens exactly what we ought to expect, since the distance from the central part of London is too great, and this to students, at all events, would be a very serious drawback.

With regard to the School of Design at Somerset House, any one who has had the misfortune to be compelled to work in an atmosphere approaching to "fever heat," with just room enough to thrust himself between his work and the wall, or his next neighbour, will have some notion of the difficulty of conducting the principal work of this institution—the instruction of the students. Then as regards the arrangement of the very admirable collection of ornamental examples of all kinds in the possession of the School, it is certainly not too much to say that no person except the attendants, who occasionally manage to dust them at the risk of great destruction, has seen one half of them for some years. With a constant demand for admission, and a most important and useful department, the Female School, thrust into a couple of garrets in the Strand—its only apparent connexion with the institution of which it forms a part being the very important one that the outside of the one can be seen from the window of the other—it will be evident that it is quite time that something should be done to remedy an evil which, whatever may be our opinion of the shortcomings of schools of design, is certainly a great drawback to the fair progress of the education of the youth of this country, to which our manufacturers ought to look for the means of promoting the great work so happily commenced by the demonstration of the Great Exhibition.

Here then we have two institutions of paramount importance to the future progress of Art, so badly lodged, as to be cramped in their progress and injured in their utility; and the question has been raised over and over again as to what shall be done to remedy this evil; but as yet no satisfactory proposition has been made on the subject; certainly not one which could be easily and speedily carried out. Under these circumstances it is not unnatural to turn to

the debateable ground of the Crystal Palace, and inquire what can be done with it, if it is to stand—as stand it will unless our rulers are determined to waste means and opportunities for usefulness, such as were never presented in like form before, or are ever likely, within any reasonable period, at least, to be presented again, and appear before the world as the wanton destroyers of one of the greatest triumphs of modern engineering and mechanical skill; risking all this to please a few exclusives amongst the higher classes of society, to the grave offence of the remainder, or for the sake of saving an annual grant, compared with which thousands are spent annually in positive waste and extravagance.

We can remedy all these defects by diligent, earnest, and intelligent efforts, and preserve our reputation before the eyes of all Europe, by not committing the Vandalism of destroying a work, of which as a nation we are, or ought to be, justly proud; and at the same time avoid what, after all, must be regarded as a dangerous experiment—the conversion of the splendid area presented by the Crystal Palace as it now stands, to a purpose which may not be suited to the genius and habits of the people, if simply and exclusively used as a winter garden or park.

It is proposed then that this beautiful and convenient site shall, notwithstanding the grumbings of the few, be devoted to the public service, being already public property,* and that, as already indicated, three distinct institutions be accommodated within the space now covered by the contributions of all nations.

In order that the character of the proposal thus made may be distinctly understood, it is desirable to call attention to the ground plan and

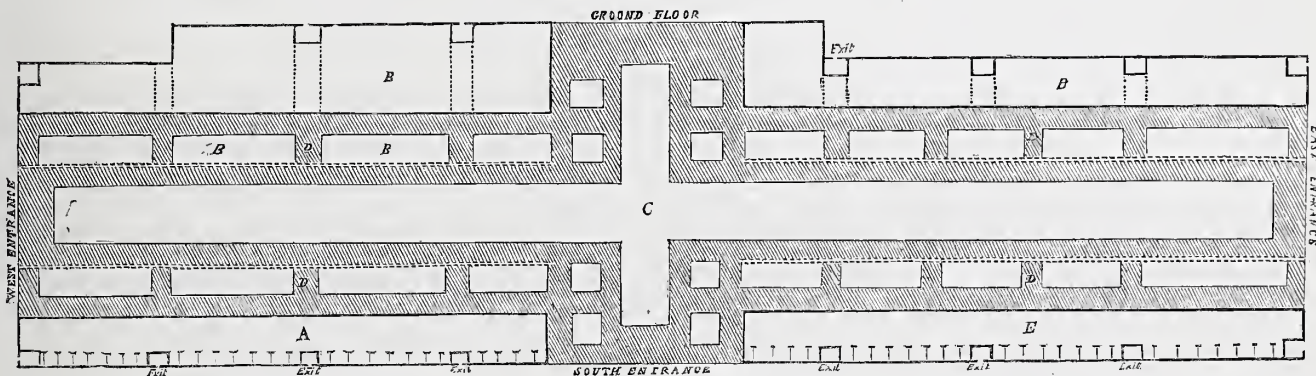
section of the building as it stands at the present time, so that carefully considering its arrangement and structure, the bearings of the question may be fairly and practically indicated.

It will be seen, on reference to the section, that the building is divided into three distinct stories; the first being twenty-four feet in height, and extending over seventy-two feet of floor on each side; the second being forty-eight feet in height, and extending over the outer gallery on each side; and the central portion, or nave, as it has been called, being seventy-two feet in height, and extending over the inner gallery on each side and the centre avenue; thus giving a breadth of one hundred and twenty feet, seventy-two of which are devoted to the central portion alone, the other being occupied by the gallery on each side,—twenty-four feet in width. No allusion is here made to that splendid feature of the building, the transept, since it is not intended to interfere, in the most remote degree, with what must be considered the crowning glory of the work. On a reference to the ground plan, this line of division will be found indicated; the first height by the dark lines, showing the boundary walls of the erections about to be proposed, and the double dotted line indicating the point to which the two-story height is carried, and at which the three-story height commences; the dotted lines in the section showing the galleries.

It is proposed, then, that all that portion of the Crystal Palace which may be denominated the single-story portion of the building, should be devoted to the purposes of a National Gallery on the south side, and a College and Museum of Manufactures and Industrial Art on the north

side; and that portion of the building which is bounded by the galleries, as indicated in the shaded portion of the plan, be devoted to the purposes of a Winter Park or Garden, and the exhibition of sculpture or other suitable works of art and natural objects.

In thus suggesting the removal of the National Gallery from Trafalgar Square, there are two points aimed at; one being the better location and arrangement of the national pictures, and the other more immediately and distinctly connected with the subject-matter in hand, as calculated to promote the interests of the manufacturer through providing more suitable and extended accommodation for the School of Design, by appropriating the rooms now occupied as a National Gallery, to its use; thus effecting, at least, one most important object, the means of further development of an institution to which, after all, we have to look for much that we need in the present state of Art-education; and one excuse for non-progress, that of limited accommodation, will be at once met by an ample provision in this respect. And, certainly, a more central or fitted position could not easily be found. Under the same roof with the Royal Academy, the whole building would then be devoted to the direct education of the youth of this great city, as well as of those who, being sufficiently far advanced in the study of Art, may come from the provinces to avail themselves of the facilities for study afforded by the metropolis. If the advantage of removing both the National Gallery and the School of Design is not seen at once, all argument will be thrown away. The difficulty hitherto has been where to place them.



A. National Gallery, Old Masters.
B. College and Museum of Manufactures and Industrial Art.

C. Winter Garden and Sculpture Gallery.
D. Stairs leading to Galleries.
E. National Gallery, Modern Works.

In the accompanying plan the broad lines, as already stated, indicate the divisions of those portions of the building intended to be devoted to the College and Museum of Manufactures, and the National Gallery, from that part proposed to be converted into a winter garden or park. In order to secure complete isolation, so far, at least, as any supposed atmospheric influences are concerned, arising from the interior horticultural arrangement, likely to affect the pictures in the gallery, or the examples in the museum, walls of sufficient strength to carry suitable roofs, with louvre lights adapted to the display of paintings, should be erected as the boundary walls of each of the four compartments into which it is thus proposed to divide the portions of the building thus appropriated. These walls, being constructed of the hollow bricks so successfully used for the erection of the model dwelling houses for the poor, built by His Royal Highness Prince Albert in the park, would resist damp alike from within and without, and give that substantiality to the building, which for any permanent purpose it

* Some people have affected to treat the land occupied by the building as private property, and talk about the "Woods and Forests" giving it to the public. It is or it is not public property already. If it is not, whose is it? Certainly the public pay for keeping it in good condition, and therefore we presume it is the property of the said public. Give the public that which is already the public's own! "Thank you for nothing."

really requires. The difficulty now so much felt in keeping out the wet from the roof, would be thus effectually obviated in those portions of the building where it was essential that it should be thoroughly excluded, and the covering of the Winter Garden left to be improved in any way which the experience of the past may suggest. The external walls would, of course, be erected so as to preserve the arcaded appearance of the exterior, and simply, as far as surface goes, replace the wood panelling now forming the exterior. The interior arrangements would depend upon the requirements of the various departments, especially in the College and Museum; but these would also depend upon the system of classification adopted, and the class rooms required for lectures or direct teaching and experiment, and would, of course, need the special attention of an architect, alike constructively and ornamentally; keeping the principle strictly in view that the external integrity of the present design shall be maintained intact, and not tampered with for the purpose of aiming at architectural embellishment, to which, as a work of engineering and not of architecture, properly so speaking, no part, except the transept, has any pretensions.

The space attainable for pictures would be amply sufficient for all the purposes of a National Gallery for many years to come, and the peculiarity of construction would allow of a very

considerable increase of surface for the purpose of displaying small or moderately-sized pictures. The length of the western department would be 768 feet, and the breadth 72 feet; that of the eastern being the same breadth, and 792 feet in length. This gives nearly the third of a mile for the two galleries. The breaks of line in the external wall indicated in the plan are at the points now used as exits, and are intended to suggest an entrance or exit vestibule, serving in a measure to break the continuous line of wall on one side, and offer facilities for the perfect construction of the roof. The row of columns indicated by the spots would further facilitate this important point, if it were thought worth while to preserve them, besides offering means for throwing out partitions on which to display small pictures, whenever the space was required; care being taken at the outset so to construct the roof as to illuminate the bays, which would be thus formed along the southern side. The wall surface, at once available, without reference to this latter expedient, would be equal to 40,000 square feet in each gallery, or 80,000 as a total; and, as indicated on the plan, one could be devoted to the exhibition of paintings by the ancient masters, classified in schools, and positively illustrating, in their arrangement, the progress of art from the revival of painting in Italy down to the period of Canaletti; whilst in the other the progress of our native school

may be illustrated in the regular succession of those painters whose works are the best exponents of that progress.

The question as to how far ingress and egress should be obtainable from the interior, is a matter which need not be discussed now; but in addition to the sculptures used to adorn the winter garden, the internal walls under the galleries would afford admirable space and light for bas-reliefs; and it is questionable if any better situation could possibly be found for those wonderful works of ancient art, with which the genius and enterprise of Layard has enriched this country, but which in any situation at all likely to be appropriated for their display in the British Museum will be comparatively lost. Here they might be arranged in a line as continuous as the palaces of which they once formed a part, alike in construction as in decoration; since two-thirds of a mile of surface twenty-four feet high, would be available for such a purpose.

In the two divisions proposed for the College and Museum of Manufactures and Industrial Art, the available space may be quoted at 80,000 square feet of floor in the one, and 60,000 square feet in the other, thus giving an area of 140,000 square feet to be divided according to the requirements of the respective departments. The wall space obtainable would of necessity depend upon the arrangements of the ground-plan, and, as a continuous line would not be desirable, the division of the whole space into eight distinct apartments, each divided by a corridor leading to the interior of the building, appears to be that indicated most distinctly by the character of the ground-plan, and as affording the best means of constructing such a roof and lights as would be required for the safety of the examples intended to be deposited therein. These divisions are indicated in the plan by broad dotted lines, showing the corridors leading from the present exit doors on the north side. This, however, is simply intended as an illustration.

With regard to the internal arrangement of the Winter Park or Garden, and the display of sculpture connected therewith, this may be very safely left in the hands of Mr. Paxton. We must however call attention to one great fact, as bearing upon the purpose of this essay, suggesting a means by which the manufacturer may be helped forward in his efforts to attain to perfection in art as applied to his productions. Where then, we ask, could a better means of facilitating this object, so far as Art-education and the study of natural types is concerned, than in a well-regulated and properly arranged garden, in which the student may sit down and make careful and well-considered studies of growing plants, catch ideas which shall enable him to evolve that originality so much desiderated; gain better and more perfect ideas of the principle of structure, as shown in the works of the Supreme, and learn thereby to apply intelligently that which he has gained—not by following others, but in going to the fountain of external nature and drawing forth its beauties for himself? With the endless variety which may be thus placed before him, the veriest dunce would learn to do something, whilst the student of quick perception would soon strike out a walk for himself which would show whence he derived his knowledge. This would be an advantage in the direction to which the Royal Commission is pledged to devote attention, and is so far consistent with the one great purpose of a college and museum of manufactures, and the promotion of the arts of design as applicable thereto. Some persons may say that there are Kew Gardens for this kind of study; let the students go there! True, but these gardens are at such a distance from town as to consume much valuable time in reaching them; and any one who has attempted to draw, not to say paint from the plants at Kew, except those growing in the open air, knows but too well, that owing to the crowded state of the hothouses, the plants can scarcely be seen without serious interruptions, and that even in the palm-house, where there is some degree of circulation, the atmosphere is not the most pleasant in which to remain for several hours. The crowding together of the plants in the space here afforded is a subject of regret and disappointment to the

artistic student, though to the botanic student it is a matter of little moment.

In making these remarks there is no intention to disparage Kew Gardens, or the facilities it affords as a botanic garden, since every one must appreciate the excellence of the arrangements and the estimable character of the present director in his desire to do everything in his power to assist visitors and students.

One objection to Mr. Paxton's proposal of a winter-garden is that just raised to the hothouses at Kew; but this is based on the assumption that it is proposed to make the Crystal Palace into a huge forcing frame or hothouse. No proposal of this kind has been made, nor is it intended to raise the atmosphere to any artificial heat, except in distinct portions. Probably one or two courts might be converted into hothouses, and enclosed with glass accordingly, for the purpose of varying the character of the vegetation. If the myrtle grows through the year, this is all that it seems ought to be, or is, aimed at. In short, the whole arrangement contemplated is a well-ordered and tastefully planted promenade under cover; and we do very sincerely believe that its advantages to the student of industrial art would be very great, apart from its benefit to the general community as an elegant place of public resort.

In making these proposals for the complete appropriation of the space within the Crystal Palace, and its useful and permanent occupancy, nothing has even been hinted at which is not reasonable and practicable, and that too without any enormous outlay of money either as a fixed sum at the outset, or current sums for the due maintenance and care of the respective departments; in short nothing has been proposed that *cannot* be done with quite as much ease as the erection of the present building, and infinitely easier than the work which has been got through in the arrangement of the Exhibition itself. Still it may be well that some indication should be given as to the manner in which these results are to be attained; not that an estimate of cost will be attempted, since we are quite satisfied that if the work ought to be done, it can be achieved at a cost which, compared with the advantage to the arts and manufactures of this country will be a trifling one; and that, with judicious management, the winter garden may be made to pay its own expenses after the first outlay, provided too much dependence be not placed on one mode of attraction, and that an evanescent one, and certainly varying in a great degree with the season of the year, as also with that of fashion.*

The three institutions thus proposed to be located together present different features so far as regards their means of support. The National Gallery is already a public institution, the funds for the support of which are annually voted by parliament, and ere long it will be called upon to erect a suitable repository for the pictures belonging to the nation, which it is bound to see properly cared for. Now the adoption of the plan here proposed would without doubt provide a gallery of the most satisfactory dimensions, near to the centre of London, as compared with the other sites which have been named, and the whole could be realised in the most satisfactory manner at a tithe of the cost of a special erection, in which, in all probability, the picture gallery would be sacrificed for the glorification of the architect, by the production of a striking façade all columns and windows, and bearing little or no external relation to its internal use. A special parliamentary grant for this object then may be legitimately demanded and afforded. Of course the current expenses would be defrayed by an annual grant of the same amount as at

* As one means of permanent attraction and income, a suggestion has been thrown out that baths may be constructed with the other arrangements with great advantage; and provided these were judiciously arranged and conducted, no possible objection could be raised to them. The two courts now devoted to a portion of the carriages, mineral manufactures, marine engines, &c. marked B B on the plan, if united would make a swimming bath 130 yards long, 12 yards wide, allowing for a landing stage all round. This would of course be covered with glass, and creepers might be planted in the galleries to trail over it. The crossing by the gallery would afford facilities for erecting a flying stage for teaching swimming.

present, suitable buildings for the offices being erected in the place of those now occupied by the offices of the Royal Commission and the Executive Committee.

The College and Museum of Manufactures and Industrial Art come strictly within the province of the Royal Commission, and every penny of the surplus arising from the proceeds of the Great Exhibition may be legitimately devoted to its foundation and support. The erection and arrangement once effected, however, there can be little doubt that the proceeds arising from a small fee for admission to the Museum, together with the fees of students attending classes and lectures, as also those arising from the practical advantages afforded to inventors and artists, in connection with the patent and copyright law, would amply provide for the due maintenance of the institution; but even if it did not, we conceive that the government, as the legitimate promoter of those arts and manufactures which it is the special object of Boards of Trade and Chambers of Commerce to protect and encourage, could, without any very great inconsistency, make such an annual grant as should assist in sustaining it. Nor would its partially self-supporting character place it out of the category of a fitting recipient of this assistance; for schools of design are precisely in this position, being partially self-supporting by students' fees, and, so far as the public grant is concerned, by the private subscriptions of individuals interested in their welfare and progress; the annual grants being intended simply as aids to the end they are intended to promote.

The winter park or garden comes under a different category, and as its self-supporting character has been affirmed by those who first proposed it,* there is no necessity for discussing the question here, even if it came within our province to do so. It may however be as well to remark, that in the calculations on which the asserted powers of self-support are based, it is assumed that the Royal Commission would purchase the building and invest the remainder of the proceeds of the Exhibition surplus to assist in the support of the proposed arrangement.† It will therefore be evident, that, as it has no power to do anything of the kind, a public grant must be obtained to pay at least all the amount above the hire of the building, which the Royal Commission will not pay. But supposing all this is required, surely we are not so utterly bankrupt in taste and judgment as to suffer such an opportunity as this to pass by; or so wasteful of the abundant means thus afforded us, as to permit the destruction of an edifice such as the world has never seen before, and which may be put to so many useful, valuable, and interesting purposes. And though it may be, as we believe it is, too large for any one thing, yet in a combination of uses its application ought not to be stinted for the want of means possessed in abundance, and which no one will begrudge if judiciously and faithfully expended by earnest pains taking men. Mere red tape and official despotisms, however, must be carefully avoided, or the result will be at once calamitous and disgraceful.

This then is "What we can do" towards rendering the Exhibition of the Works of all Nations practically useful to the British manufacturer, valuable to the artist, the inventor, the discoverer, and the student; interesting and highly instructive to the public at large, by

* "Denarius" and Mr. Paxton.

† The various propositions for the appropriation of the surplus all appear to be based on the assumption that the Royal Commission *can* vote it for any purpose whatever. This we deny. In the "Decisions of Her Majesty's Commissioners," distributed in hundreds of thousands, it is stated:—

"35. Should any surplus remain, after giving every facility to the exhibitors, and increasing the privileges of the public as spectators, Her Majesty's Commissioners intend to apply the same to purposes strictly in connexion with the ends of the Exhibition, or for the establishment of similar exhibitions in future."

The question was frequently put to the writer, both publicly and privately, in the course of his labours as Deputy Commissioner in Ireland, the north of England, and portions of the Midland Counties, as to this surplus, and his reply was always to quote this decision to his audience or the inquirer as the official answer; and doubtless others did the same. A pledge thus publicly given must, and will be, sacredly kept.

bringing together in one focus such an assemblage of the useful, the beautiful, the natural, and the artistic, as shall prove a source of attraction and a means of knowledge to hundreds of thousands when the great event of the age has passed away; and, in doing this, we most fitly record the fact that such a gathering as that which we now see did really take place, and hand down its site, or the building at least, with all its hundred associations, to those who follow us in the march of improvement.

Again, should it be found desirable at any future period to essay a similar gathering, the means will be at hand to do it effectually, and with a comparatively small portion of the labour and anxiety which the solution of the problem cost those who have now achieved it; and thus another great object of the efforts of the Prince and his colleagues will be effected; and that simply by being true to ourselves, and not wantonly neglecting the means placed within our grasp, because forsooth every body is not agreed as to the mode by which the future is to be secured to us.

So far then the work we have essayed is completed in the suggestions made for taking advantage of this opportunity, for placing the arts of design and the mechanical arts as applied to manufacture, in their true relation to science and the higher departments of art, and at the same time showing in what respect the best interests of the manufacturers are involved therein. In seeking to do this in the fullest and most effective manner which the nature of the subject would permit, the illustrative examples have been quoted more with reference to their general than individual bearing, and to those to whom the question may have sufficient interest, innumerable points will present themselves in almost every department of manufactures. The difficulties of the work proposed are by no means great, for the cordial co-operation of the great mass of manufacturers is certain. Many there may be, doubtless, who because all has gone well with them under any thing but system, science, or art, deem the accident of their position the perfection of wisdom, and therefore repudiate any attempt to remedy deficiencies, improve defects, make that sure and easy which has hitherto been uncertain and difficult, and impart that knowledge to all which has been found so valuable to the few.

If, however, the object of this essay had been to point out the most direct method of availing ourselves at once of the lessons to be learned in the Exhibition, and applied without restriction as to the right or title of any person to the property they had, either in the work or in the idea, then a running criticism as to the points most distinctly available for appropriation in each department, would have been more in unison than a proposition to proceed steadily with the movement already commenced for remedying the neglect under which the arts of design, up to a very recent period at least, have been suffering; or seek by some application of a positive test of excellence and utility, and the provision of some means of publication for an invention or discovery prior to going to the cost of fully securing a patent right, which after all may be valueless;—to promote the development of the ingenuity and skill of our countrymen, and especially to secure to the poorer class of inventors a safe and ready mart in which any thing they may have to sell, worthy of being bought, may at once meet with a suitable purchaser. In working out these propositions, the value of immediate reference to the Exhibition and its contents has not failed to impress itself deeply upon our perceptions, and to fully and more completely avail themselves of all the lessons to be learned, it is desirable that our manufacturers should remember how largely dependent they are upon the workers around them, and think in what respect the clear heads and strong hands of these men may not be brought to bear upon the examples of similar manufacture to that in which they are engaged. That this has been, and is being done to a very large extent by the sending up of bodies of workmen from the manufacturing districts is certain, but it is the systematic examination and record of what they see as applicable to their own wants, which

constitutes the most essential point. To do this effectually the employer, or those on whom he can depend, ought to visit the Exhibition some time before the collective visit takes place, and having informed himself on the points most desirable to be examined, record and take care that the attention of the workman is drawn to them when he is on his visit. Innumerable hints for improvement would thus be obtained, and without injury to any one, a large amount of positive good will be achieved. Nor should our young designers be forgotten. All things considered, we have reason to hope that much good has been done in this direction. To those however who have not availed themselves of the opportunity presented, we say "Go and observe all that affects the peculiar industry to which you purpose devoting yourself. Make notes or sketches, however slight or rude, to assist your memory. Do not condescend to copy, but aim at catching the spirit of the work before you, and then go home and try your own version of the same theme."

That there is much to be learned—as to what to avoid, as well as to imitate, any thoughtful person will soon discover, if he goes intelligently about his work. Even our neighbours, the French, give us many hints on these points. The only question is whether our manufacturers will take them or not, since too frequently that is imitated which ought to be avoided; and before concluding, the example of one kind of manufacture may be quoted as an illustration. The French carpets, by some unaccountable whim of fashion, certainly not as resulting from taste, have been supposed to be the best models upon which the British manufacturer can base his practice in design for these productions, and accordingly all sorts of absurd attempts have been made over and over again to imitate, as closely as the mechanical condition of production would allow, the arrangements, colour, and details of carpets produced by totally different means, and without any consideration as to whether or not the design was at all suitable for English use, and still less as to whether it was suitable for a carpet at all.

It might be worth while then to raise the latter consideration, and ask any person of common sense, who will take the trouble to think on the subject, whether or not the various scrolls, flowers, panels, mouldings, armorial bearings, flags, banners, and other details of the great majority of French carpets, are really fitted to cover a floor? whether, viewing the question in a philosophical point of view, as to the abstract question of beauty—fitness in articles of use being an essential element—these objects are the decorations most suited to a floor or a ceiling. There can be little doubt, we think, that every unprejudiced mind would at once declare in favour of the ceiling, and that the artistic stumbling-blocks and pit-falls above enumerated, would be better if fixed over head, except from some latent fear that their own ponderosity would bring them down upon the spectator. Let the manufacturer then, who has been stimulated to imitate these things, go and inspect the department devoted to Turkey, Egypt, and India. He will find that the very countries whence we derive the use of the carpet, invariably treat these articles as floors, or coverings for floors, and that a strict mosaic principle prevails throughout, and that these artistic shadings and elaborate drawings are so many vain delusions leading him far away from his real purpose,—that of decorating a floor, but still allowing it to look as if people could walk upon it. A Museum of Manufactures and Industrial Art would, if properly carried out, illustrate all these points, as our Schools of Design ought to teach them, and lead to a better practice than has hitherto obtained in this, and indeed, in many other departments of industry.

Taking a hint from the truthful character of the articles just quoted, as the productions of semi-civilised people, might it not be of great advantage to our manufacturers to have collected for them, and duly arranged, specimens of the native products of those countries with which we trade? and, studying the peculiar characteristics, alike of form, decoration, and materials,

whether in textile fabrics, metal work, or fictile productions, seek to open markets, not so much for those articles which we choose to make for them, but as nearly as possible the very articles they make, at great cost and labour for themselves? It may be argued that this would be cruel to the native workers, and that such a competition would be beneath the dignity of a great commercial people. This, however, is one of those absurd arguments which the antediluvian tendencies of certain classes of persons render plausible enough, but which are untrue. For the fact, in nine cases out of ten, is, that the native worker is simply the consumer of his own product, and that his labour is wasted in doing a great number of things indifferently, instead of seeking to do one thing well. Now, that one thing should be that with which he can best supply us, making an exchange with it for that with which we can best supply him. But these latter articles must, to suit him, be made according to his wants and tastes, and not according to ours. This is one of those problems which our manufacturers have yet to solve intelligently, and which the Exhibition has brought, and will continue to bring, upon their minds. A supply of hints, such as might be brought together in the proposed museum, with practical lectures in the class rooms of the college, would keep the question steadily before them, and assist in its solution.

Time, earnestness, zeal, and a distinct perception of all that is intended to be done, must however be the hidden elements out of which all this is to come. The palpable and visible means have been developed with sufficient distinctness to permit of their being tested by the ordinary principles of action in such matters.

If to extend the sphere of usefulness to all mankind, and to teach men higher and better principles of action in life, by introducing refinements into their every-day pursuits, he worth any thing, then the means proposed take even higher grounds than their arising out of the illustration of subtle technicalities in manufactures. Even in leading men to connect cause and effect, and inducing them to think and reason on the small things of life, we lift them higher and higher until we raise them to the consideration of the mighty creation around them, and to think of the relation which the parts bear to the universal whole. The notions of the past are forgotten in the facts of the present. The animal is led up to the man. The mere "hewer of wood and drawer of water" is converted into the thinker as well, and the worker is made better by a superior directing intelligence within him. The work to be done is one worthy of the beginning which has been made, since in reality, the Exhibition of to-day is simply the commencement of results to be effected to-morrow, as the type of the future.

Let us rely then, without any symptoms of faltering, on the intelligence we have already gained; and in looking at that great work, the Amazon of Kiss, read the history of our own efforts; for if we are but true to ourselves the Amazonian powers of the will effectively and fairly supported and carried forward by intelligence, armed too with those instruments of active warfare with the physical which in the work alluded to we see typified by the spear in the right hand of the mounted and vigorously engaged woman, the merely animal effort, as symbolised in the panther, to bear down the higher qualities of our nature shall be overcome and rendered useful for those purposes to which the All Wise has destined it. That the Anglo-Saxon race possesses the requisites here enunciated has been proved in its past history; and if, with the intelligence and strong will which has carried it through so many struggles for supremacy, its powers should not prove equal to the complete work, let it only be after a fair trial of those powers; since to rest satisfied without an effort is at once to acknowledge a conscious deficiency, quite inconsistent with the progressive character of past experience. Let us not believe then that we have less power to do than others, until we have made an effort to do. The result of that effort may be safely left in the keeping of the future, to be developed in due season.

JET AND JET ORNAMENTS.

It is astonishing how little is known, by the great mass of individuals, concerning the origin of objects daily falling within the compass of their observation, and which they are accustomed even to handle and touch as matters of utility or decoration. And yet the curiosities of nature, and the labours of the artisan, present topics of interest and instruction to every reflective mind, and much that we know only when brought before us in a shape to attract admiration, may be classed among the wonders of the world when analysed from the raw material through the variety of modes by which they are made tributary to our use and comfort. It would excite surprise in the minds of many a lady adorned with what are known as "jet ornaments," were she told that she is wearing only a species of coal, and that the sparkling material made by the hand of the artistic workman into "a thing of beauty" once formed the branch of a stately tree, whereon the birds of the air rested, and under which the beasts of the field reposed; yet geologists assure us such is really the fact. They describe it as a variety of coal, which occurs sometimes in elongated uniform masses, and sometimes in the form of branches, with a woody structure. It is, in its natural state, soft and brittle, of a velvet black colour, and lustrous. It is found in large quantities in Saxony, and also in the Prussian amber mines in detached fragments, and being exceedingly resinous, the coarser kinds are there used for fuel, burning with a greenish flame, and a strong bituminous smell, leaving an ash, also of a greenish colour.

Jet is likewise found in England, on the Yorkshire coast. The late Dr. Young, in his "History of Whitby," says—"Jet, which occurs here in considerable quantities in the aluminous bed, may be properly classed with fossil wood, as it appears to be wood in a high state of bituminisation. Pieces of wood, impregnated with silex, are often found completely encrusted with a coat of jet about an inch thick. But the most common form in which jet occurs is in compressed masses of from half an inch to two inches thick, from three to eighteen inches broad, and often ten or twelve feet long. The outer surface is always marked with a longitudinal *striae*, like the grain of wood, and the transverse fracture, which is conchoidal, and has a resinous lustre, displays the annual growth in compressed elliptical zones. The jet of our coasts was known to the ancients by the name of *gayates*. Many have supposed this substance to be indurated *petroleum*, or animal pitch, but the facts now stated are sufficient to prove its ligneous origin."

The trade in jet ornaments, for which Whitby is the principal emporium, is a branch of industry of recent origin. In the recollection of the present generation there were no established manufactories for jet articles, though rings, brooches, and watch seals, fashioned with a penknife by the more dexterous among us, were occasionally to be met with. As evidence that jet was used in personal decoration at periods long anterior to the present, beads and ear-drops have been found with the human remains in the ancient tumuli of the neighbourhood. Sepulchral monuments, according to ancient records, were subsequently adorned with it, doubtless from its appropriate sable polish; and in 1613, the date of Drayton's "Poly-Olbion," we find it expressly alluded to as one of the many fossil products of this district:—

"The rocks by Moulgrave, too, my glories forth to set,
Out of their crannied cliffs can give you perfect jet."

It is still out of the Mulgrave estate, about four miles coastwise north of Whitby, that most of the best jet is extracted. The cliffs for six miles south of this town yield it, and the jet-gatherer, whose occupation rivals the proverbial peril of the sapphire collector, pays an annual acknowledgment to the landowners for "working the seam;" Colonel Chornley, lord of the manor, and Earl Mulgrave, being the chief proprietors in those localities. The "gatherers" are lowered over the cliffs by ropes, which are fastened to stakes driven into the ground above,

and thus, with a slight foot-hold on the face of precipice, they work for several hours a day. The number of men and boys so employed is about one hundred at Whitby, and nearly as many at Scarborough. The average annual value of the quantity collected is about 15,000*l.*; the price paid by the manufacturer for the raw material varies according to the size and quality of the pieces, ranging from two shillings to twelve shillings per pound. Nearly the whole of the jet manufactured is sent to the wholesale warehouses for jewellery and fancy articles in London and Birmingham, but every variety of personal ornament, and many articles of domestic decoration, may be seen in Whitby for sale, where taste seems to tax ingenuity in the production of patterns and designs. The circular ammonite, or "snake-stone," set in jet, is made to contribute its polished sparry surface to brooches in endless variety; sections of the largest ammonites form bases for taper stands and similar ornaments, with the pillars, sockets, &c., of elaborate jet-work. There are about twelve manufacturers of these jet articles, of whom the establishment of Mr. Isaac Greenbury, of Whitby, stands, we believe, at the head; and it is in consequence of noticing a number of his beautiful contributions in the late Exhibition that we have been induced to bring the subject before our readers as one both curious and interesting. By the side of his manufactured objects stood specimens of the raw material, whose existence has thrown some doubt on the generally accepted theory that jet is fossilised wood. It is the opinion of some who have paid much attention to the subject, that the piece with the *Belemnite*, or "thunderbolt" lying across the grain of the jet, as if it had pierced it, seems to favour the *petroleum* doctrine, as the *belemnite* in its recent state is not of the "borer, or auger-shell" description, which still makes such havoc in the bottoms of ships, and consequently it could not thus have penetrated the jet, had the latter been originally wood. The other specimen exhibited by Mr. Greenbury seems to have been a piece of wood, the fibres of which have grasped and retained the pebble-stone now embedded in it. The two specimens certainly involve a query on the subject in question, which we must leave to others to decide.

The ornamental contributions of Mr. Greenbury to the late exhibition, although exceedingly elegant and beautiful, were not, generally, of such a nature as to admit of their being illustrated in our Catalogue, but we saw in them sufficient to convince us that jet can be most extensively applied to a very large number of decorative objects.

"THE INAUGURATION OF THE GREAT EXHIBITION."

PAINTED BY MR. SELOUS.

We have been much gratified by a view of a picture in progress by Mr. Selous, the subject of which is the opening of the Great Exhibition. It is painted to commission, with a view to being engraved for publication by Messrs. Lloyd, Brothers, Ludgate Hill. The point of time chosen by the artist is that when the Archbishop of Canterbury read the prayer; and the dispositions are strictly in accordance with those of an accurate sketch made by the artist at that time. But if the time were not to be stated, it is sufficiently determined by the sentiment with which the figures are invested; the pose of the queen being precisely that which her Majesty maintained while yet the Archbishop of Canterbury was supplicating a blessing on the proposed ends of the stupendous enterprise. There are all the prescribed relations of effective agroupment, but there is no personal inter-communication; each figure is temporarily an abstract impersonation, endowed with an expression of reverential sentiment which is common to the entire assemblage; there is but one speaker, and his voice is heard in a prayer in which all join—so successfully has the artist realised that part of the ceremony which he has proposed to himself. The picture is by no means finished, but it is sufficiently advanced to enable us to anticipate the finished effect. The view comprehends the northern section of the transept, with all its pro-

minent objective, and the principal agroupments are on the dais—Her Majesty, Prince Albert, the Royal Family, and the Court; on the left, nearer the spectator, the British Commissioners; and on the right the Foreign Commissioners. In this subject the given rule is light, and that of the most embarrassing kind, the exception being shade. In the question of general effect, the difficulty is the disposition of a necessary proportion of dark; this has, however, been skilfully met, without any apparent effort for pictorial effect. The light is focussed on the Royal party, which is rendered principal, though not nearest to the spectator. The groups on the right and left are painted with a degree of solidity which assists them in the maintenance of their foreground position. Near the Queen and Royal Family are the Duchess of Kent, the Prince and Princess of Prussia, the Duchess of Sutherland, with blanks yet to be filled up as opportunities occur for obtaining sittings of those who were present. Among the prominent, and readily recognisable impersonations of the nearer groups, are Lord John Russell, Lord Granville, Lord Overston, Earl of Carlisle, Mr. Paxton, Dr. Playfair, Mr. Fox, Mr. Labouchere, Colonel Reid, Mr. Barry, Mr. Stevenson, Mr. Owen Jones, Mr. Henderson, Mr. Cobden, and, in short, all the Executive Committee; and, among the prominent foreign Commissioners and ministers, are M. Lawrence, M. Van de Weyer, M. Sallandrouze, and others. The portraits, when completed, will number nearly one hundred, and every one of these is authentic, as each person represented has accorded to the artist special sittings for the picture. The size of the work is eight feet by six, and the general effect is, as it should be, that of a breadth of daylight. The large elm tree, and every minor item of the veritable arrangement, have their proper places, but they are treated in a manner in no wise to injure the general breadth. The picture has been in progress since June; and when we consider the number of portraits that have been sketched and painted, allowing for a necessary and considerable loss of time in arranging and effecting this part of the work, and when we remember the multifarious detail of the composition, we cannot help recording an opinion that the artist has worked rapidly, as well as successfully—and that his picture will remain, from especially its authenticity, one of the most interesting of all the monuments of the Great Exhibition.

THE VERNON GALLERY.

WOOD-CUTTING IN WINDSOR FOREST.

J. Linnell, Painter. T. A. Prior, Engraver.

Size of the Picture, 1ft. 3in. by 9½in.

It is much to be regretted that so excellent a landscape-painter as Mr. Linnell is not better represented in the Vernon Collection, than by two small pictures which hang there; these, though of unquestionable value, do not sufficiently exhibit his powers in delineating nature on a grand scale. We are aware that the merits of a picture are not to be weighed by its size, but it will scarcely be denied that to paint a large landscape well is a far more difficult task than to paint a small one; indeed there are artists to whom we could refer, who are perfectly competent to the one, but wholly inadequate to accomplish the other, and whose efforts have proved total failures. Now Mr. Linnell can do both with equal ability; and, therefore, as we remarked, for his own fame, and that of the British school, it is a pity no more important works from his pencil than this and "The Windmill," engraved in the *Art-Journal* for July, 1850, appear among our national pictures.

The scene of the little subject here introduced, lies on the outskirts of Windsor Forest; the composition is principally made up of a few trees, some of them veterans of the forest, which as yet have escaped the axe of the woodman; these objects are made to balance each other with just discrimination, and their forms are perfectly easy and natural; the only objection we can find applies to the upright tree in the centre of the picture, which is stiff, and appears to have been placed in its position more for the purpose of filling in a vacant space, than for any picturesque beauty it possesses; it would, in our judgment, have been better omitted, as it is not only unsightly, but interferes in some degree with the forms of the trees nearer the spectator.

In the foreground of the picture are groups of labourers, some at work, and others resting from their toil: the time of day draws towards evening. The manipulation of the work is delicate, and somewhat elaborated, and its general tone exceedingly quiet.



J. LINNELL, PAINTER.

T. A. FRIEF, ENGRAVER.

WOOD-CUTTING IN WINDSOR FOREST.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE, LEFT SIDE, BY GALT (1841).

WOOD-CUTTING IN WINDSOR FOREST.

WOOD-CUTTING IN WINDSOR FOREST.

THE GREAT MASTERS OF ART.

NO. XI. ADRIAN VAN OSTADE.



AD AD.

A. van Ostade

"We have a great respect," says Hazlitt, "for high art, and an anxiety for its advancement and cultivation, but we have a greater still for the advancement and encouragement of true art. That is the first and last step. The knowledge of what is contained in nature is the only foundation of legitimate art; and the perception of beauty and power, of whatever objects, or in whatever degree, they subsist, is the test of real genius. The principle is the same in painting an archangel's or a

Claude as a mere landscape painter, must know nothing of what Claude was in himself; and those who class Hogarth as a painter of low life, only show their ignorance of human nature. High art does not consist in high or epic subjects, but in the manner of treating those subjects."

This quotation from the writings of one of the most able and discriminating Art-critics of our time, is somewhat lengthy, but it speaks so forcibly our own opinion upon the subject of what is usually called *high-art*, that we offer no apology for making it the text of our observations upon the works of one who ranks among the greatest painters of what is generally considered *low-art*.

We live in an age when attempts are being made, both with pen and pencil, to carry Art back to its primitive state of semi-barbarism, and to hold this up as the standard of perfection, and the only pure condition of Art. But if this view be a correct one, and the arguments by which it is supported be sound, why should not the principle be extended to other matters also? If we are to retrograde five or six centuries in painting, a similar step might, with equal reason, be made in poetry and many of the sciences. According to the theory of those who regard Cimabue, Giotto, and Perugino, greater artists than Raffaele, Correggio and Titian; Shakespeare and Milton must be considered poets inferior to Ben Jonson and Chaucer, and the philosophy of Roger Bacon of a higher order than that of Newton. It must be admitted that in architecture we are compelled to revert for examples to the edifices of long past ages, simply because no better styles have since then been established; but it is evident if the architects of later times had succeeded in creating a style more worthy and better suited to our requirements than its antecedents, it would have been universally adopted: neither the simple beauty of the Grecian edifice, the richness of the Roman, nor the elaborate grandeur of the decorated Gothic, would have moved the more modern builder to imitate them. Now the painters who flourished prior to the time of Raffaele are regarded by this new school of ours, and its favourers, as the only disciples of genuine Art, by which, of course, they mean *high Art*, in the ordinary

acceptation of the term, whereas we would contend that the majority of those who succeeded the "Glory of Urbino," have a greater claim to the distinction, because they approached nearer the dignity, grandeur, and poetry of nature, and are not mere servile and crude imitators. De Quincy, in his work "On Imitation in the Fine Arts," says:—"What are these paintings of the early stages of the renovation of Art? Portraits, doubtless faithful ones, of the men of that period. Physiognomy, attitudes, attire, character, form, and expression, in all; the exact image of the personages then existing, after the manner that they really were, the fashion of the habiliments, costumes and accessories of the times. Well! those paintings had not, for contemporaries, and still have not for us, (setting aside the interest imparted to them by antiquity), any other value than that appertaining to the repetition of what one sees; they make no other impression than that of a portrait. Nothing more can be expected, and the most lively imagination would in vain seek for any other pleasure from them. Even subjects of history, either ancient or drawn from a foreign country, personages to whatever age or nation they may be supposed to belong, when subjected to the same local costume, the same reality of portraiture, are insufficient to carry the spectator beyond this limited point of view; and, whatever lessons the artist may derive from them, such works leave us devoid of ideas, impressions, images, feelings, and desires.

"Pass we to the next century, and the works of Art when fully developed. What a different world do Raffaele and the grand masters of his time open up to us? How many ideas and images that would have been unknown to us, had not imitation attained its aim? What another kind of truth, and in what a different sphere is it revealed to the artist! By how new a manner of viewing nature is her realm enlarged! How much additional food for the imagination, how many new objects for the mind to observe and become acquainted with, and fruitful subjects for taste to criticise! What an unfailling source of pleasure for the understanding and the sentiments! In short, what creations for the existence of which we are indebted to imitation; not that which is limited to showing us what is real, but that which, by the aid of what is, shows us what has no real existence!"

It may be asked, perhaps, what has all this to do with the biography of Ostade, and a critical notice of his works? We are endeavouring to show what is in truth high Art, and who the men are by whom it has been, and is, practised. If the ancient pre-Raffaelites and their modern imitators be its only expounders, then all who differ from them, whatever class of painting they followed, are little else than empirics, or, at best, heterodox disciples of Art; and this must be especially the case with the majority of the Dutch and Flemish schools, in which originated the domestic and *genre* styles of painting. It must be borne in mind that at the period of the revival of Art, and for a long time subsequently, religious feeling amounted almost to enthusiasm; it pervaded every rank and condition of life, entering more or less into all its concerns, and imbuing every thing with its own sanctimonious—the term is not used contemptuously—character. Churches, and monasteries, and religious houses increased on all sides, which, with those already erected, were made the depositories of the artist's labours; consequently his works reflected the taste and feeling of the day. Now it would be folly to expect from the painters of the thirteenth and fourteenth centuries, any of those qualities of Art which distinguish the productions of later times; there was nothing in their mental constitutions, nor in the world around them to justify such expectations. They followed nature so far as their limited capacities enabled them to do,—limited, that is, to the extent of the world around them, aided only by a fancy that seemed frequently to have no foundation in nature; they were copyists to the extent of their ability and education, they would imitate by mere mechanical drawing the human figure as a whole and in its several parts, but the life and soul of the noblest of created works, mind, character, passion, and sentiment are rarely to be found prior to the appearance of Raffaele. "But," says Reynolds, "the great and chief ends of painting are to raise and improve nature, and to communicate ideas; not only those which we may receive otherwise, but such as without this art could not possibly be communicated, whereby mankind is advanced higher in the rational state, and made better, and that in a way easy, expeditious, and delightful. The business of painting is not only to represent nature, and to make the best choice of it, but to raise and improve it from what is commonly or even rarely seen, to what never was, or will be in fact, though we may easily conceive it might be."



butterfly's wing; and the very finest picture in the finest collection may be one of a very common subject. We think and speak of Rembrandt as Rembrandt, of Raffaele as Raffaele, not of the one as a portrait, of the other as a history painter. Portrait may become history, or history portrait, as the one or the other gives the soul or the mark of the face. "That is true history," said an eminent critic, on seeing Titian's picture of Pope Julius II. and his two nephews. He who should set down

It will not do for those who proclaim the superiority of the pre-Raffaellite system, to urge against its opponents that the latter are incapable of appreciating what they consider the *ne plus ultra* of Art. It requires not a practical knowledge of painting to determine the merits of a picture, though it does to enable us to form an adequate idea of the difficulties with which the artist had to contend in perfecting his work. The beauty and magnificence of a noble edifice is not lost upon the rude clown because he cannot explain the principles upon which it was constructed; his

mind may not comprehend the matter before him; but it surveys the goodly pile,—its vast yet harmonious proportions, the symmetry of its different parts, and the delicacy or boldness of its ornaments, and it receives an impression that he acknowledges but cannot explain. Neither does the antiquity of a work of art preclude the enjoyment of its beauties, provided it commends itself to our taste and judgment: this of course is indispensable to its appreciation in the mind, and must depend altogether upon what the understanding can imbibe, and not upon any education which the intellect may

have received; the conditions of the enjoyment being only that we recognise truth and beauty in what is before us. In the case of sculpture, for instance, we can discern neither of these qualities in the labours of the Egyptian sculptors, but much to admire in the friezes of the Parthenon, and in the fragments of Greek Art which have come down to us, simply because we see in them Art following nature. And if we can discern and can admire the excellence of sculpture, what is there in painting to prevent the same feelings extending to it also? But there seems something that approaches to



THE WANDERING MUSICIANS.

the absurd in awarding to the earlier masters—those who laboured in the twilight of Art, as it were—merits which are refused to such as worked when it had reached its meridian; or in other words, to prefer Giotto, Fra Angelico, Perugino, &c., to the beauty of Raffaele, the grandeur of Michel Angelo, and the solemnity of the Caracci.

Painting, like all other arts, has progressed with civilisation; and, according to the taste or fashion of different epochs and of various countries, so we recognise in it the respective characters of all; we allude more especially to historical painting, and that which is in some measure allied with it, domestic, or *genre* painting. Pictures are, in fact, not merely a history of Art, but they form, in a great measure, a tolerably certain index to the

taste, feelings, and pursuits of the people among whom they originate, and this without reference to the quality of these productions viewed critically. We recognise this truth in the sacred and legendary Art of the Italian and Spanish schools, even to this day—in the marine views, flower-pieces, landscapes, and familiar scenes of the Dutch and Flemish painters—in the various works, some religious, some gay and cheerful, and some warlike, of the French school—and in the peculiar character of our own, which it is unnecessary to particularise—as well as in the half mystical and dreamy compositions of the modern German. The man who cannot find examples of high Art in a large number of the pictures emanating from these schools respectively, would confine them all within his

own narrow circle of comprehension, and endeavour to persuade the rest of mankind that all wisdom dwells with him. There are people who, because they do not see at once in a great work of art all that they believe should be there, at once settle it in their own minds that no such greatness exists; their self-esteem and self-opinion blinding their understanding.

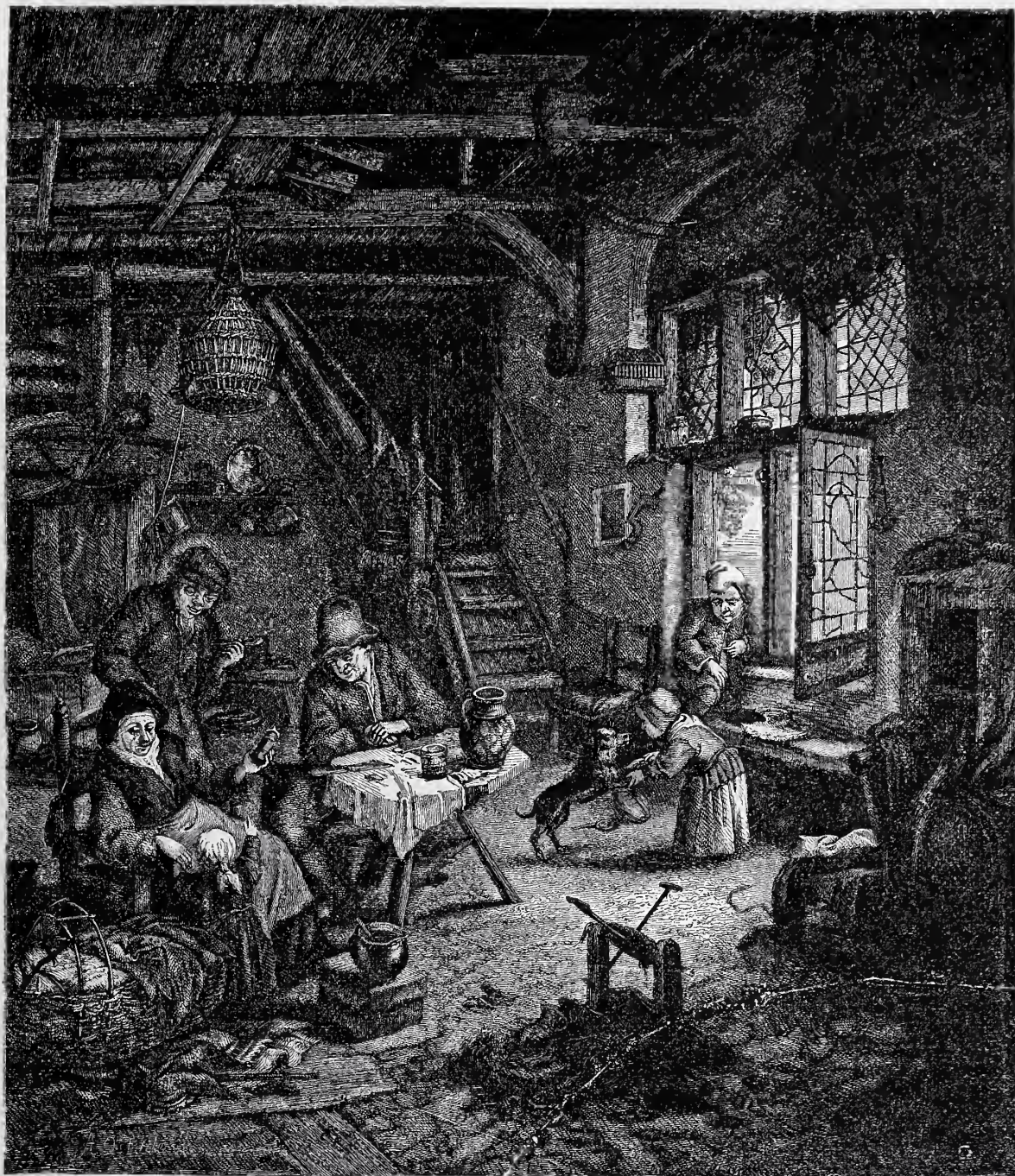
The position we would assume is neither more nor less than this, that *all* art is capable of being made *high* Art, not, as Hazlitt remarks, "because it embraces lofty or epic subjects," but by the treatment those subjects receive—and further still, by the manner in which *any* subject is rendered. It by no means follows, that if a painter selects a grand and ambitious theme, he necessarily is

entitled to be called a great artist, for it may so happen that he treats it in a way to show how low are his conceptions and how utterly unworthy of his subject; and again, one may choose a very ordinary and unimportant theme, and, by the powers of his genius, invest it with a fidelity of character and a beauty of execution that elevate it at once to the dignity of a great work. Excellence is not a comparative term, it has a substantive meaning, to whatever applied, and can no more be withheld from the pictures of Teniers, Ostade, and others of their class, than from those

of Raffaele, Correggio, and Guido. It must not be supposed that by this observation it is intended to place these painters on the same level; that would be an absurdity which must only excite ridicule; all that we are contending for is, that a "Village Fair," by either of the former is, *in degree*, as much a work of high Art as a "Nativity," or a "Martyrdom," by any of the latter.

Adrian Van Ostade belonged to a generation of painters who, in the seventeenth century, migrated from Germany to Holland, which latter country at this period seemed to be almost exclusively the

nursery of Art. He was born at Lubeck, in 1610, but we have no record concerning his family, that would lead us to infer who or what they were. At an early age he went to Haarlem, and studied under Francis Hals, who was then in high repute as a portrait painter, and in whose studio he made the acquaintance of Brouwer. Hals, unfortunately, possessed a mean and avaricious disposition; he kept Brouwer closely at his easel, painting small pictures of peasants regaling, and ale-house scenes— which were much admired, and for which large prices were paid to his master, while the young



THE RUSTIC FAMILY.

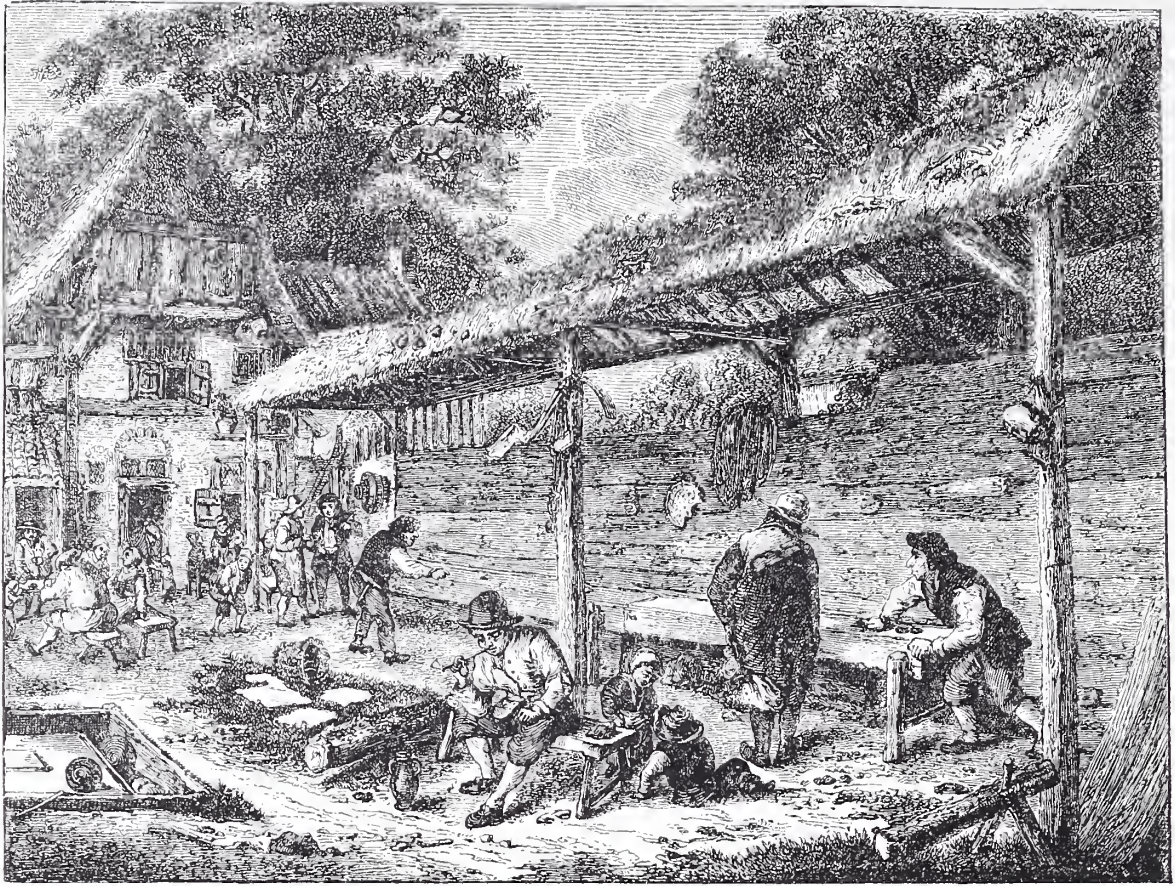
painter was scarcely allowed a sufficiency of food. Ostade soon found how matters stood between the pupil and his tyrannical preceptor, and although the former was separated from his companions, Adrian contrived to communicate with him, and urged him to escape from his servile employment, which he soon managed to effect. But Ostade had seen enough of Brouwer's style to excite his admiration, and he determined to follow it. It is uncertain how long Ostade remained with Hals, but on quitting his atelier, he settled himself in Haarlem, and, it is said, began to imitate Rembrandt, who, though but four years older than himself, had already acquired high distinction.

Adrian, however, had sufficient discernment to find out that his own genius had little in common with that of this great master of Art; nothing of the poetry and wonderful vigour of that extraordinary mind which could work out, amid all its apparent inconsistencies, so much that was really grand and beautiful. And here we cannot avoid remarking how little reliance Ostade always placed upon his own natural genius; he appears always to be in search of some one whom he might follow. Brouwer, at this period, had become a master, establishing a school of his own, and among his pupils was the younger Teniers, whose works seem to have found so great favour with

Ostade that he referred to them as examples of the style he desired to reach; and in the ale-houses, kitchens, and play-grounds of the villages round about Haarlem, he found abundant materials for subjects for his pencil.

Here he continued to work with great assiduity, and with still greater distinction, till about 1662, when the approach of the French troops, who were then carrying on hostilities against the Low Countries, so much alarmed him that he sold his pictures and effects, with the determination to return to his native country. He reached Amsterdam, intending to embark there for Lubeck, but was prevailed upon by many of his brother artists,

whom he found quietly pursuing their professional course notwithstanding the war that threatened to interrupt their pursuits, to abandon the idea of



THE VILLAGE ALE-HOUSE.

leaving Holland, and to continue amongst them in Amsterdam, more especially as his fame had long preceded him thither, and his works were sought



THE DANCE.

for with avidity by the picture collectors of that place. The results of his labours, here and elsewhere, we must defer noticing till our next number.

PAPIER MÂCHÉ MANUFACTURE.

THE importance of papier mâché manufacture may be fairly estimated from the variety and number of articles displayed in the Great Industrial Exhibition. An examination of the catalogue informs us that we have the following exhibitors of articles manufactured from paper. In class XXII. we find Mr. F. Walton, of Old Hall, Wolverhampton, and Mr. Charles Bray, of London, exhibiting ornamental and useful articles. Class XXVI. has been more particularly devoted to papier mâché, and here we find Mr. C. F. Bielefeld displaying several interesting examples of the capabilities of paper. Messrs. Jennens and Bettridge are of course large exhibitors in the same class, as are also Messrs. Spiers and Sons of Oxford, and Messrs. Brindly, Davies, Gushlow, Halbeard and Willings, Jackson and Sons, Clay, Henry and Sons, and Shoolbred and Co., and several other Birmingham manufacturers.

In the Austrian department we find Becker and Kronick, and Hoffrichter, exhibiting several good examples of the Art. France has only one actual exhibitor of papier mâché, M. Trouve, although the material will be found employed with numerous other articles as ornamental adjuncts, in furniture and decorative objects. The contributors from the commercial confederation of Germany, which is known as the Zollverein, are numerous; we find the names of Below, Hupfer and Walferman, Sommer, Adt Brothers, Pleisch Ran and Company, Kindermann, and the Hertford Prison directors, and amongst the Persian contributions we find some papier mâché manufacture. Such is the list of actual exhibitors; those who have employed this material in conjunction with other materials are far more numerous.

The history of the papier mâché manufacture is somewhat obscure; it appears to have been practised in Paris for considerably more than a century, as we find that a German manufacturer of lacquered goods went to Paris in 1740 to learn the process from one Lefevre, who was even then celebrated for works in paper, and whose productions it is stated were to be found in the principal cities of Europe. Martin, as the German was called, returned to his own country and established a manufactory, which was however almost entirely confined to paper snuff-boxes. These were so successfully made that his name became permanently connected with the article, and the "Martins," as these papier mâché boxes were called, were much sought after. The great mart, however, of papier mâché articles was Paris, in which city so great a variety was manufactured that the quantity sent into Prussia only, became so large as to induce Frederic II., in 1765, to establish a manufactory at Berlin, which rapidly became eminently successful.

The manufacture, essentially an easy one, was shortly adopted by other German states, and Brunswick and Nürnberg became especially distinguished for the excellence of their paper articles, and for the exceeding beauty of the designs adopted.

Other states by degrees adopted the manufacture, and towards the end of the eighteenth century it was introduced into Vienna, where it is now carried on upon a large scale. From the continent we find papier mâché articles exhibited by at least a dozen firms in Germany, Austria, and France, and we have had therefore a most excellent opportunity of judging of the merits of their manufacture as compared with our own. It is questionable however if any of the papier mâché works from the continent equal in perfection of material, beauty of form, and chasteness of ornamentation, those which are exhibited by the manufacturers of our own country.

Baskerville, the celebrated printer and type-founder, carried on business as a japanner, in 1745, and to him the trade is much indebted for varnishes and processes employed. Clay, who was an apprentice of Baskerville, patented a mode of making trays, known now as the pasting method. At the expiration of his patent many commenced business in the same line in Birmingham and Wolverhampton.

It is an ignorant spirit that sets down iron and paper articles, ornamented and painted, as "Birmingham" (reproachfully), since much has been done in every style of ornamentation that has been adopted—metallic, painted, and pearl-embedded—that England, considering how little she has fostered schools of design for the instruction of the workmen employed, had no right to expect, and of which she has no need to be ashamed. The spirit referred to has many times characterised the beautifully-executed pictures of Maclise as "Tea-tray Painting." Many men who have been honourably mentioned in connexion with Art, have spent much of their time in painting tea-trays, and have not been ashamed of their occupation; among the rest may be mentioned Bird, R.A., Moses Haughton, and Bond. Many who are now living might be added, who are only known to the public by their productions upon canvass, and upon paper for book illustrations.

Some of the earliest paper trays were ornamented with polychromatic borders from the decorations in the Vatican, and in the centres were painted monochrome groups of figures copied from the antique. Next came groups of painted figures, scriptural and rural, with well-painted picturesque landscapes. Many of the above-named subjects were done in bronze and gold. The most generally approved style thirty years ago was the metallic, adopted from the Chinese, consisting of Chinese landscapes, temples, and figures. Any attempt to reform the Chinese patterns was cried down; hence it became one of the requisites, in ornamenting trays, to pay no attention to the laws of aerial and linear perspective. Some of the Chinese floral sprigs, and those designed after them, possessed considerable merit; and even now, if done well, are not disliked by persons of good taste. Gold leaf and gold powder, upon the necessary black ground, have a pleasing effect, if not an artistic one, and are infinitely better than the crude coloured abortions which are too numerous. In connexion with the metallic style a peculiar mode of painting flowers in colours was now very frequent, and this also was adopted from the Chinese. This has been much improved, and has suggested the mode practised upon china and pottery, of "dusting grounding."

Pearl-embedding, called inlaying, and staining upon gold and silver leaf, have had a hard run together. Interiors of buildings done in bronze and finished with colour have been much sought after for seven years, but now, for some time, they have nearly gone to rest. Stained silver, in the shape of birds, has taken well with many. This was the style, combined with bronze skies, that made paper trays look like iron ones, and was, for a season, much in request. Since that time Alhambraic borders and ornaments have been much used. By the exertions of Mr. Spiers, of Oxford, topographical, architectural, and pictorial landscapes, have been introduced. And thus views of the University of Oxford, of its many colleges and halls, upon articles of ornament and utility, have found their way into various parts of the world as remembrances of times past and early associations.

The Industrial Exhibition shows what remains to be done in the proper adaptation of the style of decoration to the various forms of articles and their uses. With increased knowledge and executive skill in the workman, the old metallic patterns must give way to floral sprigs and borders directly derived from nature; the chromatic delineations must be as artistically quiet as the nature of the ground will admit; and all the decorations in metals, colours, and pearl, must have some attention in our important element, and that is size; the size of the ornaments must be in proportion to the size of the article upon which they are laid.

Before entering into a description of the process, or rather, processes employed, we would refer to certainly the most remarkable instance of the employment of papier mâché on record—namely the construction of a church capable of holding nearly a thousand persons. A full and curious account of this building is given in Ersch's and Gruber's German Encyclopedia. The framing of the building offers no peculiarity, wood and stone, as in other

churches being the material employed, but the interior and the exterior in every part is covered with papier mâché. The shafts of the exterior corinthian columns are covered with this material, but the acanthus foliage of the capitals is formed entirely of paper; the interior walls, the ornamented ceiling, the statues, which are numerous, and the basso-relievos are all formed of papier mâché. The way in which this was accomplished, was principally by the use of paper pulp, subjected to the following very ingenious chemical preparation for the purpose of rendering it perfectly water-proof. The paper pulp was mixed with a considerable quantity of the whey of milk and white of egg; this being done a large portion of carefully slacked lime was added, and this being employed to form the sheets, or being pressed into moulds for the ornamental parts, was steeped in vitriol largely diluted. The consequence of this was the formation of an insoluble sulphate of lime in close combination with coagulated albumen, the whole involving the pulped paper, and rendering it quite impervious to moisture. This being painted over formed a most durable and perfectly permanent means of introducing a large amount of ornament at a small cost.

Paper roofs have been frequently employed in this country. These have been usually merely large sheets of brown paper saturated with coal tar, and laid together in several thicknesses; this kind of roof is quite water-proof, but it is so very combustible that it has been very generally abandoned. We find in the Exhibition however an example of such a roof which has been employed at Brighton by the exhibitor. Into this we believe lime and sand also enter as component parts; if so, some of the objections as to its inflammability are slightly obviated although not by any means overcome. The use of papier mâché for internal decoration has been long practised in this country, and greater hardness is very commonly given to the paper pulp by the use of whitening and glue. The application of this material to this purpose has been very rapidly gaining ground, the numerous advantages arising from the lightness of paper ornaments, when compared with plaster of paris, and their also being less liable to chip, has led to the employment of it in the decoration of our theatres and many public buildings. The House of Lords may be adduced as a very remarkable example, and in the fittings of the Atlantic steamers it has also been very extensively applied.

It is usually the true papier mâché or pulped paper which is thus employed. This pulp is ordinarily made of cuttings of coarse paper boiled in water, and beaten in a mortar, till they assume the consistence of a thick paste. To this a quantity of gum arabic is added to give it tenacity, and in many cases China clay is found to be, in small quantities, a most useful addition. The moulds into which this is cast are made in the usual way, the paper pulp is poured in, and a reverse mould is employed, so that the cast becomes nothing more than a shell, as in plaster casts.

Another mode of forming papier mâché is by glueing or pasting many thicknesses of paper together, as in the practice of making mill-boards; these are called blanks. The blanks are chiefly what are called pasted, to distinguish them from those made with pulp; the difference being that they consist of sheets of paper pasted to moulds and dressed with files, to produce the proper forms. Boards made in this way work well under the plane, and are sawed to form many articles of cabinet-work before blacking and varnishing. The pulp is pressed in a mould in a machine, and afterwards dressed. The articles thus formed are saturated with oil and spirits of tar, after which they are blacked and several times varnished with japan varnish. They are brought to a face with pulverised pumice-stone and rotten-stone, and receive a high polish by the friction of the hand. Of all the varnish at present used in the manufacture, japan varnish is the least liable to crack, the hardest, and consequently receives the highest and most lasting polish, and does not readily bloom. This is adopted principally for those articles in which a plain smooth surface is

required. Nothing can be more simple than the mode of forming the paste-board; several sheets of strong paper being well glued are placed together, and by being passed through very heavy rollers, or subjected to hydraulic pressure, the whole is made to appear as one firm mass. In some instances, slight curvatures and mouldings are given during this process of compression, and in the case of snuff-boxes, pieces of paper, the required sizes for the top, bottom, and sides, are glued together, one on another, round a frame or mould, which is afterwards removed. All the articles of furniture, large and small, which present flat or slightly curved surfaces, are formed in the above manner; they are then covered with a varnish which is prepared in the following way:—Colophony or turpentine boiled down until it becomes black and friable, is melted in a glazed earthenware pot, and thrice as much amber in fine powder is sprinkled in it by degrees, with the addition of a little spirits of turpentine. When the amber is melted, the same quantity of sarcocolla is sprinkled in, and more spirits of turpentine added, until the whole becomes fluid, when it is strained through a coarse hair bag, by being pressed between hot plates. This is the old form of varnish: good asphaltum or the true resin of petroleum dissolved in strong turpentine, would appear likely to answer very much better, and it has been in some cases most successfully employed. Whatever varnish is applied is mixed with fine ivory black, and laid upon the dried paper paste in a hot room, being then placed in a gently heated oven, in which it is allowed to remain until the oven is cold. The object of this is two-fold—to allow the paper to absorb a large dose of the varnish, and to dry it slowly by the evaporation of the volatile matters. It is next day placed in a hot oven and on the third day in one still hotter, from which it is taken when cold, and the surface thus formed is hard, glossy, and durable, resisting the action of any liquid however hot.

We have endeavoured to ascertain the relative value of British papier mâché manufacture, as compared with that of any continental state, but without success. We find that the value of the French exports of *Cartons moulés*—papier mâché, is 215,376*l.*, that of *Cartons en feuilles* is 6352*l.*, and *Cartons lustrés* (polished boards for the cloth manufacturers) is 18,992*l.* We believe our own exports to exceed this by a very considerable amount.

Various methods of ornamenting papier mâché works are in vogue; as a material upon which the artists' pencil may be employed its capabilities are exceedingly great. As examples of this we may refer to many of the beautiful and really artistic works of Messrs. Spiers & Sons, of Oxford, who have devoted their works principally to views of the colleges, churches, and objects of historical interest about Oxford. Their ornamental fire-screen on which is a view of the Martyrs' Monument, is an exceedingly good example of this class of painting. The works also from the manufactory of Mr. Walton, of Wolverhampton, are no less remarkable for their beauty. In the landscapes and historic and dramatic scenes which we find upon the articles of their manufactory there is much that is really far beyond that mercetricious style which has commonly been aimed at in these productions. Their views of Windsor Castle, Holyrood, and Glogariff, have been most deservedly admired. Their revivals of the Louis Quatorze ornaments and figures, have been exceedingly happy, as also the precise groups of Watteau, although not so much to our taste as many other works. We can perfectly understand the admirers of the pastorals which proclaimed the amours of Colin and of Strephon, regarding the artificial groups of Watteau with admiration, but in these days when we regard natural effect as superior to artistic effect, there is an unpleasing stiffness in these productions. Mr. Owen Jones has employed his pencil in some Alhambraic designs, executed at Mr. Walton's establishment.

Preparation for Painting.—The first thing done before painting is to lay in a form of a light colour, as a ground. Some of the views upon papier mâché, sold at a low price, have the details

of buildings transferred from lithographic prints. However well they may be filled in, they look worthless; the distant objects looking, so far as the details are concerned, as near the eye as those at the base line. All the views on the works of Spiers & Son are painted by hand, and studious care is paid to drawing, light and shade, and colour. The views being all painted in Oxford more attention is paid to local correctness in colour, and in the architectural details, than is commonly the case. Many of the scenes are sketched upon the spot, and studies of details made by the persons who are employed to paint them. As much care is bestowed upon those views, before varnishing, as is given to paintings in oil upon canvass. These remarks are made because some persons, not acquainted with the executive of painting, imagine, from the correctness of the architectural details, that they are done by some block-printing process.

Gilding.—The ordinary mode of gilding is effected by laying gold leaf upon a design which has been previously drawn with a pencil dipped in colour mixed with size. This is called *dead gilding*. *Bright or burnished gilding* is done in two ways. The first process is the same for both. A weak solution of isinglass is laid upon the article, the size of the intended ornament, upon which gold leaf of the clearest kind is laid smoothly all over. When dry the design is pencilled in with copal varnish, and the superfluous gold wiped off with cotton wool dipped in water. The other plan is to put in the design with asphaltum. When dry the gold leaf not covered is rubbed off with damp cotton wool. The asphaltum is wiped off the gold with cotton wool and turpentine, which leaves the ornaments in bright gold, the gold having been laid upon a bright surface. The gold in this case, as in the other, is fixed with copal varnish. The advantage of the latter plan is, that it enables the workman to see what he is doing, and to give to his work more freedom and correctness. Designs are sometimes covered with powdered bronze instead of gold, when they are pencilled with size colour.

Messrs. Jennens & Bettridge, as might have been expected from the extent of their manufactory, have been large exhibitors, and this house has certainly displayed to the utmost the capabilities of papier mâché. The works exhibited by them have been mostly designed by artists of established celebrity. Mr. J. Bell, for example, is the designer of the "Victoria Regia" cot, in which, however, there is a somewhat forced construction, probably from the intractability of the subject. The "Day-Dreamer" is the name somewhat fancifully given to an easy chair designed by H. Fitz Cook: with the view of showing the capabilities of the material, we give the following description of the design:—

The chair is decorated at the top with two winged thoughts, the one with bird-like pinions and crowned with roses, representing happy and joyous dreams, and the other with leathern bat-like wings, unpleasant and troublesome ones. Behind is displayed hope under the figure of the rising sun. The twisted supports of the back are ornamented with the happy hearts-ease, convolvulus, and snowdrop, all emblematic of the subject. In front of the seat is a shell, containing the head of a cherub, and on either side of it, pleasant and troubled dreams are represented by figures. At the side is seen the figure of Puck, lying asleep in a labyrinth of foliage and holding a branch of poppies in his hand. In this collection, in that of Mr. T. Lane, and some others were to be found many very beautiful examples of inlaying with mother-of-pearl. This process patented by Messrs. Jennens and Bettridge about eighteen years since, consists in cutting slices of the mother-of-pearl shell into such shapes as may be required.

Pearl Work.—The aurora pearl is generally preferred on account of the various and brilliant colours it displays. It is first ground into thin layers, and is then cut into the desired forms with scissors and knives, and some of the regular forms are stamped by a press. Each small piece of pearl is then stuck upon a soft ground of japan varnish to form the intended design.

When this has been hardened in the stove, the ground is covered with varnish till level with the surface of the pearl. The whole is then again hardened, and the varnish rubbed off the pearl with pumice stone and water, leaving the pattern clear in pearl and embedded in the varnish. Another mode was patented some fifteen or sixteen years ago, but it is only suitable for small designs, and generally it is used for birds and small floral sprigs. It is adapted to preserve the freedom of the pencil, and when well done, the pearl has the appearance of having been touched in with the pencil. Pieces of pearl are put upon a soft ground, and the forms drawn upon them with japan varnish. When dry, the uncovered pearl is eaten away by rubbing it with very stiff bristles dipped in aquafortis. It is then finished as before described. The plan of painting adopted from the Chinese is one much used. The forms of flowers are laid in with white, in various thicknesses, the thickest parts to form the highest lights; while damp dry powdered colours are applied in their proper places, and then the whole is finished with colours mixed with varnish.

Gem inlaying is another patented process, in which glass covered by foils is employed; the operation of inlaying is essentially the same as that of pearl inlaying. One exhibitor, Geo. C. Davies, introduced stained and polished metals, with the best effect. The papier mâché ornaments of Mr. Bielefeld exhibit in another direction, that of architectural decoration, the extreme variety of uses to which it can be applied.

We intended to have included this article on papier mâché manufacture in those devoted to the applications of science. It must be admitted that practical skill rather than scientific knowledge is required to produce the many very beautiful effects which are now common. It must however be evident that the cohesion of the paper, the preparation of the varnish, and several of the manipulatory details are dependent upon science for their perfection, and thus the process of the manufacture of papier mâché, which is an exceedingly interesting one, might have been included in the series.

ROBERT HUNT.

EQUESTRIAN STATUE OF HER MAJESTY AT GLASGOW.

THE important commission to execute the equestrian statue of her Majesty has been given to the Baron Marochetti. We are far from grudging this eminent foreign sculptor the success which has attended his establishment in this country—he having now become one of our resident artists. Whilst we have at all times exerted ourselves to promote the welfare of the British artist, we trust that our advocacy of his interests is not incompatible with a generous feeling towards foreign merit, or from bidding its possessor welcome when he comes amongst us. The Baron Marochetti's statue of the Duke of Wellington in Glasgow is generally acknowledged to be the best of the statues erected in honour of our great military commander; and the statue of Richard Cœur de Lion by the same artist is unquestionably a noble production, and in a high style of Art; the enterprising energy which the Baron Marochetti has displayed in preparing this fine work for our Great Exhibition, has placed him in an advantageous position, and it has, we have reason to believe, contributed in no small measure to his employment for the execution of the equestrian statue of her Majesty.

It has been the practice in the best periods of Art in different countries, to employ artists without reference to their extraction; we need not point to special instances of what is known to every well-read artist, nor need we dwell upon the very important influence upon schools of Art of the infusion of a new element, by the invitation to foreign artists, to execute important works beside those of native artists.

But the policy of employing foreign talent for public works in preference to native admits of some qualification; it is only right that this should be done when there seems no possibility of procuring a suitable work from the latter; and as we cannot acknowledge that there is no English

sculptor capable of producing an equestrian statue of the Queen, worthy of the subject and the country, we think the Glasgow committee have not done justice to our sculptors in selecting the Baron for the execution of so important an undertaking, however skilful he may be. But presuming we have no one in England competent to the task, which we do not admit, the difficulty might be overcome by having a statue of another character. One would suppose the good citizens of Glasgow, if convinced of the inability of English artists to produce what they desire, would have had the patriotism to make their wishes subservient to the reputation of their fellow-countrymen, and so determined upon some matter which they knew could be worthily done by a British artist, rather than have selected a foreigner. We say this without intending the slightest disrespect to the Baron Marchetti, whose talents, as before remarked, we hold in high estimation; but we confess regret at seeing a great public work put into any hands but those which have sprung from our native soil. So far as we know, and we believe our statement is correct, no English artist has been applied to on the subject; no competition has been entered into; the work is to be entrusted to the Italian without an attempt to ascertain whether a native sculptor could or would do it satisfactorily; and the reason for this is, it may be supposed, because most if not all similar efforts have proved failures. But these very failures are of use to future aspirants; their errors and defects stand as beacons of warning, or rather serve as instructive lessons whereby the unwise will be taught wisdom. We are confident, had the Glasgow Committee done what in justice to our native schools they should have done, sought among its professors for a competent artist, there would have been no great difficulty in finding one. At this present time, for instance, Mr. Foley is modelling an equestrian statue of Lord Hardinge, to be cast in bronze and erected in India, which, we believe, from what we have already seen, will be one of the noblest works of modern art, by whomsoever the others may have been executed: and certainly, his statue of John Hampden, for the Houses of Parliament, is equal to the finest portrait sculptures of the age. We mention Mr. Foley's name simply because it comes first to our recollection with reference to an equestrian statue, but there are others we could mention with equal confidence. The sum of 3000*l.* has, we understand, been already subscribed for the Glasgow statue in honour of the Queen, and this sum, we again say, ought not to be given to a foreigner, unless very substantial reasons can be adduced for the preference. Surely among the numerous contributors of British sculpture to the Great Exhibition, the Glasgow Committee might have selected one artist, at least, capable of doing justice artistically, to the Queen of these realms. The subject, of itself, would stimulate the sculptor to more than ordinary exertion.

With competitions our artists of the higher grades are heartily disgusted: they "will have none of these things." Where favouritism and jobbery go hand in hand, there is small inducement for men of talent and reputation to risk the latter, and to waste the former upon speculative labours. But let a direct application be made, and there are few who would shrink from undertaking even an equestrian statue of the Queen, and scarcely one who would not do it satisfactorily. The question of competition for public works is one upon which we may hereafter find occasion to enlarge.

ART IN THE PROVINCES.

As might be expected the "Provinces" are all astir upon the subject of the surplus funds of the Great Exhibition; meetings have taken place in many of the large manufacturing towns, and memorials have been addressed to the Commissioners embodying various proposals for the application of the money, all of them, more or less, well worthy of consideration. A large number of individual opinions have also been forwarded to us, some of which, had we space, we might insert in our columns, as they contain hints that should not be lost sight of. Among the memorials the most comprehensive—and as practicable as comprehensive—is that adopted by the local committee of Bolton; it recommends that a statue, in bronze or other metal, of Prince Albert, with a suitable inscription, be erected in the centre of the space now occupied by the Crystal Palace: that certain portions of the materials of the present edifice be applied to the construction of a museum in which should be deposited such specimens, models, drawings, and other matters connected with the Exhi-

bition, as may be deemed worthy of preservation: and, finally, that the site and dimensions of the edifice as it now stands, should be marked by a monolithic block of granite, or other stone, placed at each corner, to serve as bases of statues emblematic of the four great divisions of the Exhibition, or of the four continents which have contributed to it; and that on these blocks should be engraved the names of the principal individuals concerned in carrying out the Exhibition in all its various ramifications. That the surplus receipts, after the most ample payments have been made for legitimate purposes, must be enormous, is now placed beyond all doubt, and the question to be considered is, how may these funds be best applied so as to satisfy the public at large who have created them, and at the same time make them instrumental to the great end of the Exhibition; the decision is one on which our expectations of the future mainly depend. We have all along advocated the importance of another exposition of industrial art, after the lapse of some five or six years, such exposition to be national or universal, as may be deemed fittest; opportunity will thus be afforded for ascertaining what benefits have arisen from that which is just concluded, and we think that some portion of the surplus might not, inappropriately, be reserved for this object. The closing of the gates of the Crystal Palace must only be regarded as "the beginning of the end;" the fruits it may produce have yet to be gathered in, and we look to those who have, in some degree, the means in their hands for finishing the work, that there be no obstacle in the way of its free and perfect termination. The disposal of the surplus proceeds, we again say, must decide the future.

GLASGOW.—A public meeting, with the Lord Provost in the chair, was held in Glasgow upon the 30th of September, to promote the establishment of an institution of the Fine Arts in that city.

The meeting was addressed by the Lord Provost, by Sir James Campbell, Mr. Napier the eminent engineer, and, in an excellent speech, by Mr. Alexander McLellan, distinguished as the possessor of a good collection of pictures. We have not room for the resolutions which were adopted, nor for the list of the numerous committee which was appointed to obtain suitable plans and to draw up a constitution for the new society. We learn with pleasure that the inhabitants of the great and wealthy city of Glasgow are giving their attention to the promotion of the Fine Arts. We have examined the plans for the proposed buildings for the Institute, which appear quite unsuited for the purposes for which they have been designed; the galleries are of mean proportions, and are far too small for any useful purpose, and we can only express our hope that the promoters of the new Institute of Glasgow will take warning by the errors which have been so frequently committed in the erection of picture and statue galleries elsewhere. Whilst the plan which has been published provides indifferent accommodation, the design for the exterior of the proposed building is equally objectionable. We trust that the citizens of Glasgow will take our remarks in good part; we congratulate them upon the foundation of an Institute for the promotion of the Fine Arts in the west of Scotland; and we add the expression of our hope, that they will secure for its support the sympathy of our leading artists in London as well as in Scotland.

The Exhibition of the Western Academy of Scotland, was opened in Glasgow on the 11th of October. We congratulate the members of the Western Academy upon the progress manifested in the pictures which they have exhibited this year. No rising school of artists has laboured under greater disadvantages or with more energy and with true love of Art than this in the west of Scotland. From year to year its exhibitions have improved, not merely by the accession of pictures from other schools, but by the steady advancement to excellence of its own artists. The inhabitants of Glasgow are deeply indebted to the perseverance and energy of the artists who have raised their school of Art to its present position. The Art-Union of Glasgow is also rising in popular estimation, and increasing in the number of its subscribers; it has offered a premium for the best historical picture exhibited this year, as also for the best landscape; and several eminent artists have responded to the invitation by sending their pictures to the exhibition.

PAISLEY.—A meeting of the directors, students, and friends of the Government School of Design here, took place in the gallery of the school, for the purpose of presenting Mr. Stewart, the head master, with a testimonial from the students, in the form of a silver palette, richly engraved; it was fitted in a mahogany case, and formed altogether an elegant and most appropriate gift. Mr.

Wright, janitor to the institution, was presented by the students, at the close of last session, with a costly gold chain. These testimonials are alike honourable to the donors and recipients, as testifying to the unanimity prevailing among them, and by which alone success can be ensured. The school here is in a very gratifying position, both as regards the number and the progress of the pupils; the opening of the present session showed a considerable increase of scholars over former periods; and as there is no doubt that the public are now fully alive to the advantages of such institutions, we may reasonably look for still further addition to its numbers. It has been suggested to us that a class for mechanical drawing would be of great benefit to the manufacturing community of this large industrial town, where, in the respective departments of iron-founding, machinery, &c., many engaged as engineers, pattern-makers, moulders, &c., would gladly avail themselves of it; such a class of instruction is much needed in Paisley.

BIRMINGHAM.—The exhibition of the Society of Artists of this town is now opened. The catalogue contains a list of upwards of 430 works, of a miscellaneous character, many of them by men whose names are a guarantee for the excellence of their pictures. Mr. F. Goodall exhibits his "Departure of the Emigrants;" Mr. Linnell his "David and the Lion;" Sir Charles Eastlake, "Ippolita Torrelli;" Sir E. Landseer, "A Dog in a Rabbit Warren;" Mr. Scott Lauder, "Christ Walking on the Water," and "John the Baptist Preaching in the Wilderness." We also noticed Hilton's "Lear and his Daughter;" David Cox's "Changing the Pasture," and pictures by Leslie, Webster, Chalou, Martin, Poole, Rothwell, Sant, Anthony, &c. The collection altogether, though perhaps not so striking as on former occasions, is a satisfactory one, and highly creditable to the Birmingham Society.

DUBLIN.—Monument to O'Connell.—The neglected grave of the "great agitator" in the cemetery at Glasnevin is about to be more conspicuously noted. It is stated that Mr. G. Petrie has designed a monument, to consist of a church on the ancient Irish model, a round tower, and an Irish stone cross of the most ancient form and character, and of the largest proportion, which is to be erected over the grave; the material is to be the fine grained granite of Ireland.

BRISTOL.—The sixth exhibition of the Bristol Academy for the promotion of the Fine Arts opened at the beginning of last month, and is superior to all that have preceded it in the same rooms. Among the exhibitors are many artists of deservedly high reputation connected with metropolitan exhibitions.

SCHOOL OF DESIGN AT WORCESTER.—A school of design at Worcester, of which Lord Ward has been appointed president, was to be opened on the 1st of October.

THE NEW NATIONAL GALLERY.

The following is a copy of the report of the commissioners appointed to consider the question of a site for a new National Gallery. Our readers of the last year or two will see that the site selected accords, in a great measure, with what we have previously said on the subject, and also agrees with that which Mr. Doyle recommended in his letter to Lord John Russell, published about twelve months since. We trust that no obstacle will be offered to impede the progress of a work that ought to be regarded as a great national undertaking, that it will be followed up with the spirit becoming a powerful, wealthy, and enterprising people; and that neither parsimony nor jobbery will interfere to mar its complete success. The country requires a gallery not only suited to its present acquisitions, but adequate to what the future may bring within its reach. The only objection to be urged against the site of Kensington Gardens, is its distance from town, as a place of study for artists; and we would suggest, in the event of this objection having any weight, that a suitable site, in every respect, would be found in the Green Park, opposite the houses in Piccadilly, somewhere along the line between the reservoir and the great arch; here would be space, air, and other requisites for such an edifice.

"Office of Woods, &c., July 15, 1851.

"My Lords,—In compliance with your Lordships' directions conveyed to us in Mr. Hayter's letter of the 26th of March, we have considered the question referred to us—namely, an eligible site for a new National Gallery.

"The evidence obtained in the session of 1850 by a committee of the House of Commons in regard to

the present National Gallery, and the report of a commission appointed in the preceding year to examine into the state of the pictures, have convinced us that no site will be so far suited for this purpose as to justify a large outlay of public money in the construction of a new gallery unless it shall combine the following advantages.

"An insulated position, where the gallery may be secured from the obstruction of light and air occasioned by neighbouring buildings, and where additional space may hereafter be provided for the increase of the collections, or for the other departments of art which it may be deemed desirable to unite with a National Gallery.

"A site which may be easily accessible to visitors resorting thither on foot and in public conveyances.

"If these conditions are admitted to be indispensable in the selection of a site, it is obvious that the choice is limited, and other considerations have been pressed on our notice, tending still further to reduce the number of the sites which we can venture to recommend.

"The neighbourhood of the royal parks would supply some of the above-mentioned requirements, inasmuch as they would secure the gallery, at least on one side, from the obstruction and inconvenience of adjoining buildings.

"There are, however, objections to the vicinity of Regent's-park, on account of the clay soil, which is thought to be unfavourable to the preservation of pictures, and not to be selected while preferable situations can be obtained.

"The dry soil of Hyde-park and Kensington naturally attracted our attention.

"These large open spaces not only afford a present security against the inconveniences to which the gallery is exposed, but they are the only grounds which remain safe for future years amidst the growth of the metropolis.

"From information which we have received we believe that from fifteen to twenty acres of land, with a frontage to the park, might yet be obtained at a reasonable price, which would afford a space for the construction of a gallery on an eligible site.

"If the outlay necessary for such purpose be deemed inexpedient, it appears to us that no eligible site can be obtained except by appropriating for this purpose a portion of Kensington-gardens.

"There is ample space for a gallery, and for any future additions, on the side of the gardens adjoining the Bayswater-road, as marked in the plan, and there are at present no residences which would be injured by the construction of such a building.

"These gardens are of such value for the health and recreation of the inhabitants of the metropolis that any interference with them, even for this important national purpose, may be deemed objectionable. It may be observed, however, that the adjoining gardens would not only add to the beauty of the building, but would also increase the attractions of the gallery.

"The dryness of the soil and the comparative freedom from smoke would favour the preservation of the pictures, while the distance from the more crowded districts of the metropolis would be less felt on account of the beauty of its approaches.

"There is another space marked on the plan as a paddock between Kensington Palace and the Bayswater Road, which also attracted our attention, but the appropriation of this ground to the purpose of a gallery would, although it is not within the boundary of the gardens, necessitate the removal of many beautiful trees, and interfere to a greater degree with these grounds than the site previously mentioned.

"Between these two sites, therefore, we beg to express our decided preference for the one already referred to adjoining the Bayswater Road.

"SEYMOUR.

"COLBORNE.

"C. L. EASTLAKE.

"WILLIAM EWART.

"RICHARD WESTMACOTT."

"The Right Hon. the Lords Commissioners of Her Majesty's Treasury."

OBITUARY.

MR. J. C. BENTLEY.

It is with feelings of deep regret that we announce the death, on the 9th of the past month, of this excellent engraver, whose name is associated with some of the best landscape engravings which have appeared in our journal, since the introduction of the "Vernon Gallery." We shall recur to this painful circumstance next month, when we shall have more space for remarks than can be found at present.

ART IN CONTINENTAL STATES.

ELBERFELD. — The permanent Exhibition of Works of Art is opened here, and more than a hundred new pictures adorn the large garden saloon of the Casino building.

CATANIA. — A *Statue in Chalcedony*. — The foot of a statue, carved in this rare stone, has lately been discovered in Catania, where it had lain interred for many ages. In the earlier periods of the art of sculpture, statues were often formed of many materials, ivory, gold, marble, and even precious stones intermixed. The foot is that of a woman in a sitting posture, and is covered by a sandal. Professor Camellari of Catania is preparing a memoir on the subject.

PARIS. — *French Academy of Inscriptions and Belles Lettres*. — This institution was founded in the reign of Louis XIV. (in 1663) and is the junior of the Académie Française only 31 years. It was originally founded to watch over the Belles Lettres, and draw up inscriptions for the King. A more feeble series of papers than those of which its voluminous proceedings are comprised it is scarcely possible to conceive. It has somewhat recently extended its paternal influence to the Fine Arts. The question proposed for discussion in the year was: "What has been the increase of knowledge on the history of Greek sculpture, from the earliest period up to the times of Alexander, obtained from ancient monuments, especially those which have been placed in the museums of Europe since the beginning of this century?" This enquiry, fruitful as it would seem to be, has provoked no attempt at solution. It has accordingly been repeated as the subject of the prize essay for 1853. The subject is not described as intelligibly as it might have been, but were the French academicians as liberal as English royal commissioners, it might be discussed successfully by Mr. H. Vaux, the author of the admirable handbook to the antiquities of the British Museum, which has just issued from the press of Mr. Murray. There has been a vast increase of knowledge on this subject during the last century, so much indeed that it would demand several volumes instead of a prize essay to set it forth.

M. Gudin and his ninety Pictures. — The late Louis Philippe, who did everything in the way of Art-patronage upon a wholesale scale, gave M. Gudin, the marine painter, some years ago, a commission to paint ninety pictures for the palace of Versailles, for which he was to receive 8000*l.*, or about 88*l.* for each. If we are to form a notion of these pictures from the specimens of his art which are to be seen in the French palaces, we cannot wonder at the refusal of the National Assembly to authorise the purchase of the twenty-seven still on hand. It appears that only sixty-three of the ninety were completed when the revolution of February took place, but the King with his accustomed generosity, so far as artists were concerned, consented to receive and pay for them; and that having been announced for sale, among other effects of his Majesty, M. Gudin, fearing that they would be knocked down at prices so low as to injure his reputation, repurchased them by private contract of the King's executors for 760*l.*, that is to say, he purchased back, by private contract, the pictures he had sold at 88*l.* 8*s.* for 8*l.* It now turns out that M. Gudin did not scruple to demand 8000*l.* for a set of pictures, executed for the most part by his pupils, which are not worth a tithing of the sum paid for them. In this country M. Gudin's ordinary pictures would not produce the cost of the canvas on which they are painted; we do not wonder, therefore, that the National Assembly has declined to deform the walls of Versailles by these ninety pictures, even at the comparatively low figure at which the painter has purchased them.

Sculpture. — Nine new rooms have been opened in the Museum of the Louvre filled with groups of sculpture, illustrative of the history of the Art in France, from the Renaissance under Louis XII. to the present time, the series closing with specimens of the works of Houdon and Claudet.

ROME. — An Archaeological Museum, for the reception of the important and various sepulchral monuments recently discovered in the Roman catacombs, is about to be formed in the Lateran, and in which similar antiquities will be deposited. The necessary funds have been allotted.

Researches in the Catacombs. — The *Revue des deux Mondes* contains an interesting account of the researches of M. Perrett in the catacombs of Rome. M. Perrett has been employed six years in these investigations, and has just returned to Paris with the results of his labours, consisting of one hundred and fifty-four large sheets of drawings of freesees, sixty-five of monuments, twenty-three of paintings on glass, forty-one of lamps, and

ninety of sepulchral monuments. This collection has been purchased for the French nation for 7500*l.* The drawings are about to be published by the French government on a scale corresponding with their importance.

VENICE. — *The Stones of Venice*. — A correspondent of the *Builder* mentions that most of the Venetian palaces have got into new hands. The Palazzo Pesaro, one of the finest on the Canal Grande, belongs to the Austrian general Lienberg, who is about to restore it after the Austrian fashion. The Palazzo Vendramini Calergi has been purchased by the Duchess of Berri; that of Cavalli by the Duke de Chambord, and that of Bezzonici by Don Carlos. The Palazzo Grazi has fallen into the possession of the Emperor Ferdinand of Austria, and that of the Foscarei is being converted into a military barrack. Madame Taglioni is said to have become the possessor of several palaces on the Grand Canal, amongst them the famous one entitled Ca. Doro.

FLORENCE. — *Sale of Italian Pictures*. — The continental journals announce that the fine gallery of pictures of the Marquis Rinuccini, rich in works of the great Italian painters, will be sold by auction at the Rinuccini Palace at Florence in May next.

BERLIN. — We would direct the attention of English readers to a very important document, written by order of the Prussian government, by M. Eggers, editor of the *Kunstblatt*, and published in that periodical (Nos. 33—35, 1851), in which are laid down proposals in regard to the re-establishing of the academies and schools of Fine Arts, especially that of painting, sculpture, and architecture, with hints about schools of design. These proposals emanate from several great authorities in matters of Art, viz., Förster, Kugler, Von Quandt, Heimbueck, Schoppe, and Guhl. The prominent features of the memorial are these: Are academies, in their actual organisation, useful for improvement in Art? — Are private studios preferable to public schools? — What have the Fine Arts yet to fulfil for the benefit of Art-manufactures? — Shall the academies of Fine Arts be placed in a higher position as universities of Art? The known talent of German critics is fairly developed in the above mentioned memorial, and its results will find application in every country. In accordance with this memorial, we hear that the minister of the Culte in Austria, Count Leo Thun, has been to Berlin to have some conversation with artists of judgment respecting the conversion of the academy at Vienna into schools of Art and Design.

THE BAVARIA.

FROM THE GROUP, IN BRONZE, BY SCHWANTHALER.

In the *Art-Journal*, for November, of the past year, we introduced a very interesting account of the inauguration of this celebrated statue, the work of the distinguished German sculptor Schwantaler: as the work has a reputation far beyond the locality where it is placed, we feel assured that an engraving of it will not be unacceptable.

Our previous notice renders any criticism upon the work now unnecessary; it will be sufficient to remark that the commission for the sculpture was given to Schwantaler by the ex-King of Bavaria, Ludwig; and that it was completed and inaugurated on the 9th of October, 1850. The female figure is emblematical of the Kingdom of Bavaria; it is of colossal proportions, being fifty-four feet in height, and the body is twelve feet in diameter; yet the symmetry of its form is fine and correct; the left arm is raised, holding a laurel wreath; the right arm grasps firmly a short sword; the body is clothed in what represents a lion's skin, as far as the hips; from which depend masses of drapery, admirably arranged, to the feet. By the side of the figure is seated a lion; and the whole is elevated on a granite pedestal of thirty feet high, standing on a plain that stretches at an elevation of several feet on the western outskirts of the city.

A work of such enormous size, and of such a character, must have occupied much time in execution, and have been attended with vast anxiety and labour; and it is singular that neither the sculptor himself, nor his indefatigable assistants, MM. Lazarini and Stiglmair, lived to celebrate its completion. We must refer such of our readers as desire to know more of the history of this great work to the description given in the number of our journal already mentioned.



THE BAVARIA.

FROM SCHWANTHALER'S STATUE IN MUNICH.
DRAWN BY F. R. ROFFE. — ENGRAVED BY G. R. HALL

COSTUMES OF VARIOUS EPOCHS.

DRAWN AND DESCRIBED BY PROFESSOR HEIDELOFF.

We now continue the series of costumes by the eminent artist and antiquary who has already embellished our pages with so many beautiful examples of the varied dresses of our European ancestry. The extended range taken by the Professor in his selection of subjects, precludes the possibility of giving them in chronological order; nor would such be, in our opinion, advisable, inasmuch as a weary monotony would be the result. We, therefore, give them to our readers as we receive them; they are selected with much care and research, to display the chief features of costume at various periods, and exhibit all the extraordinary variety the subject presents. We have, in the same manner, given with them the learned Professor's own descriptions, precisely as transmitted to us, although many of our northern readers will, doubtless, demur to the early date assigned to the Scottish chieftain in our present series. It is gratifying to know that the engravings we have hitherto given have been as useful and interesting as they are certainly beautiful; and, from time to time, we shall be enabled to add to them, until they will form a large and valuable series, for the constant reference of the artist, or those who make costume the subject of their study. This class has now become a large one, and one which has increased considerably within the last few years. The anachronisms that frequently appeared in the works of our best artists of the last century—and even at the commencement of the present one—are no longer to be seen. The theatre has also become a school for costume, and truthfulness of presentation has successfully revived past ages for the gratification and instruction of the present one.

Figure 1.—An illustrious ancestor of the house of Brunswick and Hanover, one of the most valiant and celebrated princes of his time, Duke Guelph IV. He became as Duke Guelph I., Duke of Bavaria and Nordgan, Count of Altdorf and Ravensberg. Our design is taken from an ancient charter, preserved in the monastery of Altdorf, whose benefactor he was. The family derived fresh distinction in the person of Duke Guelph, who was not only celebrated by being raised to the dukedom of Bavaria, but was likewise renowned for his many glorious achievements in battle; as well as for his lavish endowments of monasteries, and his pilgrimage to the holy land. He was born 1040, and died on the 8th or 9th of November, 1101. On the 5th of March, 1094, he was married for the second time to Judith, daughter of Count Baldwin of Flanders, widow of Tostie, Count of Northumberland, mother of Duke Guelph V., and of Henry, "the black." Guelph IV. died in the town of Paphos, in Cyprus, and his remains were removed in accordance with his commands to his family vault, in the monastery of Wiengarten, Wurtemberg. In our design he is represented in his crusader's costume, consisting of a white mantle with a red cross, a short tunic over a longer one, both open in front; beneath appears his coat of mail, and he carries his helmet and iron shield.

Figure 2.—A Scottish costume of the eighth or ninth century, after a drawing on parchment extracted from an old book, which, according to the characters on the back, appears to have been written in Gaelic or Erse. According to the assertion of the possessor, this Caledonian document was brought to Germany in the year 1596, during the devastating Reformation in Scotland, when all cloisters and religious endowments were destroyed, and a perfect victory obtained over the episcopacy, so that many persons took refuge, with their treasures, on the continent, where the Scottish monks possessed many religious houses; some being in Nuremberg. Our figure represents a Highland chief whose dress is picturesque and extremely beautiful. The Scottish tunic, or blouse, checkered or striped in light and dark green, with violet intermixed, and bordered with violet stripes, is covered with a steel breast-plate, accompanied by a back-piece, judging from the iron brassards,—positively a bequest of the Romans, by whom the Scots

were once subjugated; this, indeed, is also attested by the offensive weapon, the javelin; the sword, however, must be excepted, for it is



national, and like that of the present time. The strong shield may also have descended from the Romans, as well as the helmet, which is decorated with the eagle's wing; these, together with the hunting-horn, give to the figure a very imposing



appearance. The national plaid is wanting, this was borne by attendants or squires. We are involuntarily reminded of the heroes Fingall and Ossian, and we might almost think that this figure belonged to the time of the Scottish king,

Kennett the Second, grandson of King Achaias and the sister of the Pictish king, Hang.

Figure 3.—Lady's costume of the latter part of the sixteenth century, (in the Renaissance



style,) taken from a sketch by Christopher Eysoldein, pupil of Hans Wagner, of Kulmbach. The costume is a sea-green dress with purple velvet border, embroidered in gold. There is no appearance of a chemisette, but it is not unlikely that she wore over the shoulders a sort of cape made of purple velvet embroidered with gold. Her petticoat is of orange-coloured silk, worked with gold; green shoes and crimped ruffles. The head-dress is particularly handsome, almost antique, consisting of a sort of cap of purple velvet, with a golden border, ornamented with pearls and jewels. The plaited hair is encircled by a wreath of gold.

Figure 4.—Female costume, taken from the family chronicles of the patrician family Von Haller, now resident at Nuremberg. The dress is that of Clara Regina, wife of Hans Joachim



Haller, of Hallerstein, about the year 1681. The dress is a rich flowered silk damask, of light blue colour, embroidered with silver. The bodice is of silver brocade, embroidered with gold; the girdle, of gold, is set with jewels; the shoes are of silver brocade embroidered with gold.

EXAMPLES OF GERMAN ARTISTS.



THE PRAYER OF MOSES AGAINST AMALEK. G. JÄGER. Exodus, ch. xvii., ver. 12.



THE PASSAGE OF THE ARK OVER JORDAN. A. STRÄHUBER. Joshua, ch. iii., ver. 14—17.

EXAMPLES OF GERMAN ARTISTS.



JOSHUA ALLOTING THE TRIBES THEIR INHERITANCE. A. STRÄHUBER. Joshua, ch. xiii., ver. 3-7.



MOSES STRIKING THE ROCK. G. JÄGER. Exodus, ch. xvii., ver. 6.



THE CARDINAL VIRTUES: DRAWN ON THE WOOD BY PROFESSOR MUCKE, OF DUSSELDORF.
Engraved by Mason Jackson.

PRE-RAPHAELITISM.*

HOWEVER close may be the connexion between genius and that "fine phrensy" to which poets and psychologists have declared it nearly allied,—the relationship between the conceit of it and folly is easily determined. *Extraordinary* phenomena, mental and moral, may flow from either of these sources, as the experience of all time, and most emphatically the present, testifies. Extraordinary books have been written by the author of "Modern Painters," about the true characteristics of which the critics have expressed very different opinions. One quality, however, is ascribed to them with a general unanimity; they are *extraordinary*. Not the least extraordinary of this author's productions is the pamphlet about "Pre-Raphaelitism." From which of the above-named sources its "extraordinariness" springs, we will not, just now, decide, but hope shortly to make tolerably apparent.

Our readers are, of course, aware that a pseudo-system of art has, for some time, obtruded itself on the public, under the presumptuous name borne by our author's pamphlet, and originating with three or four, according to their chivalrous advocate, "exceeding young men, of stubborn instincts, and positive self-trust, and with little natural perception of beauty!" To associate anything from such a source, with the name of the great Italian painter, whether in a manner expressive of concurrence or antagonism, is offensive in the highest degree. The act is presumptuous, but, perhaps, pitiable if done in all *simplicity* and sincerity. If the name is adopted, however, for the sake of *éclat*, which is far from being improbable, it is a piece of empiricism, ranking with the trickery by which eager tradesmen entrap the unwary into reading illusory advertisements by prefixing to them such portentous phrases as "Calamitous Fire," "The Crystal Palace," or "Cardinal Wiseman."

Pre-Raphaelitism, left to its own merits, would have passed away like any other similar specimen of conceit or craft, of like origin, exciting, at most, a momentary smile in the lively, or extorting a passing sarcasm from the saturnine.

The author of "Modern Painters" has, however, conferred a factitious importance on the "school," as he calls it, by taking it under his protection, and giving it the benefit of his public advocacy. He has recently issued a pamphlet with the title assumed by his juvenile *protégés*, and with little or no more just claim to it. It is a "maundering" medley of the most incongruous ingredients, of sixty-eight pages, of which six or seven only make any mention of the professed theme. The first twenty or thereabouts are filled with a fantastic, not to say irreverent disquisition on the purpose of the Deity in decreeing labour as the lot of man, and the "infinite misery," caused by idle people meddling in other men's business, and others being overworked. Abortive attempts at Shandean humour alternate with seeming sanctimonious homilies. The imaginary self-communing of a man as to whether he is not "fit to be Chancellor of the Exchequer," or, as he "used to be a good judge of peas, might not he do something in a small greengrocery business?" is in profane juxtaposition with the solemn admonition that "our full energies are to be given to the soul's work—to the great fight with the dragon—the taking the kingdom of heaven by force!"

Afterwards, by an eccentric movement, our author relapses into another laudation of his old idol Turner, with which he occupies the last forty pages. This somewhat trite rhapsody might, considering how very unapparent is its connexion with Pre-Raphaelitism, surely have been omitted, and the more especially as we are promised another repetition of it in the forthcoming volume of the "Modern Painters." The author's declared object in putting forth his pamphlet is to contradict the alleged "directly false statements" that have been made respecting his *protégés'* works. It affords him also an opportunity of making an indirect claim to the supposed honour of laying, as it were, "eight years ago," the foundation of a "school from which he hopes all things," by advising the "young artists of England to go to nature, rejecting nothing, selecting nothing, and scorning nothing." Good advice this in part, but not wholly so; nor is that portion which is good of such recent date as "eight years ago," seeing that it is as old as the practice of Art. The advice to reject nothing and select nothing, we counsel the young artists of England to reject altogether. A higher authority than the author of "Modern Painters," says on this subject, "The arrangement which, apparently

artless, fixes the attention on important points, the emphasis on essential as opposed to adventitious qualities, the power of selecting expressive forms, of arresting evanescent beauties, are all prerogatives by means of which a feeble imitation successfully contends even with its archetype." Rejection and selection are not, indeed, the prerogative merely, but the duty of the artist. Elements antagonistic to the main sentiment are present in the most enchanting scene, and features subversive of the prevailing character obtrude into the fairest face. The highest truth of Art demands the rejection of these hostile elements, and this theoretic rule is fully borne out by the practice of all the great masters of Art. The true function and best occupation of the artist are not what the author of "Pre-Raphaelitism" would have us believe them,—“to copy, line for line, the religious and domestic sculpture on the German, Flemish, and French cathedrals and castles,” for archaeological purposes, but to unfold the beauty and glory of the material world, *as visible to their exalted perceptions*, and place them consciously before the eyes of common observers; thus redeeming the senses from the low and servile office of ministering to the mere animal pleasures. To do this the artist must pourtray that *typical* form of nature which she nowhere presents in any single object. Where then, is it to be found? There, where Phidias found the grand character and sublime conception of his Jupiter, and Zeuxis the fascinating loveliness of his Helen—in universal nature, over which they looked abroad and *selected* what they found to be the faithful and entire expression of her will, and *rejected* all exceptions to it. The graduate's dogma, that "no great intellectual thing was ever done by great effort," is not so much untrue as absurd; it is, indeed, a contradiction of terms. A great effort is, literally, the exertion of great power; and the graduate himself tells us, in the very next page to that from which we quote, that "all the greatest works in existence say plainly to us there has been a great power here."

Will the author of "Modern Painters" deny that the Alexandrian geometry is a "great intellectual thing," and that it has been "done by a great effort?" Or that those sublime deductions, the laws of the planetary motions, made from a twenty years' series of observations by the immortal Kepler, are intellectually "great" and demanded "effort?" We presume even our Oxford graduate will admit the establishment of the theory of universal gravitation, or the production of the "Principia," or the "Mécanique Céleste," or the prediction of "Neptune," or the composition of the "Divina Commedia," or of "Paradise Lost," falls within his category? We dissent wholly from the dictum that the artist's "function is to convey knowledge to his fellow-men, of such things as cannot be taught otherwise than ocularily," and that, "for a long time this function remained a religious one," whose aim was "to impress upon the popular mind the reality of the objects of faith, and the truth of the histories of Scripture, by giving visible form to both." We can understand how Art can enforce historical facts, but do not perceive by what means it can *authenticate* them. The subjects of Art being derived from history, must necessarily depend upon it for their own credibility. Nor has the function of the artist, in any sense, "passed away," but remains just what it has been from the beginning, and will remain so long as the visible creation and the human heart with its divine instincts and holy sympathies, endure. The painter is no "idler on the earth," but a great missionary from Heaven, sent among men to enkindle and keep alive the flame of love for all that is beautiful and glorious of the works of God. He can, too, still find his patrons as useful an occupation in contemplating even "eternal scenes" from the Vicar of Wakefield, as in standing "before the broken bas-relief on the southern gate of Lincoln cathedral."

The senseless sneer at "Royal Academy lectures," and the directions given by professors to students to study the works of Raphael, may be left to its own inanity. The beneficial influence of such studies is attested by the experience of ages, and has the sanction of men quite as sagacious and learned as the Oxford graduate. We have neither time nor space to expose a hundredth part of our graduate's false philosophy and shallow psychology.

"True, no meaning puzzles more than wit:" and the attempt to grasp his Protean nonsense and flagrant inconsistencies would be as embarrassing to us as wearisome to our readers. One or two specimens of these we must, however, point out.

With the view of proving that, notwithstanding "the main principles of training," the characteristics of an artist's productions are necessary con-

sequences of his physical organisation and mental endowments, he supposes two artists, in one of whom elaboration of detail and meanness of general effect are due to his having "a feeble memory, no invention, and an excessively keen sight." The other owes his grandeur of effect and soft masses of true gradation to "a memory which nothing escapes, an invention which never rests, and is comparatively near sighted."

Now, if this hypothesis is of any value in the question, these physical and mental peculiarities in the artists, are the *necessary* cause of the characteristic qualities of their respective works. Yet the graduate immediately tells us that by *modifying* "no invention" into "considerable inventive powers" and bestowing upon the purblind gentleman "the eye of an eagle," both the characters are real. "The first is John Everett Millais, and the second, Joseph Mallard William Turner." But it is obvious that these *modifications* destroy the original hypothesis, and, according to the Oxford graduate, these artists produce their works not only *without* the conditions assumed to be the cause of them, and thus not only produce effects without causes, but in spite of the presence of the most antagonistic powers; for the pictures ascribed to the *hypothetical* artists are painted by the *real* ones.

Again, near the beginning of the pamphlet, the author ridicules—with great effort, we presume, judging, on his own principles, from the weakness of the effect—the modern system of teaching the Fine Arts by Royal Academy "lecturings," and by copying and studying the works of the great masters, and especially those of Raphael. He further tells us that the "Pre-Raphaelites" have opposed themselves as a body to that kind of teaching above described; and have, "therefore, called themselves Pre-Raphaelites." Yet, notwithstanding all this, the graduate, when writing, near the end of his work, on representing the freedom of the lines of nature, and commending the power and ease manifested in the works of Leonardo da Vinci, gravely admonishes the Pre-Raphaelites, if they "do not understand how this kind of power, in its highest perfection, may be united with the most severe rendering of all other (!) orders of truth, and especially of those with which they themselves have most sympathy, let them look at——" what do our readers suppose?—at the productions of Leonardo da Vinci, or Michael Angelo, or Raphael, or Correggio, or Titian, or any of those grand works which have received the homage of civilised man for hundreds of years?—No!—not at any of these, but at,—Oh, powers of bathos,—"*at the drawings of John Lewis!*" And for this our author would have his young proselytes—that promising "school"—abjure the first article of their creed, and denude themselves of everything that constitutes their character.

Could any inconsistency in the author of "Modern Painters" excite remark, we might recommend him to reconcile this advice with that given eight years ago. Exceptionable as that is, it is sounder than the present. Without wishing to insinuate anything to the disparagement of the graduate's great exemplar, we must say we prefer nature, with all her confusions.

Whether we regard the pamphlet as a vindication of certain pictures from unmerited censure, or as an exposition of the leading principles of a "school" of Art, it is an utter failure. The attempt, indeed, to carry out the professed object is confined to the narrow limits of a foot-note. Here we are told the grounds on which the name of Pre-Raphaelite is assumed, grounds for which we have searched the productions of the "school" in vain. "The Pre-Raphaelites," says their defender, "imitate no pictures, they paint from nature only. But they have opposed themselves as a body, to that kind of teaching above described, which only began *after* Raphael's time: and they have opposed themselves as sternly to the entire feeling of the Renaissance schools,—a feeling compounded of indolence, infidelity, sensuality, and shallow pride."

This passage certainly does not justify the arrogance involved in the assumption of the title Pre-Raphaelitism. It is, besides, incorrect in two essential points: Firstly, It assigns to the "hopeful school," as an *exclusive* characteristic, that which is not their characteristic *at all*, in any truthful sense; and, secondly, it states, in other words, that the influence of schools began after Raphael's time. Passing the first point for the present, we may remark of the second that it is not true that the teaching of schools, as described by the graduate, "began after Raphael's time." There were schools of art in Crete with scholars, at Sparta, and other places, five hundred years before the Christian era; and this kind of teaching has been continued from that time to the present

* "Pre-Raphaelitism. By the Author of 'Modern Painters.'" Smith, Elder, & Co.

"Royal Academy lecturings," so sneered at by our author. Polygnotus had his disciples in Art, and Zeuxis did not disdain to copy Apollodorus.

The Pre-Raphaelites' assumption of the designation of "school" on the ground of repudiating the teaching of schools, is a contradiction of terms and an absurdity. The very idea of a school involves the existence of masters with preceptive authority, models, canons of art, and principles of association. The hopeful school, however, ostentatiously abjures all these, and then claims to be a school on the ground of this very abjuration. And in this folly they are abetted by the Oxford graduate! It might have been supposed that the logical training the title implies would have saved him from this inconsistency.

The antecedents of the author of "Modern Painters" would have led us to suppose that he must be aware that schools of art are not founded for the purpose of making mere copyists of other men's works, but for the dissemination of those principles on which all works of Art must be executed. Such an enlightened critic ought to know that studying the works of the great masters is one of the most efficient means for teaching these principles. In this way taste is formed and perception quickened, and the most unpoetical mind taught to see those meanings in nature which are hidden to all but the highly endowed few among men. In this way Giotto's works were studied, and gave rise to all the higher developments of Art that distinguish the Italian schools of the fourteenth, and the greater part of the fifteenth, centuries.

A moment's glance at the mental and manual characteristics of these schools, to which we conceive the term Pre-Raphaelite is exclusively applicable, will show us that the *soi-disant* Pre-Raphaelites have not, indeed, the smallest claim to the title, historic or æsthetic. Their pictures have not one quality in common with the works of the early Italian masters.

The true Pre-Raphaelites are distinguished by the simplicity, the ideality, and abstract grandeur of their conceptions, the frequently elegant forms and graceful actions of their figures, the sweetness and serenity of their expression, and their abstemious style of colouring. The pseudo Pre-Raphaelites, on the contrary, are remarkable for the affectation and meanness of their conception—their stark, starveling forms, constrained actions, repulsive expression, and gaudy colouring.

The most prominent characteristic of the Italian masters is their intensely spiritual expression. It is, of course, found in the different masters in varying degrees, but is more or less predominant in all of them. To this emphatic exposition of their sacred theme every other quality was made subservient, or if not susceptible of being made so, was willingly sacrificed. This strict subordination of the technical, enhanced, indeed, the value of the purely intellectual part of the work, by exhibiting it through the most refined medium, just as the purest atmosphere and the most perfect telescope display celestial bodies to the astronomer most clearly, without suggesting, for a moment, their instrumentality to his mind.

Some of these masters, especially towards the end of the fifteenth century, united to their high expression a more vigorous treatment. Masaccio endeavoured to impart more than the previous dignity to the human form. He, too, introduced a bolder relief, with a more flowing and grander style of drapery. Benozzo elaborated his landscapes, and Ghirlandajo somewhat strengthened the heretofore pale colouring, but both maintained the pre-eminence of expression. The same may be said of Mantegna and Pietro Perrugino.

With the Englishmen, on the other hand, expression, if considered at all, seems quite a secondary matter. Handling and colour, in their most mechanical and meretricious aspects, apparently absorb their whole attention. Expression, when it constitutes the subject and cannot, therefore, be wholly neglected, is overlaid by gaudy colouring and obtrusive accessories. In their abstract theory and guiding principles too, the Italians were quite as opposite to the Englishmen as in their visible characteristics. The former recognise the maxims of the leading masters, not only in the positive or demonstrative rules of Art, so far as they were then known, but also in those more indefinite principles which, although having a real foundation in the nature of human emotion, are not from their subtle and modifiable characters, so susceptible of being reduced to distinct rules, and are, therefore, usually considered to be altogether conventional.

We have shown how Giotto impressed his own modes of perception and feeling on all the Italian art of his time, and indeed long after him. Some of the schools, the Paduan for example, went so

far in their obedience to these so-called conventional rules, as to revive the study of the ideal art of ancient Greece.

The "exceeding young men of stubborn instincts and positive self-trust," look upon the lessons of the great schools of art as folly, and scoff at the accumulated experience of the "old masters" as mere fatuity. Their own sagacity is sufficient to penetrate her profoundest mysteries, and their works show the lessons of wisdom they derive from their self-willed study of her.

In all things, then, both manual and mental, technical and theoretical, the *real* Pre-Raphaelites are the complete antitheses to the pretended ones, and prove these young men to be as ill informed as they are presumptuous in assuming the title.

The important question, however, and that involved in the former of the propositions above quoted, is not the propriety of a name, so much as appropriateness of practice and truth of results. Whether the "school" should be designated pre-Raphaelite or post-Raphaelite, or, indeed, called a school at all, in the sense of being governed by intelligible and distinct principles, is not so necessary to be considered, as whether their works afford evidence of their having a perception of the true relation of Art to nature, and of their realising that perception in their productions. The answer to be given to this question is the complete solution of the problem. Into this question the author of "Modern Painters" has not thought it incumbent upon him to enter. We have examined their pictures for the purpose of ascertaining their theoretical principles. All that we can find expressive of intention is ugliness of form and constrained action, combined with a laboriously niggled handling and a style of colouring in which force alone, irrespective of subject and sentiment, is obtained by the common artifice of placing the primary colours and their complementaries in immediate juxtaposition. They defend their first peculiarity by pleading that they "dare not improve God's work." As if the creatures of this sinned world, were unchanged since they came fresh from their Maker's hand. Admitting, however, that nature were perfect and harmonious in every part, the question remains, do they study her intelligently? We believe they do not. They paint from nature as an idiot counts the strokes of a clock, as so many isolated units, without having any idea of aggregation. In the same intelligent spirit the hopeful school gives us an assemblage of dry, meagre, disjointed objects, without the smallest expression of *relation* either of sentiment or effect. They individualise strongly, but are totally devoid of the power to unite with this individuality the expression of a general whole, and thus fail to convey the spirit of their subject. Every form, near or remote, is elaborated with the same mechanical minuteness. This method of imitating Nature produces results which are wholly false; Nature unites her separate elaborations by the nicest gradation of tint, tone, and force, into one broad and grand harmony. The imitations of her by the hopeful school have none of these qualities; they all strike the eye with the same force, and, consequently, all seem to be projected on the same vertical plane. While Nature is all grace, sweetness, and simplicity, the Pre-Raphaelites' renderings are all constraint, harshness, and affectation. Thus, even regarding the aim of Art as being a servile and mechanical imitation of nature, these pictures have no pretension to the title of works of Art.

When, however, we consider what the true function of the artist is, what a grotesque and repulsive mockery do the productions of the hopeful school appear! Instead of skilfully-conducted incident, these "young men" give us a microscopist's copy of some trivial accessory, and for the pathos or the dignity of human emotion we are treated to a childish display of glaring pigments. This is not only false philosophy, but also depraved taste. Colour and form are the language in which the artist expresses his thoughts and feelings; they should, therefore, be made subservient to this as means to an end, and never be allowed to rise into such prominence as to become separate qualities apart from that end. Few things injure the works of acknowledged great masters more than this obtrusion of mechanical qualities and secondary objects. It is a mere truism to say that the mechanical should be subordinated to the mental, and accessories developed in the order of their æsthetical relation, and not in that of their mere local contiguity, to the central idea of the work. Every one of the pictures exhibited by the so-called Pre-Raphaelites furnishes examples of the violation of this rule.

Our space will not permit us to pursue this subject further at present. We may, however, return to it at a future opportunity.

But we cannot conclude these remarks on "Pre-Raphaelitism" without adverting to the tone in which it is written. Its author professes to be exceedingly susceptible of offence at any plainness of speech used towards him, or inadvertent disparagement of his dignity; but seems singularly forgetful of his own requirements in his treatment of others. He uniformly imputes the worst motives in the strongest terms. Opinions which differ from his, and which, if erroneous, are at most, errors of judgment, are stigmatised as "falsehoods," "direct falsehoods," &c.; whilst "indolence, infidelity, sensuality, and shallow pride," are the best sources to which he can ascribe the actions of whole generations of men. The author of "Modern Painters" has written works which advance rather high pretensions to a piety of more than ordinary purity, and even in the pamphlet under notice, expatiates with seeming unction on "taking the kingdom of Heaven by force." We should be sorry to impugn his Christianity, but cannot refrain from suggesting a comparison of it with that of Him who admonished his followers to do to others as they would have men do to them; and we even venture to recommend the consideration of how far charitable construction of motive and courteous language are essential to the character of a gentleman.

THE ROYAL PANOPTICON OF SCIENCE AND ART.

A CONSIDERABLE period has elapsed since we first announced in our pages the formation of this institution as a central depot for all novelties in Science and Art, and a place to which all persons, native and foreign, might resort for intellectual gratification. In these days of progress, scarcely a month elapses without some new fact being established, or discovery made. Public taste is attracted by the beauty or curiosity of the subject, and has now been sufficiently awakened to the claims of science to seek its home for a higher class of pleasure than is to be found elsewhere. In our Metropolis, there is no want of public amusements; they abound on all sides, and in the most varied forms. In fact, the supply may be considered as considerably over the demand. But a very small provision has been made for scientific recreation, combining therewith artistic novelties, such as this Institution proposes to afford.

The Royal Charter having been granted to the Managing Committee, and all preliminary arrangements settled, the vacant site on the east side of Leicester Square has been secured for the erection of the new building, which will have a frontage of 120 feet. A better situation could scarcely have been chosen; the building will present many features of novelty and attractiveness in itself, the design being picturesque in character, and excellently adapted to the purposes for which it is intended.

These purposes, it may be briefly stated, are to exhibit and illustrate, in a popular form, discoveries in Science and Art; to extend the knowledge of useful and ingenious inventions; to promote and illustrate the application of science to the useful arts; to instruct, by courses of lectures in the various departments of science, illustrated by proper apparatus; to exhibit select specimens of work in the fine and mechanical arts, manufactures, and handicrafts,—showing their progress to completion in the hands of the artisan and mechanic; to display the productions of Nature and Art, both British and Foreign; to illustrate history, science, and literature, by pictorial views and representations, accompanied by music: and generally to extend and facilitate a greater knowledge and love of the arts and sciences on the part of the public. To carry these propositions into effect, it is intended to have, daily, two exhibitions. The morning exhibition will be more especially devoted to scientific information, and that of the evening to artistic entertainment, blended with instruction, scientific and literary.

The galleries of the Institution will be furnished with Working Models of Machinery, and specimens of Manufactures and the Fine Arts; and one leading object of the undertaking



THE BATTLE OF TRAFALGAR

FROM THE PICTURE IN THE VERNON GALLERY

will be to obtain a complete series of the products of every staple manufacture in its successive processes, so as to create a National Museum of the Industrial Arts, presenting to the visitor at a single glance, a complete history of the most interesting and important arts of life.

The lectures of the Institution will be of the best character, and the laboratory a really efficient public working department, in which every description of chemical operation will be carried on, and means supplied for teaching the various branches of chemical science at moderate fees. It is also intended to afford similar instruction in mining and engineering, and in the scientific principles of some of the most important branches of national and foreign manufacturing processes. The necessary apparatus of a costly kind for the efficient completion of these plans, it is intended to make available to other institutions on loan at moderate prices, and thus to spread the utility of the Panopticon considerably beyond its own walls.

The advantage of an institution where a student may obtain not only instruction, but the use of apparatus of a costly kind, the want of which may prevent the prosecution of studies which might be of public benefit, need scarcely be insisted on, neither is it necessary to urge the importance of rendering recreation and amusement productive of intellectual progress, and thus raising the moral tone of society.

When the large sums of money constantly spent in London "sight-seeing" are taken into consideration (and which a moderate calculation estimates at about 4,000,000*l.* annually), it must be obvious that a portion at least might be legitimately diverted to the cause of scientific and intellectual progress. For ourselves we hope well for all such institutions, and we feel that their foundation is among the healthiest "signs of the times."

THE VERNON GALLERY.

THE BATTLE OF TRAFALGAR.

C. Stanfield, R.A., Painter. J. Cousen, Engraver.
Size of the Picture, 2 ft. 7½ in. by 1 ft. 3¼ in.

It is altogether needless, at this date, to eulogise Mr. Stanfield as a painter of marine subjects; he is the Van der Velde of the English school in the truth and fidelity of his representations, while his pictures exhibit greater brilliancy and mere vigour than those of the celebrated Dutch painter.

The work here engraved is the original sketch in oils, from which the artist painted his large picture, for the Senior United Service Club, which was exhibited at the Royal Academy in 1836. This great work is one of the finest productions of Mr. Stanfield: the main features of the sketch have been closely followed, but he has altered a little the bearing of two or three of the vessels; and, if we recollect rightly, has filled in his canvas rather more to the right in the larger picture.

The scene represents the centre of the combined fleet, at half-past two o'clock, about an hour and a half after Lord Nelson received his death-wound. The *Victory*, the ship which bore his lordship's flag, after sustaining a heavy fire from four of the enemy's vessels, is in the act of disengaging herself from the *Redoubtable*, a French seventy-four, at that time lashed alongside the *Téméraire*, a British ninety-eight, and at the moment the *Fougueux*, another French seventy-four, became the prize of the latter. On the left of the spectator is Lord Collingwood's ship, the *Royal Sovereign*, with her prize, the *Santa Anna*, totally demasted, and the other ships of the lee division. On the right of the *Victory* is the *Bucentaure*, a French eighty gun ship, commanded by Admiral Villeneuve, with her main and mizen masts shot away; and the *Santissima Trinidad*, a Spanish four-decker; both ships unmanageable wrecks from the heavy raking fire of the *Victory*, *Neptune*, *Leviathan*, &c.

The composition of this sketch is most spirited; the battle is described with the animation of one who is not unacquainted with the perils of naval warfare; while the painter's hand and eye have marked it with a breadth of effect and a display of artistic science that cannot be surpassed. But, excellent as it is, we would rather have seen hanging in its place the noble picture which succeeded it, and which, as new located, is visible only to a few; such a work ought to be national property.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY
F. W. FAIRHOLT, F.S.A.

CHERTSEY AND ITS NEIGHBOURHOOD.

"Come now toward Chertsey."
Richard the Third.



NE of the most pleasurable sensations of life, arises from the consciousness of an increasing attachment, not only to the land we live in, but to our own immediate neighbourhood. We confess to the possession of a large organ of inhabitiveness; and can sympathise with the cat, the beaver,—even with the crow, who prefers repairing his old rickety nest to building a new one. "Exile!" has ever seemed to us the most fearful of all punishments; and the power to augment the enjoyments and endear the associations of "home," one of earth's greatest blessings; but when that "home" is placed in a locality, where time and its memories sanctify the beauties of nature, and every walk or drive is suggestive of something which recalls either history or legend, the interest increases daily, until we seem to claim actual acquaintance with those whom we can summon from amid the shadows of the past. So much has been done, so many scenes have been enacted, such numberless great men have lived and died within this small but mighty England, that every rood of ground, so to say, has its story; and it needs but small imagination to derive profitable instruction from highways and byways in any shire of our island.

The county of Surrey, so closely connected with London, is rich to overflowing in all sorts of memories, both of persons and events; and the little quaint and quiet town of Chertsey, with its "grants," and "fairs," and "markets,"—which, to judge by its usual state of sleepy tranquillity seem to be rather fanciful than real—that very discreet little town could tell of the gorgeous and gloomy past, as much as, or perhaps more than, many of its ancient neighbours within a day's drive of the Metropolis. Had the old Abbey stones (out of which, according to tradition, the walls of sundry of its now meek looking houses were raised)—had they but tongues, how they could discourse of gene-by-years—when a visit to Chertsey was an undertaking; although now, the distance between the city and the town is just an hour.

We hear as we enter our house (in Addlestone, one of its tributary villages) the curfew-bell, tolling as in "the good old times," when people dared not "show" in the street after its last peal had sounded. The curfew has endured in spite of all "reforms"—at once a relic and a reminder of ancient days, when it rung, as it does now, from Michaelmas to Lady-day, at eight of the evening. The worthy sexton first "rings up," that is to say, raises the bell; he then rings for a few minutes, and stops a little while; after which he tells the number of the day of the month; on the first day of the month, he strikes the bell once, and on the last day thirty or thirty-one times.*

* The generally received opinion that the ringing of the curfew-bell and the consequent compulsory extinguishing of fire and candle, was imposed on the English by William the Conqueror as a badge of servitude, is open to considerable doubt, inasmuch as a similar law existed in Europe as a necessary safeguard at a period when houses were constructed of wood, and huddled together in walled towns. It is even stated that Alfred the Great, one of our most popular and humane sovereigns, introduced the usage. That it was neither so odious nor unpopular as the Poet Thomson vividly describes it to

Chertsey is described in county histories as a "neat market-town on the north side of Surrey, twenty miles from London;" it is singularly "neat" and clean and quiet; nothing within our memory has occurred to disturb its tranquillity. The name was written occasionally in old chronicles, *Cirolescege*, *Certesseyge*, or *Ceroti Insula*. Its situation may be said to be insular; the Thames and Abbey river being on one side, and on the other a small stream, now known as the Bourne, which comes in a leisurely dreamy way from Virginia Water, and crosses Guildford Street on its unrummuring journey to the Thames.

Chertsey has also a branch railroad—our especial own—from Weybridge, with a station at the ambitious village of Addlestone. The railroad partakes of the nature of the neighbourhood; not being by any means busy or boisterous, and having in an out-of-the-way corner of the pretty quiet town, a little lew shed-looking terminus which seems as if it had no business there, and inclines to apologise for its intrusion; yet this absence of puff and noise on the part of the railroad, this intense quiet, is in admirable keeping with the present character of the peaceful locality; the town lies low, the Thames, bright and full bosomed as it flows, is enriched on either side by the greenest and most verdant meadows. In the season you are certain to see many contemplative brothers of the angle engaged at their "idle industry," either along the banks or in unpicturesque boats—boats which sleep lazily amongst rushes, until the first of June calls them from their rest. But to write more seriously, nowhere, within twenty miles of London (except in the immediate neighbourhood of Richmond) does the bland and beautiful Thames appear more queenly, or sweep with greater grace through its fertile dominions, than it does at Chertsey. It is, indeed, delightful to stand on the bridge in the glewing sunset of a summer evening, and turning from the refreshing green of the Shepperton Range, look into the deep clear blue of the flowing river, while the murmur of the waters rushing through Laleham Lock, give a sort of Spirit-music to the scene. On the right, as you leave Chertsey, the river bends gracefully towards the double bridge of Walton; and to the left, it undulates smoothly along, having passed Runnymede and Staines, while the almost conical hill of St. Anne's attracts attention by its abrupt and singular form, when viewed from the vale of the Thames.

Nor must we forget that, about a mile on the Walton side, from our favourite bridge, (Old Camden tells us so) are the "Cowey Stakes," marking the spot where Cæsar crossed the Thames.

Were the peasantry of Surrey and Middlesex as imaginative as their Irish brethren of Killarney, what legends would have grown out of this tradition; how often would the "noblest Reman of them all" have been seen by the pale moonlight leading his steed over the waters of the rapid river—how many would have borne testimony to the fact that Cassivelaunus himself had been heard during the stillness of some particular Midsummer night working at the rude defence which can still be traced beneath the blue waters of the Thames. What hests of pale and ghastly spectres would have risen from those tranquil banks, and from the deepest hollows of the rushing current, and—like the Huns, who almost live on the inspired canvas of Kaulbach,—fought their last earthly battle, again, and again, in the Spirit-world, amid the stars! But

have been, (and from whose lines probably most persons form their idea) is apparent from the fact of private individuals in the middle ages frequently leaving sums of money toward defraying the expenses of ringing it, and keeping it in repair. In flat, marshy, and dangerous places it was an useful guide by night to the traveller, and many instances are on record of life and property saved by its welcome tones. It is still sounded in London as well as in very many of our country towns. The curfew or *couvre-feu* itself was an instrument so contrived that it covered in and extinguished the whole of the wood fire on the hearth when it was raked to the back of the chimney. It was made of metal sometimes ornamented. They are among the rarest of our domestic antiquities, being of that class which when out of fashion is soonest consigned to the melting-pot. Horace Walpole had one at Strawberry Hill; another is engraved in Hone's "Every-day-book;" and a third in the Journal of the British Archaeological Association.

ours is no region of romance; even remnants of history, which go beyond the commonest capacity, are rejected as dreams, or put aside as legends. But history has enough to tell to interest us all; and we may be satisfied with the abundant enjoyment we have in delicious rambles, through the lanes and up the hills, along the fair river's banks, and among the many traditional ruins of ancient and beautiful Surrey.

Never was desolation more complete than in the ruin of the Mitred Abbey of Chertsey; hardly one stone remains above another to tell where this stately edifice—since the far-away year 664—grew and flourished, lordling it with imperial sway over, not only the surrounding villages, but extending its paternal wings into Middlesex and even as far as London.* The abbey was of the Benedictine order, and founded, almost as soon as the Saxons were converted from Paganism, by Erkenwalde, afterwards Bishop of London; but it was finished and chiefly endowed by Frithwald, Earl of Surrey.†

The endowment prospered rarely; the establishment increased in the reputation of wealth and sanctity; that it was "thickly populated" is certain, for when the abbey was sacked and burnt by the Danes, in the ninth century, the abbot, and ninety monks, were barbarously murdered by the invaders.

Standing upon the site of their now obliterated cloisters and towers, their aisles and dormitories, cells and confessionals, seeing nothing but the dank, damp grass, and the tracings of the fish-ponds—stagnant pools in our day—it is almost impossible to realise the onslaught of these wild barbarians panting for plunder, the earnest defence of men who fought (the monks of old could wield either sword or crozier) for life or death, the terrible destruction, the treasures and relics, and painted glass, and monuments, the plunder of the secret almshouses,‡ the intoxicated triumph of these rude northern hordes let loose in our fair and lovely island; what scenes of savagery, where now the jackdaw builds, and the black-bird whistles, and the wild water-rat plays with her brood amongst the tangled weeds!

The fierce sea-kings being driven back to their frozen land, King Edgar, willing to serve God after the fashion of his times, refounded the Abbey of Chertsey, dedicating it to St. Peter, and vying with Pope Alexander in augmenting its privileges and its wealth.§

Some of the abbots took great interest in home improvements, planting woods, conducting streams, enlarging ponds—building, now a mill, now a dove-cot, according to the wants of the abbey or their own fancies. Henry I. granted them permission to keep dogs, that, according to the old chronicle, they might take "hare, fox, and cats." King John, in the first year of his reign, gave them ample confirmation of all their privileges which, it would seem, they had somewhat abused, for we find that the sovereign seized their manors of Egham and "Torp" (Thorpe)¶ on account of a servant of the abbot's

* Stowe, in his account of the ward of Queenhithe, says, "There is one great message sometime belonging to the abbots of Chertsey, in Surrey; and was their home wherein they were lodged when they repayed to the Cite."

† Sir Edward Coke tells us, that *Saint* Erkenwalde was a younger son of Anna, King of the East Saxons, and was first Abbot of Chertsey (which he had founded) and afterwards Bishop of London.

‡ In the ancient Rites of Durham, frequent mention is made of the Almshouses, for different purposes:—"Within the Frater House door is a strong ambrie (almshouse) in the stone wall, where a great mazer, called a grace-cup, did stand, which did service to the monks every day, after grace was said, to drink it round the table."

§ Chertsey was one of the mitred abbeys, whose head was also a baron or military tenant of the crown, holding his lands by barony. It was founded in the year 666 by Frithwald, the King of Mercia's viceroy for Surrey. He endowed it largely with nine hides of land well populated; and shortly afterwards larger possessions, so that the monks increased in worldly wealth, and obtained the Pope's confirmation of their possessions. The Danes burnt their home and killed ninety of the monks; but Edward the Confessor reinstated them, and granted them Chertsey itself, Egham, Thorpe, Chobham, and some adjacent villages, so that they again waxed rich; at the Conquest William I. munificently confirmed all to them free from any tax, and gave them entire jurisdiction over their lands, indulgences which were ratified by his successors, who added many rich gifts; so that the abbey became one of the wealthiest and most powerful in the country, remaining in quiet possession of its riches until the dissolution by Henry VIII.

¶ In the parish of Thorpe are two pieces of land called

having killed "Hugh de Torp." Oh, rare "old times!" The abbot was mulcted in a heavy fine. Then, while Bartholomew de Winchester was abbot, from 1272, until 1307, during the reign of our first Edward, complaints were made to Pope Gregory X. that the possessions of the abbey were alienated to civilians and laymen, whereupon the pope issued a bull ordering such grants to be revoked.

It is worthy of note, that the Chertsey monastery sheltered, for a time, the remains of the pious, but unfortunate, Henry VI.

"Poor key-cold figure of a Holy King,
Pale ashes of the house of Lancaster."

and the reader of Shakespeare will recall the scene in which Richard meets the Lady Anne on her way to Chertsey with her husband's body.

This poor king's remains had a claim to be well received by the monks of Chertsey Abbey, for he had granted to the abbot the privilege of holding a fair on St. Anne's-hill, then called Mount Eldebury, on the feast of St. Anne's (the 25th of July): the fair has changed its time and quarters as well as its patron, and is held in the town on the 6th of August, and called Black Cherry Fair. Manning, in his history of Surrey, says, that the tolls of this fair were taken by the abbot, and are now taken by the owner of the site of the Abbey House; thus the memory of King Henry VI. is commemorated in the town of Chertsey to this day, by the sale of black cherries in the harvest month of August!

Centuries passed over those magnificent abbeys, whose ruins in many places add so much beauty to our fertile landscapes; they grew and grew, and added acre to acre, and stone to stone, and knowledge to knowledge; but most they cherished the knowledge which blazed like a lamp under a bushel, and kept all but themselves in darkness; they preached no freedom in Christ to the Christian world, they abolished no serfdom, they taught no liberty, they enslaved even those who in their turn enslaved their "boru thralls," and saw no evil in it. Oh, rare old times! Better is it for us that the site of Chertsey Abbey should be scarcely traceable now-a-days than that it should be as it was, with its proud pageants and pent-up learning!—Yet we have neither sympathy nor respect for that foul king, who, to serve his own carnal purposes, overthrew the very faith which had hallowed his throne. But he did not attack and storm the Abbey of Chertsey, as he did other religious houses. He came to them, this Eighth Harry, with a fair show of kindness, saying that "to the honour of God, and for the health of his soul, he proposed and most nobly intended to refund the late Monastery, Priory, or Abbey of Bisham in Berks, and to incorporate and establish the Abbot and Convent of Chertsey, as Abbot and Convent of Bisham, and to endow them with all the Manors late belonging to Bisham." How the then Abbot John Cordrey, and his brethren, must have shivered at the conditions; how they must have grieved at quitting their cherished home, their stews and fish-ponds, their rich meadows of Thorpe, overlooked by the woods of Eldebury hill, their nursing ground where their calves and young lambs were stowed in luxurious safety in the pleasant farm of Simple Marsh at Adlestone!*

"great and little custom pieces." The former supplies six loads of made hay every year for the use of the queen's deer in Windsor Park, to be ricked there; and Mr. Bennett, lord of the manor of Thorpe, and vicar of the parish, delivers it regularly. If the crop of the great custom piece is insufficient to supply the quantity, it is made up from the little custom piece. In return, Mr. Bennett may claim an annual buck and a fawn or two, and the right of turning out four horses in Windsor Park; the latter claim is never exercised. This information has been courteously supplied to us by Mr. Bennett.

* The farm of Simple Marsh was the endowment of the sacristan of the Abbey, and its high and healthy situation was doubtless appreciated by the monks, who must have suffered from the low and swampy situation of their abbey. In 1614, Francis Maurice, and Francis Philips had a grant of Simple Marsh; it came soon after into the possession of my Lord Castlemaine. There is a fine oak on the farm now, that could tell a tale of years long past, but there is not a tree in the Royal forest so fine as the "Crouch oak," which once marked the boundary of Windsor forest, and hence whose branches Wickliff is said to have preached.

But their star was setting, and they were forced to comply with hard conditions; here they are in one terrible sentence.

"The abbot and convent of Chertsey, give, sell, grant and confirm, to the king their house and all manors belonging to them."

The total destruction of the Abbey must have amazed the whole country. An earthquake could hardly have obliterated it more entirely. Aubrey, writing in the year 1673, says "of this great Abbey, scarce anything of the old building remains, except the out walls about it. Out of this ruin is built a 'fair house,' which is now in possession of Sir Nicholas Carew, master of the Buckhounds." Dr. Stukeley alludes to this house, in a letter written in 1752; he speaks of the inveterate destruction, and of "the gardener" carrying him through a "court" where he saw the remains of the church of the Abbey. He says the "east end reached up to an artificial mount along the garden wall; that mount and all the terraces of the pleasure garden, to the back front of the house, are entirely made up of the sacred *rudera* or rubbish of continual devastations. Bones of abbots, monks, and great personages, who were buried in large numbers in the church and cloisters which lay on the south side of the church, were spread thick all over the garden, so that one may pick up whole handsfull of them every where amongst the garden stuff."

Brayley mentions in his pleasant History of Surrey, that this artificial mount, was levelled in 1810, and its materials employed to fill up a pond. Many human skulls and bones were found intermixed with the chalk and mortar of which it had been formed. Fragments of old tiles were also frequently found, and are still sometimes turned up. No trace even of the "Abbey house" is left; it was purchased in 1809 by a stock-broker, who in the following year sold the materials—and so ends the great monastic history of Chertsey. Where are now its spiritualities in Surrey?—its temporalities in Berkshire and Hampshire?—its revenues of Stanwell, and rents of assize?—its spiritualities in Cardiganshire? Alas! alas! they have left no sign, except on the yellow parchment—of rare value to the antiquary.

Those who desire, like ourselves, to investigate what tradition has sanctified, will do well to turn down a lane beyond Chertsey Church,* which leads directly to the Abbey bridge, and there amid tangled hedge rows and orchards, stands the fragment of an arch, partly built up, and so to say, disfigured by brick-work, and an old wall, both evidently portions of the Abbey. In the wall are a great number of what the people call "black stones," a geological formation, making them seem fused by fire. Layers of tiles were also inserted in this wall, and where the cement has dropped away they can be distinctly traced; there is also an ivy, very aged indeed; it is so knotted and thick that it seems to grow through the stones, the soil has so evidently encroached on the wall that it is most probably rooted at the foundation. The pleasant market garden of Mr. Roake covers the actual ground on which the Abbey stood. The workmen frequently turn up broken tiles and human bones, and there is no doubt that by digging deeper much would be discovered that might elucidate the history of the past. At the farther end of the market garden

* Chertsey Church is of old foundation; the only external traces of antiquity are in the tower, which has remained through all changes, the upper part being repaired and heightened by bricks. Within, the chancel is old, but has been altered to adapt it to the new work with which it is conjoined. The body of the old church being greatly decayed, and of too narrow dimensions for the necessities of the parish, it was determined to rebuild it in 1806, but the expense being considerably greater than the architect's estimate, the tower and chancel were incorporated with the new work. Of the six bells contained in its tower one is said to have belonged to the abbey; it has round its verge an inscription in early English letters each an inch in height as follows:—

"Ora: mente: pia. pro: nobis: Virgo: Maria."

In a few of the windows are fragments of stained glass, but there are none of the relics of antiquity within it which give such a charm to many of our country churches. Close to the altar rails is a bas-relief by Flaxman representing the Saviour raising the daughter of Jairus. It is a group of seven small figures treated in the simple and severe style of the sculptor.

a vault has been discovered which is of considerable length and breadth; but the water rises so high in it (except after a long continuance of dry weather has sealed the land springs) that it is impossible to get to the end without wading. An enormous quantity of richly-coloured and decorated encaustic tiles have been found here; some are preserved in our local museum. But the most interesting remains in this place are the "stews," or fish-ponds, which run parallel to each other, like the bars of a gridiron; these ponds do not communicate one with the other, nor has the water any outlet: a little care and attention might make them valuable for their old purposes; but they are deplorably neglected. Occasionally you see the fin of some huge fish, whose slow movement partakes of the character of the stagnant water he has inhabited for years;—who can tell how many?

"The Abbey River," as it is still called, travels slowly along its way, fertilising the meadows and imparting life and freshness to the placid scene. The denizens of Chertsey have planted orchards, and in a few instances gardens on its banks. One, the garden of Mr. Herring, is a model of neatness, almost concealed by its roses and carefully tended shrubs. We wandered from orchard to orchard, amid the trees and over the uneven ground; all was so still and lonely that it required the suggestions of an active imagination to believe it had ever been the scene of contention by flood and field. From the Abbey Bridge the richness of the meadow scenery is exceedingly refreshing, the grass is deep and verdant, as it cannot fail to be, lying so low, and fertilised by perpetual moisture.

During their wide-spreading magnificence, the abbots of Chertsey, erected a picturesque chapel, on the lovely hill of St. Anne: this was done somewhat about the year 1334. Orleton, Bishop of Winchester, granted an indulgence of forty days, to such persons as should repair to, and contribute to the fabric and its ornaments.

There is nowhere a more delightful road, than that which leads from the "Golden Grove," rendered picturesque by its old tree,* the plantations of Monksgrove on one side, and those of the once residence of Charles James Fox on the other. The road is perfectly embowered, and so close is the foliage that you have no idea of the beautiful view which awaits you, until leaving the statesman's house to the left, you pass through a sort of wicket gate on the right, and follow a foot-path to where two magnificent trees crown the hill; it is wisest to wait until passing along the level ridge, you arrive at the "view point," and there, spread around you is such a panorama as England only can show, and show against the world for its extreme richness.† On the left is Cooper's Hill, which Denham, that high-priest of "Local poetry," long ago made famous; in the bend just where it meets the plain, you see the towers of Windsor Castle; there is Harrow Hill, the sun shining brightly on its tall church; a deep pall hovers over London, but you can see the dome of St. Paul's looming through the mist; nay, we have heard of those who have told the hour of the day upon its broad-faced clock, with the assistance of a good glass. How beautifully the Thames winds! Ay! there is the grand stand at Epsom, and there Twickenham, delicious soft, balmy Twickenham; and Richmond Hill—a very queen of beauty!

* The little inn is somewhat romantically styled the "Golden Grove," before it is a large tree, the branches of which spread luxuriantly at about eight feet from the ground, and support a railed platform, fitted round the central stem, upon which are a table and seats, embosomed among the leaves and branches, the ascent being by a flight of steps.

† There were originally four; we remember three, but two have been lately destroyed.

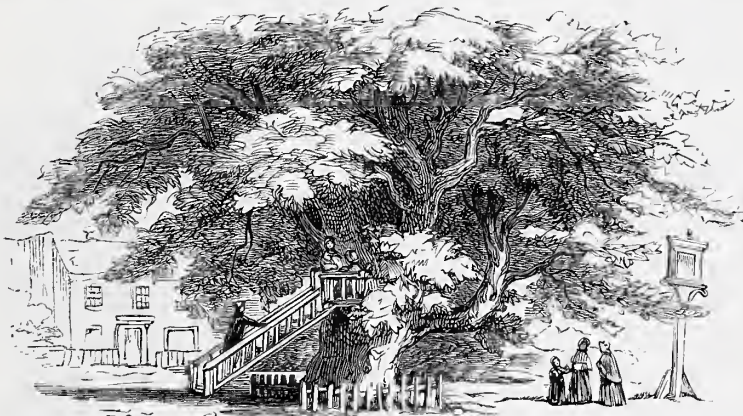
‡ St. Anne's Hill, anciently called Eldbury or Oldbury Hill, has on its top visible traces of an encampment. There is a group of trees on its summit near which stood a small chapel dedicated to St. Anne, of which a few stones are now all that remains. They are shown in our cut. It is a spot which attracts all lovers of nature by the beauty of the view. Cowley, in a letter dated May 21, 1665, says, "methinks you and I and the Dean (Dean Spratt) might be very merry upon St. Anne's Hill. You might very conveniently come hither by way of Hampton Town, lying there one night." A curious instance of the badness of roads and inconvenience of travelling in those days, Hampton being but thirteen miles from London, and Chertsey only twenty.

Yonder, beyond the valley, are Foxes Hills at Staines, and as you turn, there again is crowned with lofty pines—and that is the church | Cooper's Hill; Laleham seems spread as a tribute



"THE NUN'S WELL."

at your feet, and there is no end to the villages | and mansions—the parks, and cottages like



"THE GOLDEN GROVE."

snow-drops in a parterre, and church spires more | than we can number; while close behind us are



REMAINS OF CHERTSEY ABBEY.

the stones, piled thickly one on the other,—the only relics of the holy Chapel of St. Anne.*

How grandly the promontory of St. George's Hill stands out—sheltering Weybridge, and forming a beautiful back-ground to Byfleet and the banks of the Way; not forgetting its ruins—a Roman encampment of two thousand years ago, and its modern ornaments of rare trees, of which a generous nobleman has made common property, to be enjoyed daily by all who choose. At the foot of this richly planted hill, is the beautiful park of Outlands—on the eve of becoming an assemblage of villa grounds. How pleasant to feel that we can account, by our own knowledge of that glowing mount, for all the shades formed by the hills and hollows, and different growths of trees in the depths or heights of "the encampment," which forms the delight of many a toilsome antiquary. Beyond are the more distant eminences of the North Downs, and a tract of country extending into Kent. But we have not yet explored the beauties of this our own hill of Chertsey; truly, to do so would take a day as long as that of its own black cherry fair.

A path to the left, among the fern and heather, leads to a well famed for its healing properties—it is called the Nun's Well;† even now, the peasants believe that its waters are a cure for diseases of the eye; the path is steep and dangerous, and it is far pleasanter to walk round the brow of the hill and overlook the dense wood which conceals the well, fringing the meadows of Thorpe, than to seek its tangled hiding-place in the dell. The monks of old would be sorely perplexed if they could arise, to account for the long line of smoke which marks the passage of the different trains along their railroads. But we turn from them to enjoy a ramble round the brow of St. Anne's Hill; the coppice which clothes the descent into the valley, is so thick, that though it is intersected by many paths, you might lose yourself half-a-dozen times within an hour; if it be evening, the nightingales in the thickets of Monksgrove have commenced their chorus, and the town of Chertsey, down below, is seen to its full extent, its church tower toned into beauty by the rich light of the setting sun, while through the trees and holly thickets you obtain glimpses of the Guildford and Leatherhead hills, so softly blue, that they meet and mingle with the sky.

Those who feel no interest in monkish chronicles, may reverence St. Anne's Hill, because of its having been the favourite residence of Charles James Fox, the contemporary of Pitt and Burke and Sheridan and Grattan, at a period when men felt strongly and spoke eloquently. The site of the house on the south-eastern side of the hill, is extremely beautiful, and it is much regretted in the neighbourhood that it finds so little favour in the heart of its present noble proprietor. The grounds are laid out with much taste; there is a noble cedar planted by Mrs. Fox, when only the size of a wand. The statesman's widow survived her husband more than thirty-six years, but never outlived her friends or her faculties. There is a temple dedicated to Friendship, which was erected to perpetuate the coming of age of one of the late Lords Holland; on a pedestal ornamented by a vase, are inscribed some verses by General Fitzpatrick; another placed by Mrs. Fox to mark a favourite spot where Mr. Fox loved to muse, is enriched by a quotation from

the "Flower and the Leaf," concluded by two graceful stanzas—

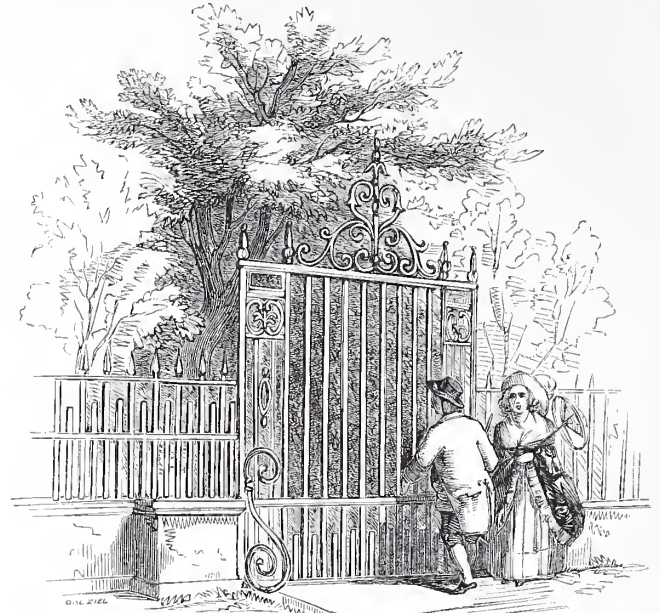
"Cheerful in this sequestered bower,
From all the storms of life removed
Here Fox enjoyed his
evening hour
In converse with the
friends he loved.

And here these lines he
oft would quote,
Pleased from his favourite poet's lay,
When challenged by the warbler's note
That breathed a song
from every spray."

At the bottom of the garden is a grotto, which must have once possessed many attractions, and above it, there is a pretty little quaint chamber that was used as a tea-room, when, according to the custom of the time, the English drank tea by daylight; it is adorned by painted glass windows; there are portraits of the Prince of Wales, and Mr. Fox, when both were looking their best, and the balcony in front commands a delicious view of the surrounding country.

The peasantry are still loud in their praise of "Madam Fox;" and some remember with

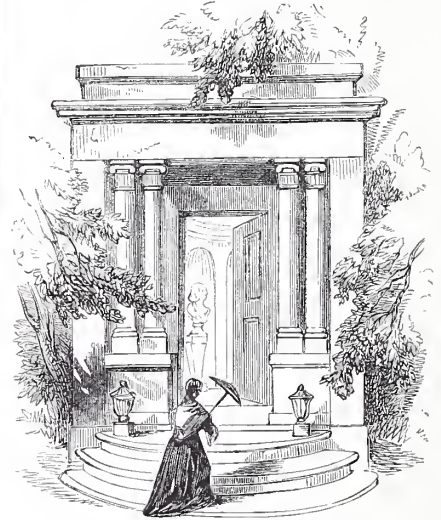
drawn there at "feast times," to see how they all looked in their new dresses. She certainly retained her sympathy with the young, and put



GATE OF FOX'S HOUSE.



SUMMER HOUSE IN FOX'S GARDEN.



TEMPLE OF FRIENDSHIP.

gratitude the education they received at her school, and love to tell how the old lady was

eighty she took lessons on the harp. The present generation remember personally nothing



FOX'S ARBOUR.

* In Chertsey Church is a black marble tablet to Laurence Tomson, buried there, and one of the earliest translators of the New Testament into our language, of which two editions were published in the reign of Queen Elizabeth. He resided during the last twenty years of his life at Laleham, and died in 1608. Antony Wood speaks of his being a great logician and philosopher, and states that a report was then current at Chertsey that he built the house which now stands on the top of St. Anne's hill, out of the ruins of St. Anne's Chapel, and on the very spot where that chapel stood, having a prospect into several counties; if so, these stones are, probably, the relics of St. Anne's Chapel and Laurence Tomson's house.

† The spring, called the "Nun's Well," once used medicinally, and which rarely freezes, is lined with stone, and is almost hidden with the vegetation which flourishes thickly around it. It is on the north side of the declivity, and on the east is another spring formerly celebrated for its virtues. It is in a wood called "Monk's Grove."

of the great statesman; he has become history to us, and we must look to history, garbled as it always is, and always will be, by the opinions and feelings of its writers, to determine the position of Charles James Fox in the annals of his country. Those who were admitted to his society have written with enthusiasm of his social qualities, and bestow equal praise on his brilliant talents, his affability of manner, and the generosity of his disposition. He was the third son of Henry Fox, afterwards Lord Holland, and his mother was the eldest daughter of Charles, second Duke of Richmond, and consequently great-granddaughter to Charles II.; the maternal descent is one of blotted royalty, of which a man like Fox, could not have been proud. His academic course was unmarked by any of those honours of which Oxford men are so ambitious, and yet, like his great rival, William Pitt, he became a statesman before he was of age.

At St. Anne's Hill he enjoyed as many intervals of repose and tranquillity as could fall to a statesman's lot; in the time of wars and tumults, how he must have luxuriated in its delicious quiet, surrounded by friends who dearly loved him; and swayed only for good by the wife who (although it is known that her early intimacy with him was such as prevented her general recognition in society) according to the evidence of all who knew her, was the minister only to his better thoughts and nobler ambitions, and who weaned him from nearly all the follies and vices which stained his youth and earlier manhood. Various causes led to his death, before age had added infirmities to disease. He died at Chiswick House, and his last words addressed to Mrs. Fox were, "I die happy." It is said he wished to be buried at Chertsey, but his remains were interred in Westminster Abbey.

The brilliant Sheridan pronounced so elegant an eulogium on his character, that it is pleasant to think of it in those shades where, as we have said, he so often sought and found repose: "When Mr. Fox ceased to live, the cause of private honour and friendship lost its highest glory, public liberty its most undaunted champion, and general humanity its most active and ardent assertor. In him was united the most amiable disposition with the most firm and resolute spirit; the mildest manners, with the most exalted mind. With regard to that great man, it might, indeed, be well said, that in him the bravest heart and most exalted mind sat upon the seat of gentleness."

There is, at all events, an imaginary pleasure in turning from the wearing out turmoil of a statesman's life, to what the world believes the tranquil dreams of a poet's existence. But there are few things the worldling so little understands as literary industry, or so little sympathises with as literary care. We have no inclination to over-rate either its toils or its pleasures, and perhaps no life is more abundantly supplied with both. Its toils must be evident to any who have noted the increasing literary labour, which is necessary to produce the ordinary sources of comforts; but its high and holy enjoyments are not so apparent; they are so different from those of almost all others as not to be easily explained or understood; but above all other gifts, the marvellous gift of poesy is a distinction conferred by the Almighty, and should be acknowledged and treasured as such. We know little of a poet's studies except by their imperishable produce, and it is a common but ill-founded prejudice to imagine regularity or diligence incompatible with high genius. Genius is neither above law, nor opposed to it; but as many have a poetic taste and temperament *without* the inspiration, the world is apt to mistake the eccentricity of the pretender for the outward and visible sign of genius. Whether or not the poet of the Porch-house of Chertsey had the actual poetic fire we do not venture to determine. Abraham Cowley takes a prominent position amongst the poets of our land, and the eventful times in which he lived, and his participation in their tumults give him additional interest in all the relations of his anxious and not over-happy life. It is recorded of him that he became a poet in consequence of reading the *Faery Queene*, which chance threw in his way, while yet a child. In

allusion to this, Dr. Johnson gave his well-known definition of genius—"A mind of large general powers, accidentally determined to some particular direction."

We had almost dared to say this is rather the definition of a philosopher than of one who comprehended the spirituality of a marvellous gift. Abraham Cowley—the posthumous son of a London grocer—owed much to his mother. She, by her exertions, procured him a classical education at Westminster School. She lived to see him loved, honoured, and great, and what was better still, and more uncommon, grateful. At the age of fifteen he published a volume called "*Poetic Blossoms*,"

ship in Trinity College, Cambridge, in 1636, and there took his degree; but was ejected by the



COWLEY'S SEAT.

Parliament, and thence removed to Oxford. Shortly after, he followed the Queen Henrietta



COWLEY'S HOUSE—STREET FRONT.

which he afterwards described as "commendable extravagancies in a boy." He obtained a scholar-ship to Paris, as Secretary to the Earl of St. Albans, and was employed in the court of the exiles in



COWLEY'S HOUSE—GARDEN FRONT.

the most confidential capacity. In 1656 he returned to England, and was immediately arrested as a suspected spy. He submitted quietly—the royalists thought too quietly—to the dominion of the Protector, but his whole life proved that he was no traitor. At the Restoration, that great national disappointment, his claims upon the ungrateful monarch were met by a taunt and a false insinuation—he was told that his pardon was his reward! Wood said, "he lost the place by certain enemies of the Muses;" certain "friends of the Muses," however, procured for him the lease of the Porch-house and farm at Chertsey, held under the Queen, and the great desire of his life—solitude—was obtained.

The place still seems a meet dwelling for a poet, and is, perhaps, even more attractive to strangers than St. Anne's Hill. The porch, which caused his residence to be called "The Porch-house," was taken down during the last century by the father of its present proprietor, the Rev. John Crosby Clarke, and the house is now known as "Cowley House."* It is situated near the bridge which crosses a narrow and rapid stream, in a lonely part of Guildford Street; a latticed window which overhangs the road is the window of the room in which the Poet expired; on the outside wall Mr. Clarke has recorded his reason for removing the porch. "The porch of this house, which projected ten feet into the highway, was taken down in the year 1786, for the safety and accommodation of the public."

"Here the last accents flowed from Cowley's tongue."

The appearance of the house from Guildford Street, is no index to its size or conveniences.† You enter by a sidegate, and the new front of the dwelling is that of a comfortable and gentlemanly home; the old part it is said was built in the reign of James the First, and what remains is sufficiently quaint to bear out the legend; the old and new are much mingled, and the modern part consists of one or two bed rooms, a large dining room, and a drawing room, commanding a delicious garden view, the meanderings of the stream, and a long tract of luxuriant meadows, terminated by the high and richly timbered ground of St. Anne's Hill. A portion of the old stairway is preserved, the wood is not as has been stated oak, but sweet chestnut. One of the rooms is panelled with oak, and Cowley's study is a small closet-like chamber, the window looking towards St. Anne's Hill.‡ It is never difficult to imagine a poet in a *small chamber*, particularly when his mind may imbibe inspiration from so rich, and lovely a landscape. Beside the group of trees, beneath whose shadow the poet frequently sat, there is a horse chestnut of such exceeding size and beauty, that it is worthy a pilgrimage, and no lover of nature could look upon it without mingled feelings of reverence and affection.§

* The large outer porch of Cowley's house had chambers above it, and beneath the window in front a tablet was affixed, upon which was inscribed the epitaph "upon the living author" which Cowley had written for himself, whilst living in retirement here, commencing

"Hic, O Viator, sub lare parvulo,
Coneilus bic est conditus hic jacet."

It is represented in its original condition in the two views we have engraved.

† Some additional rooms have been added to the house by the same occupant, who has, however, religiously preserved all the old rooms, which still exhibit the "fittings" that existed in Cowley's time. The bed-chambers are wainscotted with oaken panels. The staircase is a very solid structure, with ornamental balusters, leading toward the small study in which the poet wrote,—a little back room, about five feet wide, looking upon the garden. It may be distinguished in our back view of the house, by a figure placed at the window. Cowley ended his life in this house, at the early age of forty-nine.

‡ The father of the present proprietor was Chamberlain of London, and greatly beloved and respected in Chertsey. It is a happiness to be able to record also how much Mr. Clarke deserves the gratitude of the dwellers in our little town. During the late visitation of the cholera, his attention was drawn to the crowded state of the churchyard, and he not only made a grant of a piece of land to the parish as a cemetery, but has been at the sole expense of enclosing it, and erecting the necessary buildings for the purposes of interment.

§ There is also in the garden a walnut-tree of which the history is curious. When Mr. Clarke was sheriff of London, it was a custom for the out-going sheriff to present to the in-coming sheriff, when he transferred to his custody the prisoners in Newgate, a bag of walnuts; one of these walnuts Mr. Clarke planted in the garden, of which it is now—more than half a century having passed—the pride.

Here then amid such tranquil scenes, and such placid beauty, the "melancholy Cowley," passed the later days of his anxious existence; here we may fancy him receiving Evelyn and Denham, the poets and men of letters of his troubled day, who found the disappointments of courtly life, more than their philosophy could endure. Here, his friendly biographer, Doctor Spratt, cheered his lonely hours.

Cowley was one of those fortunate bards who obtain fame and honour during life. His learning was deep, his reading extensive, his acquaintance with mankind large. "To him" says Denham in his famous elegy—

"To him no author was unknown,
Yet what he wrote was all his own."

His biographer adds, "There was nothing affected or singular in his habit, or person, or gesture; he understood the forms of good breeding enough to practise them without burdening himself or others." This indeed is the perfection of good breeding and good sense.

Having obtained, as we have said, the Porch house at Chertsey, his mind dwelt with pleasure—a philosophic pleasure—upon the hereafter, which he hoped for in this life of tranquillity, and the silent labour he so dearly loved; but he was destined to prove the reality of his own poesy—

"Oh life, thou *Nothing's* younger brother,
So like that one might take one for the other."

The career of Abraham Cowley was never sullied by vice,* he was loyal without being servile, and at once, modest, independent and sincere. His character is eloquently drawn by Doctor Spratt. "He governed his passions with great moderation, his virtues were never troublesome or uneasy to any, whatever he disliked in others he only corrected by the silent reproof of a better practice."

He died at Chertsey on the 28th of July 1667,† and was interred in Westminster Abbey. A throng of nobles followed him to his grave, and the worthless king who had deserted him, is reported to have said, that Mr. Cowley had not left a better man behind him in England.

It is said the body of Cowley was removed from Chertsey by water, thus making the Thames he loved so well, the high-way to his grave; there is something highly poetic in this idea of a funeral, so still and solemn, with the oars dropping noiselessly in the blue water. Pope in allusion to it, says

"What tears the river shed,
When the sad pomp along
his banks was led;"

which rather inclines us to the belief, that in this, as in many other instances, the poetic reading is not the true one,

* Brayley in his History of Surrey, states that Cowley accompanied by his friend Dean Spratt, having been to see a "friend," did not set out for his walk home until it was too late, and had drunk so deep, that they both lay out in the fields all night; this gave Cowley the fever that carried him off. Brayley's authority for this slander, (which is not borne out by the poet's previous course of life), is "Speuce's Anecdotes."

† Or comparing dates, it is evident that Cowley could not have enjoyed his retirement more than between two and three years.

"The muses oft in lands of vision play;" but the fact that he died at Chertsey, as much respected as a man, as he was admired as a poet,



STAIRCASE—COWLEY'S HOUSE.

is certain, and his house is often visited by strangers, who are permitted to see his favourite



TREES ON ST. ANNE'S HILL.

haunts by the kindness of its proprietor who honours the spot so hallowed by memories of "the melancholy Cowley;"—he who considered and described "business" as—

"The contradiction to his fate,"

But we must postpone our farther rambles for the present.

WANDERINGS

IN THE CRYSTAL PALACE.—No. IV.

OUR eyes have seen the last of that wondrous spectacle which, to us who have seen it, must ever appear a gorgeous dream; to those to whom we may hereafter recount its splendours, a fable. The last shout of the assembled multitude—that shout to which the whole enormous fabric vibrated—has died away, and over the Great Exhibition is already drawn the curtain of the Past.

The observations of a mere wanderer in the Crystal Palace naturally terminated with the public exhibition; I must, therefore, beg you to recollect that what follows refers solely to the last public day,—Saturday, the 11th of October.

The good sense of the Commissioners had disregarded all suggestions of pomp or ceremonial at the close. The feelings of the people were left to their own natural and spontaneous expression, and no studied demonstration could have been half so impressive as that which their own instincts prompted. For what combination of the most skillful music could equal the chorus which burst from all lips,—what eloquence could say so much as that far-resounding cheer which came from the depths of every heart? We will not spoil such an impression by attempting to analyse all of that inarticulate sound shout; but amidst the throng of emotions to which it gave vent, the strongest was a sort of wondering joy and gratitude. And assuredly with reason. For what ever equalled the felicity of this undertaking? Among all the evils that it was to bring upon us, plague, pestilence, and famine, tumult in our streets, disorder in our houses, disasters of all kinds, which has fallen upon us? Yet no one can say that some of these were not reasonably to be apprehended. And how many lesser accidents might easily have occurred to damp the general pleasure,—a fall from the gallery, an entanglement with the machinery—things which occur every day in situations of far less crowding and danger.

But it seems that nothing was to throw a moment's shade over the universal satisfaction. Even the weather was extraordinary, and the wet and gloomy climate of London seemed to have changed its character. With few intermissions, the summer has been warm and dry, and the closing day was such an eleventh of October as few can remember.

I have already spoken of the Exhibition as a great test applied to the character and civilisation of the English people—meaning by civilisation, not so much perfection in those material products which it was the ostensible purpose of the institution to display, as the moral and intellectual qualities which command respect and confidence, and raise the entire standard and significance of human life. If those who applied this test have reason to congratulate themselves on their wise and generous confidence, the people have a right to all the satisfaction of a just and noble pride, at having come so triumphantly out of the trial. In no age of the world, and in no country, did brute force ever so completely sink into the back ground, and reason, humanity, and honour, acquire so striking an ascendancy. So complete, indeed, was this eclipse of the hitherto preponderant element of force, that people forgot even to fear it; and the presence of congregated thousands did not alarm the feeblest. I know no higher test of civilisation than this; that a woman, neither of robust health nor intrepid spirits, could, without a moment's hesitation, go alone into the midst of 100,000 people of every class; certain of civility, order, decorum, and if it were needed, protection. If the reign of Brian Boru was illustrious for the safety in which the maiden, with her staff and ring of gold, could traverse the green isle, it is surely one of the glories of our Sovereign Mistress that, in her reign, the weakest of her subjects were protected by public opinion and public morality; and that infancy and old age, the timid girl, or the delicate invalid, could venture without a fear or a scruple into the midst of

the largest and most miscellaneous crowd ever collected under one roof.

And who shall say how much of this glory is due to the Royal Lady herself? The perfect calmness and naturalness with which the Queen, from the first, moved among the lowlier of her subjects, neither shrinking from them, nor seeming as if it were an effort of courage to trust herself and her children in the midst of them, must have had a highly civilising effect upon many who want only to be trusted and respected, in order to make them worthy of trust and respect. The Queen had the magnanimity to treat her labouring subjects like gentlemen; and they have taken care not to forfeit the character she ascribed to them.

I cannot help regarding as another proof of the just instincts of the people, the small response made to the vehement appeals addressed to them, to urge the government to preserve the Crystal Palace. Nothing is so injudicious as to drain things to the dregs. Those who have beheld the youthful beauty in the pride of her loveliness, should see her no more, if they wish to retain a vivid impression of all that dazzled and enchanted them. Features faded and altered by time perplex and confuse the brilliant image which would have remained distinctly painted on the memory. I can conceive no use to which the Crystal Palace could be applied, that would not be painful to those who had seen it in its glory; or that would convey any notion whatever of its past splendour and interest, to those who had not. So far as I have observed, the people, with all their admiration, and all their regret, yet feel this, and have therefore taken no active measures for its preservation.

I insist the more willingly on the great social and moral effect of the Exhibition, because I am less sanguine than many as to its influence on the national taste. No one, I think, who has listened attentively to the remarks of the crowd, and observed what especially called forth the admiration, can be very confident of the success of the Exhibition as an instrument of aesthetic culture. An authentic record of what the people admired would be a curious and interesting part of the statistics of this wonderful assemblage of men and things. I have often listened to their suggestions and recommendations to each other, as to what was worth seeing. Generally, it seemed to me it was something strange. They seemed to be more attracted by some incidental peculiarity of an object, than by either its beauty or its utility. This predominance of the appetite for what excites wonder, is always, (need I say it?) strongest in the women, but it is common to all masses.

The most interesting class of visitors are *les hommes spéciaux*; men who really go to study what relates to their own particular handicraft or art. They are easily known by the earnest look which seems to dissect the object of their attention, varied by an occasional expression of approbation or the contrary.

Has any body explained, or can any body explain, the strange and universal attraction exercised by Precious Stones? an attraction confined to no nation or class, rich or poor, educated or uneducated, wise or foolish. When one observes, and feels, the potent fascination of these small bits of sparkling stone, one is half tempted to give into the dreams of Rosicrucians, and the theories of Alchemists. For what is the charm? It cannot be simply that they represent so much money; for a packet of 1000*l.* bank notes does that much more precisely; nor is it their beauty; for there are innumerable things more beautiful than they. But diamonds, rubies, sapphires, and all those rich products of nature's laboratory, seem to draw not only the eyes, but the very hearts of men by a mysterious force. The world-improvers say this folly is to vanish before their teachings. It may be so. At present the Great Exhibition, not a bad test of popular inclinations, gives no indication of their decline.

Another problem which I should like to see explained is, the intense eagerness of the people to see the Austro-Italian statues. An attentive frequenter of the British Museum or the Louvre, who has watched the listless indifference with

which the masterpieces of Greek Art are regarded by the many, can hardly believe in any real and diffused taste for sculpture, or any appreciation of it *as Art*, among the people of England or France. The only quality that seems to strike them is, generally, the exact representation of some trivial accessory—a veil, the coil of a rope, or the curl of a wig. The truth is, their education and pursuits naturally lead them to a lively sympathy with the industry that conquers technical difficulties; and not at all, with the genius that embodies a poetical Idea. There is, however, a vast deal of this preference of the curious over the beautiful, in the rich vulgar as well as the poor; as the admiration of the Veiled Lady abundantly proves.

As to the good to result to the Art of Sculpture, it would be absurd to hope much, from the display of works, many of which are more calculated to mislead, than to form, the taste; unless indeed—which is possible—it be necessary to educate the wholly untaught eye, through imperfect models, up to perfect. The appreciation of the products of the great age of Greek Art (which England has the inestimable privilege of possessing) being the test, how much of Art-education must be passed through before that is arrived at! Those who have arrived at it are counted by tens, if not by units.

Perhaps, however, the first thing is, to familiarise the eye to pure form, and to attempts, more or less successful, at ideal types. If so, all is well; and let us thank the Gods and the Commissioners for what they have given us. But I must be permitted to doubt whether collections of casts of the finest statues in the world, multiplied throughout the country, would not do more for sculpture than a whole Crystal Palace full of modern statues. The one pediment of the Parthenon, whose imperfect but divine remains are before our eyes, contains elements of a higher Art-culture than any succeeding age has attained to.

With regard to the influence on the arts of Ornamentation, I am more sanguine. I see with great satisfaction the surprise of English workmen at effects to which they were strangers, and the success of which they can perfectly appreciate. In some cases the first impression has been one of great discouragement. A turner and wood-carver told one from whom I had it, that the moment he saw the French works of that kind, he said, "We are done for ever." But Englishmen are not apt to give up in despair, and this feeling will soon give place to energetic emulation. In this case, indeed, it was quite misplaced. The specimens of English wood-carving are very numerous, varied in style, and some of them of first-rate excellence. Warwick has evidently formed a school of this beautiful art. Mr. Batchford's Kestrel and Butcher-bird is unquestionably the most consummate specimen of delicate and yet spirited representation of nature in the Exhibition. Indeed it is difficult to see how Art can go beyond it, within the limits the artist has assigned to himself. It is as real, as living, as Mr. Hancock's animated and picturesque hawking scene. Mr. Jordan's group of dead game is wonderful as machine carving, and is better composed than on the French buffet. Mr. King, of Whitehaven, has a very successful cabinet composed of oak, of three shades, by the skilful employment of which he has produced excellent effects of relief and perspective. The inlaid figures are somewhat stiff and awkward, but the general result is in accordance with the best models, and shows a true feeling of the material in which he works. Opposite to it is a very chaste and elegant bookcase by Freeman of Norwich. The most singular production of the kind, however, is the Jersey sideboard, which pleases the antiquarian eye by its exact reproduction of the style of a ruder age. King John and his barons might almost have been carved by a contemporary workman; and, together with an antique rudeness of form, display the earnest individuality which is no longer attainable under the reign of machinery, and "universal diffusion" of every thing. The paintings are not to be spoken of. But if some

friendly hand would efface them, the *meuble* would be one of the most successful specimens of "reproductive Art" in the palace.

By-the-bye, let us stop to thank Mr. Battam for the honesty of that word, which does, in fact, express the character of all our doings in the Fine Arts. Re-producers, and not producers, alas! we are, as soon as we leave the domain of Ingenuity and enter on that of Taste. In the former, we are original, inexhaustible, all-conquering; in the latter, we have not a thought we can call our own; too happy, when we can reproduce with some fitness, congruity, and skill, the ideas of those who built and carved and painted, under inspirations no longer possible.

Among the specimens of "Reproductive Art," the Irish jewellery, in imitation of the antique, deserves honourable mention. The torques and fibulæ are interesting and beautiful, and have that rarest of things, now a-days, a character of their own. The ornaments cut in bog oak, too, are original and pretty. These national trinkets far exceed in variety, taste, and elegance, those of the Scotch. Indeed, poor Ireland, in the midst of her rags and her misery, shows a wonderful aptitude for producing the most delicate and graceful works; it seems as if the Irish could make nothing but articles of luxury. "Ils ont le superflu, ils n'ont pas le nécessaire." Can anything be more beautiful than the lace, the embroidery, the knitting, and all the hand-works of Irishwomen? Their *guipure* struck me as the best and most effective in the Exhibition; and the imitations of it, in crochet-work, scarcely less beautiful. Among the specimens of knitting are some curious experiments on the fibres of various plants. Surely the "neat-handed" girls and women, who produce such exquisite works, are not always to be content to live in pigstyes, and suffer their clothes to drop piecemeal from their backs, unwashed and unneued. One cannot look at these things without hope as well as admiration.

I was disappointed in the Coventry ribbons, of which I had heard great things. The decorative use of a ribbon, when it is not of the same colour as the ground on which it is placed, is to relieve larger masses of darker, graver, or colder colour; to answer this end, the colours should be perfectly "franches;" and, when mixed, should be assorted so as to produce vivid and harmonious effects. Washed out colours, insipid or inharmonious combinations, convert an ornament into an offence to the eye. Perhaps long exposure may have dimmed the colours of the Coventry ribbons; certain it is that they want transparency, brilliancy, and depth; the colours are not so positive, or so well combined as might be wished, nor are the designs generally very happy.

But in one place, at least, the credit of England, as to colour, is amply vindicated. Mr. Gott, of Leeds, has a display of cloths which would have rejoiced the eyes of Van Eyck, or of Paul Veronese; and not one or two, but all. Reds, brilliant and intense as a dahlia or verbenum; a salmon, or yellow pink, the like of which is to be sought in some tropical bird or butterfly; greens, neither cold nor bilious, but rich, fresh, and bright as a sunlit forest; a softened crimson, which must have been studied from some beautiful flower. (Well might an artist beg for a piece of it to paint from, as the guardian of these beautiful things told me he had done.)

And all these wonderful specimens of colour are produced to satisfy the taste of—whom, think you? The noblest and wealthiest of the most civilised nations? Not a bit. It is the "barbarians" of Russia, and of China, who require, and who consequently obtain, these glorious pieces of colour, which we have not the sense to ask for, and if we had them, should not have the taste to use.

The cloths "for the Russian market" have a sort of shaggy end. I asked the use of this; the agent said he had been told it was to wear on the head, but he evidently did not know. He told me that two thousand men were employed by Mr. Gott; but it seems we, of these islands, cannot obtain the satisfaction of such an "Augenselmaus," (eye-feast) as the German says, as a piece of Mr. Gott's cloth. I asked where it could

be got in London? No where, was the too conclusive reply.

One of the impressions that will remain indelibly engraven on the minds of those who visited the Exhibition, is that of the unequalled behaviour of the men employed in preserving order. Nothing that it has tested or brought to light is so satisfactory and so important as the existence among us of such men, taken from the lower and common walks of life, yet possessing the intelligence, the honourable sense of duty, and the good manners of gentlemen. Their aid, never obtrusive, has never been wanting; and the important authority confided to them has been exercised in the quietest, as well as the most efficient manner, and solely with a view to the protection and the comfort of all.

The observations of these men on the scene before them would furnish a very curious chapter in the history of our times. An intelligent young sapper told me that the crowd, which had formerly been more dense in the eastern, or foreign nave, was now greater in the western. Were these different classes of people? Were they chiefly Londoners or provincials? And what determined this preference? Another remark he made, was as to the great aptitude of the Germans in acquiring English. He said, "They have all learned to speak English, and many of them very well." "Have the French?" "No,—hardly any. The policemen could speak a little before they came, but the others have not learned." He added that a good many of the Germans intended to stay here.

If I have dwelt too much on the social, and too little on the æsthetical or technical, results of the Exhibition, you must forgive me. It is my profound persuasion that, in the present state of the world, Art can only flourish among a people whose moral and intellectual tastes are healthy, pure, and elevated, and that to expect refined productions to arise in the midst of a British mass is absurd. In former conditions of the world, the people counted for nothing; "fit audience though few" was sought and found in palaces, halls, and churches; among those who governed, but did not appeal to, the people. But now Art must, if it be to flourish at all, strike its roots deep and wide into the soil, and such as that soil is, will be the fruits.

Under this persuasion I have ventured to task the endurance of the Art-Journal perhaps rather too far.

To conclude, our last and deepest impression, must be one of solemn and profound gratitude to Heaven. I am not fond of mixing up the most awful and holy of all names with the interests and affairs of creatures of a day. But in this singular event, humanity has a deep and lasting concern; and we would reverently inscribe on the monument that shall mark the spot where stood the Crystal Palace: "Glory to God in the highest, on earth peace, goodwill towards men!"

LORD CANNING'S REPORT OF THE AWARDS OF THE JURIES.

THE last act of the grand drama which has been played to such overflowing audiences during the last six months in Hyde Park, has been closed; and the curtain has dropped upon a scene which we can scarcely hope to see repeated, if at all, for many years. It is to be lamented, that the éclat by which this magnificent pageant was ushered in, and which has attended its progress, has not followed it to its close. We have now before us the awards of the respective juries, and the still more remarkable report of Lord Canning, the Chairman of the Jury of Chairmen. A more contradictory or perplexing document than the latter, it has rarely been our task to peruse. The Royal Commissioners appear to have clearly foreseen the dissatisfaction which a considerable number of their awards would occasion, and to have been placed, chiefly by their own acts, in a very difficult position; one from which they have not succeeded in extricating themselves. If their manifesto be susceptible of any intelligible solution, it is this. That having resolved to issue an

enormous number of medals, they have distributed them in a manner so much at variance with all previous practice on such occasions, as to render a long preliminary apology indispensable. It is abundantly clear, that, in consequence of the very great number of prizes of the second class which have been awarded, and the comparatively insignificant achievements for which many of them have been conferred, little value will be attached to any but council medals. That even these prizes have been allocated under circumstances which ought to afford no extraordinary ovation to their recipients, is also obvious, from the grave attempts of the Commissioners to persuade the holders of minor medals, that, although they have failed in obtaining the higher prizes, such minor prizes have sometimes been given for objects which showed more merit of execution, or manufacture, than those which have been thought worthy of a council medal. An attempt, however astute, to shuffle out of a grievous error, usually exposes the apologist to very grave inconsistencies, and a more striking proof of the correctness of the remark could hardly be instanced than is to be found in Lord Canning's elaborate explanation. The passages to which we allude would appear to us to stultify each other. His lordship tells us, that in the outset of the undertaking, it was suggested by the Royal Commissioners to the Juries, that the conditions of the award of the larger medal should be "some important novelty of invention or application, either in material or processes of manufacture; or originality combined with great beauty of design; but that it should not be conferred for excellence of production or workmanship alone, however eminent!" It would thus appear, that the only condition which could render a prize of any kind valuable as a test of comparative merit, has been deliberately abandoned; nay, it is not denied by his lordship that occasions have arisen in which the Council of Chairmen have refused their sanction to the award of the great medal, "without impugning the alleged superiority of the article for which it was demanded!" If such have been the case, it is clear that the possession of the grand medal will not confer the slightest comparative superiority on the holder. But the Council, not content with this extraordinary admission as to the principle which has influenced them in their awards of the first class of medals, proceed to confess, that "instances have occurred in which they have felt themselves called upon to confirm the claim to a council medal, where the object for which it was claimed showed, in itself, less merit of execution or manufacture than others of its class!" Thus, whilst his lordship is at pains, in one part of his address, to exalt the merit of the competitor, who has entitled himself to a council medal, he dwells with much emphasis, in another, on its perfect uselessness as a criterion of merit, so far as execution or manufacture is concerned. His Royal Highness Prince Albert, beset by the difficulties in which the indiscretion of his colleagues has involved him, is compelled to indorse the absurdity, and to affirm that the council medal "does not mark any greater comparative excellence of manufacture, or assign to one producer a higher place than is accorded to others; but it is to be regarded as a testimony to the genius which can clothe the articles required for the use of daily life, with beauty that can please the eye and instruct and elevate the mind." Now we are prepared to assert, and, what is more, to prove, that, in by far the greater number of classes, this subtle distinction cannot be maintained. To a large majority of them no such principles could have been applied, for the very simple reason that the objects are of a description with which no extraneous attractions of the kind referred to could have been associated. In most of them, indeed, the notion of such a criterion is absurd. The only manufactures in which elegance of form and decorative beauty could, by any possibility, have been elements, will readily suggest themselves; but even in these the council medal cannot, in many instances, have been awarded on any such grounds. To the awards, in more than one of these classes, we have directed the attention of our readers, at some length, in another part of the ART JOURNAL; and as it regards the class

"Sculpture," a more obvious departure from the principle above referred to, cannot be adduced throughout the whole of the proceedings of the Commission, than is evidenced by the awards of council medals in this class. Some of the noblest works of sculptural art ever exhibited in this country are left unrewarded, even by a prize medal; whilst a council medal is bestowed on the most tasteless, meretricious statue in the Exhibition. We have already exhibited instances in other classes in which this principle has been made subservient to intrigues of the most discreditable kind. Three Pianoforte manufacturers are declared to be of equal merit by the Musical Jury, and one is further recommended for a council medal by the group jury. The awards in favour of two of these juries are overridden by a Council of Chairmen, who know nothing of the matter, and give to a foreigner, on the ground of a novel action patented by him longer than a quarter of a century ago, and only not applied by others (although the patent has expired), because it is not considered worthy of adoption. Yet the Jury that could go back twenty-six years and reward the mechanical action of M. Erard, declined to recognise the improvements introduced by Messrs. Broadwood, because some of them had been patented within the last fifteen years!

But let us endeavour to penetrate the maze of perplexity in which the Royal Commissioners have enmeshed themselves, in declaring that, "novelty of invention" is to be considered the established distinction between Prize and Council medals. As we have already shown, there are very few out of the thirty classes, in which any such distinction is possible. Even in the finer arts, "novelty and originality" of design are often little more than vulgar attributes. The greatest effort of genius of the noblest sculptor of ancient Greece was his exquisite translation into marble of the form of a beautiful woman. What more is Wyatt's Glycera? A mere transcript from nature; whilst the Phyrne of M. Pradier has neither originality of design or extraordinary beauty of execution to recommend it. In which of the favoured essentials, although honoured with Council medals, do the merits of these works predominate over a vast proportion of those which were exhibited along with them. In general excellence they certainly do not, and the idea of attaching to them any especial novelty of design or invention is ridiculous; seeing that they are mere copies of the human figure. But to come to another class, which is doubtless susceptible of beauty, if not of novelty of form—Horology. Where is either the novelty or beauty of design of Mr. Dent's enormous turret-clock, that it should carry off the first medal? Even the usefulness of a manufacture in which our own country has been generally admitted to excel, has frequently been overlooked by these judges. Whilst no fewer than forty-three great medals have been awarded in Class X., for magnets, photographs, wind-instruments, violins, watch-springs, &c., there has been no first prize awarded for the best chronometer; probably because neither novelty, genius, nor originality of form can enter into its manufacture. In short, in ninety-nine cases out of a hundred, the distinctive principle by which the Commissioners profess to have been guided could not by any possibility have been applied. In Class XXVI. Council medals have been given for highly carved and decorated state furniture, in which, in several instances, comfort, durability, and lightness of effect have been sacrificed to exuberant ornament, detracting often very importantly from the domestic usefulness of the article. In fact, if we were called upon to describe the cardinal defect of the Exhibition, we should affirm that it was the prevalence of excessive ornamentation. Few of the many simply and chastely decorated articles of domestic use which it comprised appear to have fallen within the scope of the patronage of the Royal Commissioners or their jurors, whilst all the most gaudily ornamented objects have carried off prizes of one kind or other from more deserving competitors.

Setting aside the extravagance of the directions to juries promulgated by the Royal Commissioners, not to give the great prize as a matter of principle for the intrinsic merits of a manufacture, there seems to have been a radical defect in their plan in the absence from it of a gradation of prizes. The loftiest and the humblest products of human intelligence and industry have been rewarded on precisely the same scale. Thus prize medals which Lord Canning assures us confer upon their recipients as much honour as those given by the Council, have been awarded for "dried figs," "malt vinegar," "Polish oats," (which the exhibitor did not grow), "rice starch," and similarly unimportant articles; whilst the same medal has been awarded for the exquisite creations of a Mac Dowell, a Foley, a Baily, a Marshall, or a Bell! Surely, the sculptor who elevates the minds of his contemporaries by a noble work of art, has stronger claims upon his country than the gentleman who accomplishes the successful desiccation of a few figs, or the production, for the five-hundredth time, of starch from either rice or potatoes. There are many things which are good, and which are deserving of encouragement, but only in degree. A Chinese gilder of cherry-stones would have earned as high a reward from the Council of Chairmen as would a sculptor for a Torso or Venus de Medicis. The one might be a novel method of decorating cherry-stones, and the other nothing more exalted than a faithful copy in marble of a perfect human form. Even in the same classes the awards are wholly disproportioned to the merits of the respective competitors. Messrs. Hullen have a prize medal for their chronometers; Messrs. Japy and brothers have a council medal for adopting, from England, the idea of a machine for executing the movements of watches at a cheaper rate than that at which they can otherwise be obtained; and whilst another exhibitor has been awarded a prize medal for a daguerrotype of the moon, Mr. Mac Dowell has only received for his numerous and admirable sculptures, a medal of the same class. The wholesale distribution of prize medals has deprived them of much of the value that might otherwise have attached to them. The number of council medals has been extended to 170; that of prize medals to 2918. All the employés and exhibitors are to have medals, so that medals, such as they are, will, for some years to come, be in great abundance. Of the former class of medals, the United Kingdom has 77; France, 57; Prussia, 7; United States, 5; Austria, 4; Bavaria, 3; the Zollverein, 3; Belgium, Switzerland, Tuscany, 2 each; and Holland, Prussia, Rome, the East India Company, Egypt, Spain, Tunis, and Turkey, one each.

THE AWARDS OF THE JURIES.

It can be no pleasant task to dim the brilliancy of a great success. In treating of the Exhibition, however, we must always bear in mind that it is but the *first of a series*; and that to point out the errors which have been committed—many of them inevitable—will be the safest way to prevent their repetition. This we shall, of a surety, do, from time to time; opening our columns freely to all who have just grievances to complain of, against which they are bound to protest. It is not too much to say that the exhibitors are entitled to this justice at our hands. That they have been treated uncourteously, and with injustice, from the commencement to the close, is quite certain. We repeat what we have more than once said,—that it was *their exhibition*; and that the right of free entrance ought to have been conceded to them, not only on this ground, but as a means of inducing them to go often, that they might learn the lessons to be taught by comparison. If this wise and proper principle had been conceded, what would have been the extent of the evil? Thus much: instead of 250,000*l.* we should have had perhaps no more than 200,000*l.* surplus! We repeat, that, from time to time, we shall endeavour to illustrate the errors of the past, mainly to secure their future avoidance. That,

however, which more immediately presses upon our attention, and which cannot be postponed, regards the AWARDS OF THE JURIES.

In the *Art-Journal* for September, we took occasion to comment on the great injustice of the treatment which had been experienced by Messrs. Broadwood and Messrs. Collard, the well-known piano-forte manufacturers; and the flagrant violation of good faith which was said to have been committed to their prejudice. We have already explained the process by which the verdicts of juries, selected with an express view to their peculiar knowledge of the subject under discussion, have been set aside by bodies of persons, avowedly deficient in the qualifications requisite to enable them to form a correct judgment in regard to any one of the thirty classes into which the products of the Great Exhibition have been divided. We allude, of course, to the "group juries," consisting in the proportion of about ten to one, of gentlemen comparatively unacquainted with the questions they have been invited to decide; and who have exhibited a degree of caprice and partiality altogether at variance with the character and position they have assumed. From the first, we regarded the appointment of these bodies with very great suspicion; because we foresaw that their interposition might be rendered subservient to partial, capricious, or even to corrupt, judgments. We would willingly acquit them of any more serious disqualification than incapacity or caprice, for the duties they have undertaken, because we are satisfied that they are gentlemen, who, in their individual characters, would shrink from acting with obvious unfairness; but we cannot be blind to the fact that men will sometimes, in their corporate capacity, not hesitate to commit an injustice from which they would recoil with distaste in their private practice. In the present instance, it appears to be but too evident that several of these group juries have become mere instruments for overriding the fairest decisions of better informed judges. Our remarks upon the treatment which was said to have been experienced by Messrs. Broadwood and Messrs. Collard, have been confirmed by the correspondence of the last-named gentlemen with the Royal Commissioners. Other facts have also transpired that give even a darker complexion to the injustice of which they and Messrs. Broadwood have been the victims. This correspondence will speak for itself; and the public will doubtless discriminate fairly between the manly remonstrance of the appellants, and the ungracious reply of "no official knowledge" of the circumstances on which Messrs. Collard's remonstrance is founded! After waiting with exemplary patience for a considerable time, they have addressed the illustrious President of the Commission in a temperate appeal, in which they have detailed, at some length, the various acts of injustice they have been called upon to endure. The leading facts of their case differ in some respects from those which have already been brought under the notice of our readers. They complain that having had one of the great prizes awarded to them by the musical jury appointed to decide upon the merits of the respective candidates; that decision, unanimous we believe, has been reversed by a group jury; and that they have finally been insulted by the offer of a medal of the second class. They aver that, at a very early period, they had occasion to protest against acts of partiality in favour of a foreign competitor, by the Executive Committee, or its subordinate officers, in direct violation of the prescribed regulations to which they themselves rigidly adhered, and but for the courtesy of the Colebrook Dale Company they would have obtained no place in the building for the advantageous exhibition of their manufactures. To this moderate but energetic appeal, the Commission—not by either of their secretaries, but by their "acting secretary"—responds simply that it has "no official cognizance of the awards," the "whole of the proceedings having been entirely confidential." On these grounds it declines to entertain the question raised in Messrs. Collard's letters.

We cannot compliment the Commission on the ingenuousness of such a reply. When they authorised their sub-secretary to attempt to stave

off a disagreeable discussion by such an excuse, were they not conscious that they had been made acquainted with the circumstances complained of in a manner perfectly official? That, at the very time their sub-secretary was instructed thus to play "fast and loose" with truth, they held in their hands an indignant protest of the musical jurors themselves, in their official capacities, against the great injustice which had been done to Messrs. Broadwood, and to Messrs. Collard, and the gross insult which had been offered to themselves, not as private individuals, but as a public body? Unlike several of the juries, composed, in too great a proportion, of gentlemen without any, or with a very slender, knowledge of the Art or Science on which they had undertaken to adjudicate, the musical jury was one of the most efficient in all respects in the building. It was composed not merely of men of eminence in the profession of music, but of gentlemen possessing a thorough knowledge of the capacity of the respective instruments submitted to their judgment. When we mention the names of Sir George Smart, Sir Henry Bishop, Mr. Sterndale Bennett, the Chevalier Neukomm, M. Thalberg, and M. Berlioz, it will be obvious that judges of higher personal honour or possessing a more profound acquaintance with the science of music could not have been selected. It is however a melancholy fact that the most striking occasions on which we might have felt disposed to compliment the Commissioners on their selection of jurymen, are precisely those on which they have over-ridden their deliberate verdicts, and insulted alike their honour and their understanding.

Even the outward show of justice appears to have been sacrificed for the purpose of lifting a foreigner over the heads of his British competitors. It was not enough that he should receive a first class prize. His triumph was to be rendered still more complete, by a reversal of the awards which placed Messrs. Broadwood and Collard on an equality with him. That he might stand "alone in his glory," they have been insulted by offers of second class medals, which we need scarcely add they have declined to accept. Whilst however from motives so transparent, the committee have reduced the great medals for the manufacture of pianofortes from three to one, no fewer than four great medals have been awarded among the few organ builders who are among the exhibitors. Of pianofortes there were upwards of 200 exhibited by about 100 manufacturers!

Messrs. Broadwood and Messrs. Collard who are fellow sufferers on this occasion, appear—like very many others—to have laboured from the first under a very great delusion; that of supposing that the test of merit, which would qualify them for the approval of a group jury, would have been the intrinsic merit of their instruments. Any such inference, however natural, has been entirely dissipated by the dictum which the Royal Commissioners (for some inscrutable object), have recently thought proper to promulgate. They enunciate the astounding principle that "THE FIRST CLASS MEDALS WILL BE GIVEN NOT AS A MARK OF EXCELLENCE IN DEGREE ON THE PART OF THOSE WHO RECEIVE THEM, BUT FOR REASONS WHICH THE COUNCIL OF CHAIRMEN HAVE BEEN REQUESTED TO STATE SPECIALLY IN THEIR REPORTS." In reply to so preposterous a resolution, it can hardly be necessary for us to suggest that every award which is not given on strictly judicial principles, to the best manufacture of its class, is a mockery of truth, a fraud upon the meritorious exhibitor, and an insult to the public at large. But for their own official announcement it would have been impossible to believe that any body of gentlemen possessed of those two great requisites for administering other people's affairs, honesty and common

sense, could so completely have stultified their own acts and professions as to have addressed such instructions to the respective juries. If their mode of deciding between the competitors was to be divested of every thing like a principle, what necessity was there for inviting manufacturers to send them the *chefs d'œuvres* of their establishments, and to involve them in the very onerous expenses consequent upon their acceptance of the invitation. Had such a dictum been promulgated in the outset of the enterprise, nine-tenths of the exhibitors would have declined the contest, and the whole body of professional jurors would have thrown up their appointments. How indeed some of them have been able to sit down under the indignity which has been cast upon them we are at a loss to conceive; for however disposed they may be to extend the benefit of Christian charity to the Commission for insults offered to themselves, they have a peremptory duty to perform to the public in general and to the exhibitors in particular, which will not admit of any such forbearance. They are bound as gentlemen and men of honour to vindicate the honesty and propriety of their awards, and to protect the parties whom they have pronounced worthy of prizes, from the injustice of which some of them have been the victims.

Among the sufferers by the system which has given occasion for these remarks, Messrs. Broadwood and Messrs. Collard have the satisfaction of being conscious that the high position to which they have attained in public estimation, and which they have enjoyed undisputed so long, cannot be impaired by an exercise of power so manifestly opposed to justice and common sense, as that of which they have so much reason to complain. We have confined ourselves on the present occasion to the case which has been raised by Messrs. Collard; but there are other eminent British manufacturers who have been scarcely less ill used, to whose treatment we shall take occasion to refer more particularly at a future opportunity.

The English watchmakers have remonstrated very warmly with the Royal Commissioners, against the manner in which they have been treated, and repudiate with indignation the award which has been made in their class. It appears that in their case the sub-jury for Horology, having neglected to supply the jury with which they were associated with any report, the latter gentlemen jumped to a conclusion *per saltum*, giving the only prize awarded in this department for the largest clock in the building, and that too under circumstances of great suspicion of partiality; seeing that one of the most active of the jurymen was an avowed agent of the gentleman whose huge horologe carried off the prize.

The case of the potters is also too flagrant to be passed over. It is known that Messrs. Copeland and Messrs. Minton are the most eminent manufacturers and trade rivals of the Potteries; both have their factories at Stoke-upon-Trent, and produce precisely the same classes of goods. Mr. Alderman Copeland has a trade establishment in London; Mr. Minton has none, but he is principally represented in the metropolis by Mr. Mortlock, a retail dealer, in Regent Street. Mr. Mortlock was one of the jury (on the list he was erroneously styled a "manufacturer," which he is not,) and, from the moment this appointment was made, the result was not, in the least degree, doubtful. Not only did Alderman Copeland regard it as the shadow of a coming event, but all the other potters of Staffordshire did so likewise. In their alarm they held a meeting at Stoke, to protest against so perilous a nomination, and a protest from the Potteries, signed by the exhibitors unanimously, with but one exception, was presented by the borough members—but in vain. As a matter of course, therefore, Mr. Minton receives a great medal, and Mr. Alderman Copeland a small one; and, if we are rightly informed, the jury was divided into equal parts, the noble chairman voting twice, once as a member of the jury and once as chairman, giving the casting vote. Of Mr. Minton any writer is bound to speak in terms of the highest respect; that he was justly entitled to a great medal no one can

for a moment doubt, but we are sure that he would be the first to admit the claims of his rival to an equal honour, and we fully believe that no one will be more annoyed than Mr. Minton at the injustice done to Mr. Alderman Copeland, or more astonished at the decision at which the jury managed to arrive.

This was not a case of jury-group erasure; but it was one which involved even the more serious charge of mal-appointment from the first. The chances were one hundred to one against Mr. Copeland before the goods of the contending parties had been exposed.

The refusal of a Council Medal to this eminent manufacturer is but one (though probably the most aggravated) of many cases of injustice from which the future influence of the Great Exhibition will very materially suffer. Happily, in this case it falls on one whose high position and proverbial reputation as one of the first of England's manufacturers is too well established to be endangered by the result of this competition. Mr. Copeland had no alternative but to decline the proffered award, and in thus doing, and repudiating the verdict, he has with him the cordial sympathies, not only of the public generally, but also of his brother manufacturers.

It is announced that the "Report," in alluding to the case under notice, states that the majority of the jury regret that, under the regulations which restrict them from entering into the question of comparative or competitive excellence, they are not allowed to vote a "council medal" to Mr. Copeland.

The term here used, "majority of the jury," is incorrect; it should be a "majority of votes"—a majority only secured by the *double vote* of the chairman. We shall, on a future occasion, in this case, as in others of importance, analyse the votes, so that the public may be able to estimate duly the value of the decision. It is an old saying, "self-excused is self-accused," and herein is it verified; the majority feel they have done an act of great injustice, and by their expression of regret seek to palliate or excuse it.

To cases of other potters of Staffordshire we do not here, for the present, allude, excepting to that of Mr. John Ridgeway, who protests against the award of a council medal to the Society for Improving the Dwellings of the Labouring Classes for "certain improvements in bricks," which bricks Mr. Ridgeway affirms *he made*. Of this award we shall probably hear more.

Upon this topic there is certainly another cause of complaint: a great medal has been given to Sèvres—for what? "Not as a mark of excellence," if the announcement above quoted is to be received! for what then?

The "excellence" of the productions of Sèvres is unquestionable; they are all exquisitely beautiful in design and execution, and confer the highest honour on their producers: but it should be remembered that they are works produced at the cost of Government—national works—and when "priced" are valued at enormous sums. We protest therefore against the admission of such works into competition; and charge with injustice those by whom a medal was awarded to them.

We object equally to the appointment of M. Ebelmenn upon the jury, which awarded a prize to Sèvres; M. Ebelmenn is beyond doubt a gentleman of great ability, and no one in France is more highly respected, or more worthy of respect; but he is the Director of the establishment at Sèvres; and as such was disqualified for the post he was made to occupy.*

The competition in reference to articles in metal—bronze more especially—we shall leave unnoticed for the present; except to say there was one exhibitor who confessedly competed with the best fabricants of France—a manufacturer who has almost created an art in England; and whose productions, of the very highest degree of merit, both in design and execution, are every part of every one of them entirely the work of English minds and hands: if any manufacturer demanded distinction as a solemn and

* We learned from M. Ebelmenn himself—and learned with very much regret—that during his recent visit to Stoke-upon-Trent, he failed to inspect the extensive establishment of Mr. Alderman Copeland, the high repute of which could not have failed to have reached him.

* This "protest" has been since published; but it has created no small degree of surprise inasmuch as it is a protest concerning Messrs. Broadwood alone; it is, however, quite certain that its application ought to have been quite as strong regarding Messrs. Collard. The award in their case was rejected by the "group;" in that of Messrs. Broadwood, it was refused by the Council of Chairmen—this is the only distinction and the sole difference. The protest we have printed at page 298.

unquestionable right, it was Mr. Potts, of Birmingham. To the public he must look for his recompense, and from the public he will of a surety receive it. We may also allude to the ease of Messrs. Hunt and Roskell, whose silver manufactures were confessedly among the most meritorious which the building contained.

But the case of sculpture is the most distressing of all; it is an art which barely lives in England; all that can be done ought to be done to encourage and sustain it; for, although British sculptors are—it is not too much to say—the best of the modern world,* circumstances are, in this country, terribly prejudicial to their interests, and the advancement of their art.

Now what have the juries done for them? great medals have been awarded—one to Professor Kiss, one to Baron Marochetti, one to M. Pradier, and one to the late Mr. Wyatt. To the verdict in favour of the two former, few will be disposed to object; although we are by no means willing to admit that even their claims are higher than those of three or four of our British sculptors. But what shall we say of M. Pradier, an artist whose renown is derived principally, if not exclusively, from indecencies in Art, which are tolerated in France only? and whose statue of "Phryne" is beyond question the least meritorious of all his works—considered as works of Art. But in order to quiet England in this contest, what have they done? given a medal to one whose ear is "deaf to the voice of the charmer;" and who, if he were living, would unquestionably describe the work so honoured as among his least excellent performances, and certainly as vastly inferior to at least a score of the contributions of his competitors. But he is dead, and therefore can be no rival to the sculptors of Germany, Italy, and France!

Now, how or why is it that the jury have forgotten such men as Mac Dowell, Foley, Bell, and others, whose works would have honoured any country in any age? Did they look at the three works of Foley—"The Statue of Hampden" (as fine as the finest works of the great German masters which decorate the squares of various continental cities), the severe truth exhibited in "The Boy at a Stream," or the true poetry and intellectual vigour displayed in the "Bacchus and Ino"? Were they really thinkers so profound as to prefer the "Phryne" of Pradier to the "Eve" of MacDowell? We say, without hesitation, that a report and an award more utterly opposed to knowledge, justice, and common sense, were never made by any body of public men. We shall subject the "report," to a very minute scrutiny in our next.†

We have no interests save those of truth to serve in entering upon such discussions, but since abler and more influential journalists seem unwilling to vindicate the honour of their countrymen, we shall not shrink from the task.

Not only is injustice done and acknowledged, but its plea is based on grounds altogether fallacious. It is sheer folly to assume that there has been no competition, and that the prizes do not carry with them any recognition of comparative merit or productive skill. This is a subtlety of pretence which no one in the slightest degree conversant with trade feeling and influence, could, for a moment, seek to maintain.

Whatever the Royal Commission may have wished and declared upon this head,—a *competitive contest it has been with the exhibitors*,—and, as a competitive contest, it has been viewed by the public, and no other result could possibly have ensued.

In attempting to work out a dreamy, motiveless theory amongst a vigilant and active body

of practical workers,—the consequences have been antagonism and confusion. The juries, directly they begin to act, find progress impeded, and, so seriously, that revision of some of the regulations takes place before they can at all advance in their duties. Hemmed in, and restricted by "decisions," alike impolitic and arbitrary, their performance became, to all competent to its due discharge, and earnest in its fulfilment, a task alike onerous, unsatisfactory, and hazardous.

It was in its *competitive* impulsion that the germ of a stimulus, prompting to higher and more worthy efforts than had hitherto marked the operations of commercial enterprise, was embedded. And, in spite of the contradictory inferences of the Royal Commissioners, they themselves have admitted its competitive character. By one of their original "decisions,"—those upon the faith of which the exhibitors were influenced in their adoption of the scheme, we find the following declaration, as to the considerations which should influence the juries' judgment in reference to manufactures,—"Cheapness relatively to excellence of production." Here is a direct and specific acknowledgment of a competitive and comparative principle; for cheapness is, essentially, a quality both comparative and competitive.

In many classes of manufacture, and those, too, of vast commercial importance to the producers of this country, "cheapness" is not only an essential but the vital element of their estimate; and yet we are advised of numerous instances in which no information has been sought upon this point, and, consequently, its bearing upon their merits must have been altogether ignored. One of the most hopeful features presented by the Great Exhibition, when first promulgated, was, that the aggregate works whose merit had gained for them the enviable position of a niche in the glass palace, should each, in its separate class, be submitted to the examination and decision of a jury, so selected as to secure the necessary qualifications to form a correct judgment, and the no less essential freedom from any bias which personal interest, or private prejudice, might be supposed to induce. Now, we are desirous to believe that, in the great majority of cases, these requirements have been fulfilled, but, in many instances, there is something beyond a question of fitness, both on the ground of practical capacity and unprejudiced judgment.

The reasons previously surmised for withholding the declaration of awards till after the close of the Exhibition and the works to which they refer are scattered to the "four winds of heaven," are now sufficiently obvious. Had the awards been made two months since, or earlier, as they might have been, and ought to have been, the burst of indignation with which they would have been received, and the contempt with which the majority would have been rejected, would alike have determined their injustice and their desert.

It is stated, "officially," that the declaration was withheld to prevent "jealousy" and "ill feeling" amongst rival exhibitors. We contend that such a consideration is utterly beyond the sphere of either the commission or the juries; their task was to select the best producers, and promptly to attest their superiority by the most honourable distinction and most extended publicity which the enunciation of their verdict could bestow. And for two special reasons the policy of such a course should have been apparent: first, for the valuable lesson which the competent discharge of such judicial functions would have taught the public taste, by directing observation to those objects which deserved appreciation; and secondly, that the producer might, in return for his exertions, and the successful result of a large expenditure of time and means, have a present opportunity of realising the reward of his skill by commercial remuneration as well as honorary distinction.

It would be idle to deny, (indeed, a denial would go far to invalidate the utility of the Exhibition altogether,) that the public patronage would have been very materially influenced by the early declaration of such a judgment as should have carried with it the weight of superior intelligence and undoubted faith. Not only would the works to which it was favourable have

been viewed with increased interest, and a more earnest and profitable scrutiny; but commissions, the material results of an acknowledged superiority, would have been insured to their originators or producers,—discrepata now rendered very problematical.

We have no hesitation in saying that numbers of deserving exhibitors, whose works will have been found worthy of award, will, by the delay in giving it publicity, find its value completely negatived. The Exhibition closed, and the articles dispersed over the kingdom, (we feel more immediately for our own manufacturers, knowing the many disadvantages under which they already labour,) comparatively few will take any further interest to ascertain the exact producer, or production, which, when capable of accession, they might have cheerfully patronised.

A sacrifice has been permitted, to make things "comfortable." Excellence is unrewarded, or deprived of the due amount of its award, that mediocrity may be conciliated. The recognition of successful merit is so modified, that blundering pretence may not feel its failure.

This is very sad. The object of the Great Exhibition was presumed to be the exaltation of skill and talent, and not its degradation. Was the Exhibition for nought but to confound still further the destructive appreciation of the highest spiritualities of Art—the most valuable inventions of intellectual and scientific research—the more elevated exponents of Art-manufactures—and the most humble ministrant to domestic necessities in one general category? Could it have been credited that the identical emblem of award would have been allotted alike to Baily's "Nymph," Foley's "Ino and Bacchus," MacDowell's "Child at Prayer," Marshall's "Sabrina," Ericsson's philosophical instruments, and the nationally important inventions of the Chevalier Clausseu, the porcelain and statuary of Copeland, the pianofortes of Broadwood and Collard, the crystal fountain of Osler, and to such productions as a "ham," and "pickles," "starch," a "shirt," a "towel," a "cart," "tallow," "buttons," and a "broom," &c.

And this done to "emulate!" This "distinction" for which so many laboured! The consideration is painful in the extreme.

We shall, in our next, fully review this subject. We are bound to this course, inasmuch as we, in the pages of this Journal, first originated the proposition for a Great National Exhibition, and have very materially laboured to induce manufacturers to adopt such a proposition, and to prepare themselves efficiently for its requirements. We hold ourselves, therefore, in some degree, responsible for the trust they have placed in us, and cannot see it violated without inquiry and remonstrance.

We hope this article will be accepted as a sufficient apology for our leaving unnoticed (except by private answers) a very large number of letters which have been sent to us.

CORRESPONDENCE.

To the Editor of the Art-Journal.

SIR,—In your recent articles on the subject of the Juries of the Great Exhibition, you have done us the honour to allude to us in terms so encouraging and complimentary, that we are induced to hope you will do us the further favour to give insertion to the accompanying correspondence with the Royal Commissioners. We have no desire to influence the judgment of the public in respect to our particular case, but we think we have a right to complain of the character of the Royal Commissioners' answer to our application, since it was well known that the French exhibitors had, for some weeks previously, circulated a list of the medals they had, as they alleged, gained, and which must have been known to the Royal Commissioners, although, perhaps, not officially, for some time before our protest reached them. For all the purposes, therefore, of correcting an abuse, if they had felt so disposed, they had ample information within their reach. We are justified, therefore, in saying, and we think the public will be of the same opinion, that their plea of "having no official cognizance of the awards," was unworthy of their high position, and was resorted to for the mere purpose of evading the consideration of

* That these sentiments are not merely our own, the opinion expressed to us by the distinguished German sculptor, Rauch, when we paid a visit to his studio in the autumn of last year, most satisfactorily affirms. He told us that no modern sculptors had surpassed in natural beauty and grace the works of those artists which he had seen a short time previously in London; adding, that the excellence of those sculptures had deterred him from sending to London any of his own productions, whose style might bring them into comparison with the British sculptors.

† We hope, and have some reason to believe, that in the sculpture awards, at least, some revision will take place.

an injury, which they must, unquestionably, have had the power to correct, had the inclination existed for so doing.

Yours, &c.,

COLLARD & COLLARD.

26, Cheapside, August 11, 1851.

(Copy, No. 1.)

"TO HIS ROYAL HIGHNESS PRINCE ALBERT, K.G., &c., &c. PRESIDENT, AND TO THE ROYAL COMMISSIONERS OF THE GREAT EXHIBITION.

"May it please your Royal Highness, my Lords, and Gentlemen,—It has been intimated to us that the jurors, consisting of eminent professors of music appointed to make the awards for the musical section of the Exhibition, had decreed to us a first-class prize in respect of our pianofortes, and, moreover, that that decision had been unanimously arrived at by that body. We also learn that another jury, termed the Group Jury, consisting mainly of non-musical members, to whom that award had been subsequently submitted, had thought proper to reverse the decision, and to assign us a prize of a secondary character.

"Assuming these reports to be authentic, we lose no time in recording our protest against this proceeding, and in stating our resolution to reject any award but the one decreed to us by the Musical Jurors, the only tribunal recognised by the musical exhibitors as competent to form a correct opinion of the relative merits of musical instruments, and of pianofortes in particular.

"It is not for us to canvass the propriety of inviting a body of eminent men to devote their time and their talent to the discharge of an onerous and a delicate duty, and afterwards of empowering another body, incompetent by reason of their non-musical acquirements, to review and reverse their decisions; nor do we seek to obtrude the merits of our instruments to the disparagement of those of our competitors; it is sufficient for us that a body of gentlemen, known to the world for their high character and eminent professional attainments, have done us the honour to return our names as worthy of the highest distinction, and it is satisfactory to us to feel that their verdict has been generally concurred in by a large body of the public, among which may be cited the names of some of the most eminent native and foreign professors of the age.

"At an early period we had occasion to protest against the acts of partiality evinced in favour of a foreign competitor by the Executive Committee, or its subordinate officers, in direct violation of the prescribed regulations—regulations which we ourselves had most rigidly observed. Our remonstrances remained either unheeded, or received no other than a mere formal official acknowledgment, and we owe to the courtesy and friendly feeling of the Coalbrookdale Company, rather than to official justice, a position in the Exhibition for the display of our manufactures equal to that officially conceded to our more favoured competitors, although denied to us.

"It has never been intimated to us that it was incumbent on us to bring under the notice of the Group Jury either the number or the character of the improvements we have introduced in our pianofortes, secured to us by patent right. Had this principle, as the ruling guide of the jurors, been promulgated (which it was not), we should have been prepared to have shown that, either for their number, or their character, or for the more recent date of their introduction, our position in all these respects was in no degree subordinate to that of our competitors; but we imagined—delusively as it would now appear—that the test of merit would alone be the intrinsic excellence of the instruments exhibited; and that due merit was accorded to us on that score is sufficiently shown by the fact that the unanimous verdict of the Musical Jury was in our favour.

"Feeling strongly that an act of injustice has been, perhaps unintentionally, inflicted upon us, we beg respectfully to urge that the decision of which we complain may be reconsidered, with a view of securing to us the award, to which, after the decision of the Musical Jurors, we feel we are justly entitled; or we would respectfully request to be heard before any competent tribunal, to substantiate our claims, not only by reason of their intrinsic merit, but by our numerous patent inventions, all of which, we submit, have tended as much to the permanent improvement of the pianoforte as to the maintenance of the traditional superiority of England in this important branch of the industrial arts—a superiority which we fear not will still be sustained, notwithstanding the effect that may be produced by this temporary discouragement of English claims.

"We have the honour to remain,

"May it please your Royal Highness,

"My Lords and Gentlemen,

"With profound respect,

"Your obedient humble servants,

(Signed)

"COLLARD & COLLARD.

"26, Cheapside, Aug. 7, 1851."

(Copy, No. 2.)

"Exhibition Building, Hyde Park,
August 13, 1851.

"Gentlemen—I am directed by her Majesty's Commissioners for the Exhibition of 1851 to acknowledge the receipt of your letter of the 7th instant, on the subject of the jury award, which you state has been intimated to you has been made in respect of the pianofortes exhibited by you.

"In reply I am directed to acquaint you that the Commissioners have at present no official cognizance of the awards of the various juries, the whole of the proceedings of which have been strictly confidential; and they are therefore not in a position to entertain the question raised in your letter.

"I have the honour to be, gentlemen,

"Your obedient servant,

"EDGAR A. BOWRING, Acting Secretary.
Messrs. Collard & Collard."

(Copy, No. 3.)

"TO HIS ROYAL HIGHNESS THE PRINCE ALBERT, K.G., &c., PRESIDENT, AND THE ROYAL COMMISSIONERS OF THE GREAT EXHIBITION.

"May it please your Royal Highness, my Lords, and

Gentlemen—We have the honour to acknowledge the receipt of your communication, dated the 13th inst., under the signature of your acting secretary, Mr. Bowring, informing us that, the awards of the juries not having come officially under your notice, you are not in a position to entertain the question raised in our letter.

"We trust that the decisions are brought officially under your cognizance, and it should be found that our anticipations in respect of the awards are well founded, we may not be considered unreasonable in again respectfully soliciting your attention to the facts laid before you in our letter of the 7th inst., especially as we have since learned that no less than three great medals have been awarded among the few organs exhibited; while for pianofortes, one of the staples of our commerce, and of which there are nearly 200 specimens, contributed by upwards of 100 exhibitors, the award has been limited to one great medal; an anomaly which, we conceive, is perfectly irreconcilable with the comparative commercial importance of the two instruments.

"We beg to tender our most respectful apologies for again trespassing on your attention, and

"We have the honour to be,

"May it please your Royal Highness,

"My Lords, and Gentlemen,

"With profound respect,

"Your most obedient humble servants,

(Signed)

"COLLARD & COLLARD.

"26, Cheapside, Aug. 18, 1851."

PROTEST

AGAINST THE DECISION OF THE COUNCIL OF CHAIRMEN OF JURIES, BY THE MUSICAL JURY, (CLASS X A) ON LEARNING THAT THEIR AWARD IN FAVOUR OF MESSRS. BROADWOOD HAD BEEN ANNULLED.

"To His Royal Highness the Prince Albert, K.G., &c. &c., President, and to the Royal Commissioners of the Great Exhibition of the Works of Industry of All Nations, 1851.

"May it please your Royal Highness, my lords and gentlemen—The jury Class X A., consisting of the following members: Sir H. R. Bishop (chairman and reporter), Sir George Smart, M. Thalberg, Mr. Cipriani Potter, M. Berlioz, Le Chevalier Neukomm, Dr. Schaffhaüt, Mr. W. Sterndale Bennett, Dr. Black, Dr. Henry Wyld, of whom all were present except Dr. Black and Dr. Wyld, decided unanimously to award the great medal to the house of Broadwood, for its successful improvements in pianofortes and pianoforte-making. Dr. Black subsequently declared, in the jury room, his agreement with the award of his colleagues. This decision of the jury was confirmed in the meeting of the group.

"The Council of Chairmen, however (as it has been generally reported), rejected the award thus doubly confirmed, and in seeking for the grounds of this rejection, the jurors of Class X A., who transmit these papers, are compelled to state it as their opinion that undue weight must have been attributed to misstatements made at the meeting of the group, in the presence of many of the chairmen, affecting Messrs. Broadwood's claim as improvers of the pianoforte. The misstatements were, upon remonstrance, withdrawn; but it is a lamentable fact, that the injurious effect of such statements, positively put forth, can seldom be completely effaced by a retraction.

"Should such a decision of the Council of Chairmen, respecting Messrs. Broadwood, be reported to the Royal Commissioners, the jurors who transmit this memorial beg most respectfully to be allowed to point out to his Royal Highness and the Royal Commissioners that, in this case, a decision which was arrived at after due deliberation by the jury Class X A., specially qualified and selected in consequence of technical knowledge of the objects to be submitted to its judgment, and which received subsequent confirmation from the group of associated juries, has been set aside by a body of gentlemen who, distinguished as they are for their general attainments, may have no special and technical knowledge of pianofortes and pianoforte-making; nor have they, in their capacity of chairmen (except the chairman of Class X A., whose opinion and statements ought to have had due weight), even inspected, or been called upon to become acquainted with, the instruments upon which the award which they rejected was made. In spite of this fact, the responsibility of the award will still probably, in the eyes of the public, rest with the primary jury; and the memorialising jurors, feeling that their professional and scientific reputation would be compromised by a decision so contrary, in their opinion, to the merits of the case, and which will, they are sure, astonish the whole European musical world, earnestly entreat his Royal Highness and the Royal Commissioners to take the case into their consideration, and to apply to it such remedy as may seem best fitted in their judgment.

"With this statement is transmitted an extract from an official document, setting forth the special mechanical improvements on which Messrs. Broadwood's claims are founded. And the memorialising jurors conclude by expressing their conviction, that the house of Broadwood has eminently fulfilled every single condition contained in the 'instructions to the juries,' combining in their instruments 'novelty of invention (of considerable importance and usefulness), perfection of workmanship, beauty of design, and superior quality of tone.'

(Signed by)

"HENRY R. BISHOP, Knt., Chairman, Professor of Music in the University of Oxford.

"DR. SCHAFFHAÜT, Commissioner from Bavaria and Juror, Member of the Royal Academy, and Professor and Head Librarian in the University of Munich.

"LE CHEVALIER SIGISMUND NEUKOMM.

"WILLIAM STERNDALE BENNETT, Professor in the Royal Academy of Music, and Queen's College, London.

"CIPRIANI POTTER, Principal of the Royal Academy of Music.

"GEORGE T. SMART, Knt., Organist and Composer to her Majesty's Chapel Royal."

MINOR TOPICS FOR THE MONTH.

THE ROYAL ACADEMY.—Two appointments have been recently made in the academy which must be a source of satisfaction to the students: these are of Mr. Woodington to the curatorship of the school of sculpture, and of M. Le Jeune to the curatorship of the school of painting. The value of these appointments is this—that inasmuch as there are many of the academicians who are not figure-draughtsmen, and do not carry their duties beyond the simple setting of the figure, the drawings will in such cases be benefited by the supervision of at least one accomplished academical master. Mr. Le Jeune draws the figure with truth and firmness, and has exquisite feeling in colour: both artists are fully appreciated in the profession, but neither so fully understood by the public as they deserve to be. Mr. Woodington is a sculptor of refined and poetic taste, and the benefits of his instruction are already acknowledged by the students. Neither are yet elected to the associateship, but these appointments declare their election as determined.

THE NATIONAL GALLERY.—Three pictures, two of them portrait studies by Rembrandt and Van Eyck, have been added to the National Gallery. One of these specimens, the head of the Burgomaster Six, has been so lately exhibited that any detailed description of it is unnecessary. It was purchased at the sale of Lord Middleton's collection for 400*l.* The Van Eyck (a portrait), which came from the same gallery was bought for 365*l.* The third picture is from the pencil of Backhuysen, and represents "De Ruyter and his officers embarking." It was bequeathed to the National Gallery by M. Bredil.

EXHIBITION HONOURS.—The daily journals announce, that it is the intention of the Queen to confer honorary rank upon several gentlemen whose eminent and laborious exertions in carrying out the object of the Great Exhibition, in all its multiplied ramifications, legitimately entitle them to some distinguishing mark of public approval. The honour of knighthood is to be conferred, (we write in the future tense, inasmuch as our publication will most probably be in the press before her Majesty's intentions are carried out,) upon Messrs. Paxton, Fox, and Cubitt; Sir Stafford Northcote, Dr. Lyon Playfair, (who has also been offered the post of gentleman usher to Prince Albert,) Capt. Hay, and Mr. Henry Cole, are to be instituted Commanders of the Bath, these gentlemen being eligible for the honour from having already been in the civil service of the crown; Mr. Dilke is debarred from participating with his colleagues, as he has not been similarly circumstanced. Col. Reid, C.B., and Mr. Mayne, C.B., commissiour of police, are to be promoted to be Knights Commanders of the Bath. We will not enter into the question of the comparative merits of those who are thus to be distinguished, for most of them the rewards have been richly deserved; but we will venture to express a hope that the services of gentlemen whose labours have been scarcely, if at all, less arduous, and which have contributed not a little to the ultimate success of the undertaking, will not be overlooked. We need only mention the names of Professors Hunt and Ansted, Mr. Digby Wyatt, Mr. Owen Jones, Mr. Belshaw, Mr. Wallis, and others even subordinate to them. It is true that some of these gentlemen have received salaries for their services, but not in proportion to their exertions; and we think the debt due has yet to be paid in full. We also trust that the recognition of Mr. Paxton's share in the transaction will not begin and end with his honorary title.

THE BRITISH MUSEUM.—Since the façade has been completed, the disproportion between it and the flanking masses is more than ever apparent, overtopping that which is intended to be principal, so much as to render it insignificant. There is a peculiarity in the frieze which at once strikes the observer, that is, the composition being relieved by colour—blue; this is an imitation of the Parthenon. The

frieze is by Sir R. Westmacott, whose connexion with the institution places the work less gracefully before the public than if it had been the production of another artist. The centre figure is Astronomy with, on her right, Painting, Sculpture, Architecture, Agriculture; and, on the left, figures impersonating the Drama, Music, Natural History, &c. The figures are on the safe side of the antique, but it is scarcely intelligible how the prominence of Astronomy, as the principal figure, can be justified.

IMPORTATION OF FOREIGN PICTURES.—We often marvel what becomes of the immense number of foreign pictures brought into the United Kingdom, which for years past have averaged upwards of ten thousand annually. A few of these are original works of modern artists, but by far the larger proportion are copies of the old masters, unmanufactured for the English connoisseur, who, in spite of every warning, still continues the principal patron of the foreign producer, although we know that many pictures are purchased to be exported to our colonies and other parts. The following statement of the number imported during the past year, which we have procured from an authentic source, will serve to show how extensive a trade is carried on in this commercial pursuit; some idea may also be formed from the list of the works, how many of each school respectively are sent hither. We find imported from

The Hanseatic Towns	1109
Holland	1518
Belgium	2286
France	2382
Italy, Duchy of Tuscany	1045
Other parts of Italy	362
Portugal	147
Spain	197
Malta	231
All other countries	1340

Total 11,217

Presuming that only two-thirds of these are retained here, England must be considered pre-eminently rich above all countries of the world in her possession of "pictorial treasures."

SUBURBAN ARTISAN SCHOOLS.—One of the practical results to arise in this country from the Great Exhibition, will obviously be the extension of artisan schools of drawing and modelling; for it is certain that, with the extension of the art of design, improvement in execution must go hand in hand, or we shall in a few years be driven out of the ornamental market altogether, by our German as well as French rivals. Having this conviction, it is gratifying to know that the workmen themselves have much the same idea, and that they are anxious on their part to acquire the necessary knowledge, if they find the means of doing so. The committee for establishing Suburban Artisan Schools opened rooms for the study of drawing and modelling, under the title of the "North London School," in Camden Town, on the 1st of May, 1850. Since that time above 500 working men and lads have attended the school; the present winter-term has commenced with eighty male students, (one half of whom also attend a class of geometrical drawing), and nineteen female students, and these numbers are increasing weekly. The progress made is of the most gratifying character. So successful appears to have been the system adopted by the committee, and so encouraging its results, that they are anxious to extend their sphere of action, and establish schools in other parts of the metropolis. The claims of this committee, who, with their officers, are all men of high standing and character in their respective pursuits, cannot be omitted in any general plan which may be proposed for public assistance, either by government or the Royal Commissioners of the Exhibition, as they have been the undoubted introducers of a much-wanted system of Art-education amongst the working men of this country.

MR. COTTINGHAM'S MUSEUM, to which we drew public attention in the early part of the present year, as a collection which would have been available for the public reference of students who want such aids, is about to be dispersed by auction, and the gatherings of a long life will be scattered into many hands, and its importance thus effectually destroyed, as well as its utility.

Messrs. Foster are entrusted with the conduct of the sale, which will occupy fourteen days, and will comprise examples of mediæval architecture and antiquities from the 12th to the 15th century.

STATUE OF PRINCE ALBERT.—It appears to be the general wish that a colossal bronzo statue of His Royal Highness should mark the site of the Great Exhibition, when the present edifice has been removed. We trust that if any such public testimonial be decided on, that the selection both of the design and artist will be entrusted to gentlemen possessing a little more knowledge of the art than the large majority of members of the Committees who have been elected to decide upon the Peel monuments. What with the ignorance and the jobbing propensities of such bodies, there are scarcely half a dozen statues, of any considerable size in this great metropolis, that are not deservedly objects of ridicule or contempt.

JENNY LIND, who has been for some time enjoying the luxury of perfect repose at Niagara, was to give a concert on the 15th of October at Buffalo. The only reason why this gifted lady did not return to Europe when Messrs. Benedict and Belletti did so, was that, having travelled nearly sixty thousand miles, and given more than a hundred and forty concerts within a year, she found her strength had been too severely taxed, and dreaded that the entreaties and temptations she would meet with if she returned immediately to Europe, might prevail over her desire not to give a regular series of concerts until she had perfectly recovered her elasticity and power. We may look for Miss Lind's return to Europe in the early part of next season: we feel it due to America to add, that Miss Lind expresses very warmly the gratification she has derived from her sojourn in the New World, and any account which states that she received either disappointment or professional annoyance there, is totally without foundation. All her letters speak of her affection and gratitude towards the people of the United States.

PHOTOGRAPHS OF THE CRYSTAL PALACE.—Mr. Mayall, the American photographer has taken a series of photographs, on an unusually large scale, of various points in the Great Exhibition, which are remarkable for their extreme accuracy and power. Transcripts from the sculpture (the most difficult of all the objects therein assembled in the ordinary way) have thus been rendered perfect. It is we are told the intention of the artist to reproduce these photographs on paper, in which form they will rank among the most valuable recollections of the Exhibition.

THE PANORAMA OF THE NILE.—This panorama has been re-opened in the room of the New Society of Water Colour Painters in Pall Mall, with additional pictures descriptive of Cairo and the manners of its inhabitants. One of these is a procession to Mecca, which shows some of the striking features of this popular ceremony. In another appears the chief of the Dervishes, who is supposed to be gifted with the power of riding light—performing what is called "The Trampling," that is riding at speed over a long row of prostrate devotees. These additional pictures are full of interest, but it is of a kind different from that with which we step within the great hall of El Karnak, or contemplate the temple of Abou Simboul. This really great historical panorama reflects high honour on its authors, Messrs. Warren, Fahey, and Bonomi.

MAP CUPOLAS.—The *Builder* announces that the Exchange at Antwerp is to be surmounted by a cupola of glass and iron, so arranged as to represent a map of the globe. The lines of latitude and longitude are to be formed by the bars, between which coloured glass, representing the map, will be inserted. The time is, in all probability, not far distant, when the tops of our houses may, with every chance of durability, be glazed so as to answer the purpose of conservatories. The price of iron and glass, at the present moment, would seem to favour the suggestion.

AMERICAN ART.—Mr. Leutze, an American artist of distinguished reputation not only in his native country but on the continent, has returned to New York after ten years' residence at

Dusseldorf, taking with him a large picture which he painted during his stay in Germany. The dimensions of the canvas are about twenty-four feet by fourteen, and the subject of the work is one calculated to interest highly the feelings of the American people; it is "Washington crossing the Delaware." The general crossed the Delaware with his army in the night, amid masses of floating ice, and, in the twilight of morning, assailed the British camp on the other side. The picture reproduces the moment when the great general—ahead of the mass of the army, which had also just embarked, and part of which are passing off from the shore, and part already struggling with the driving ice,—is steering to the opposite shore in a small boat, surrounded by eleven heroic figures, officers, farmers, soldiers, and boatmen. The tall and majestic form of the man in whose hands at that hour lay the fate of millions, rises from the group, standing slightly bent forward, with one foot on the bottom of the boat, the other on the forward bench. The picture, which will greatly enhance the fame of the painter, has become the property of Messrs. Goupel & Co., the eminent publishers of Paris, who are about to have a large line engraving made from it. The price paid for the work was about 1500*l.*

IMPROVEMENTS AT WINDSOR CASTLE.—The long promised improvements in the approaches to this palace, commenced recently, under the direction of Mr. Page the government architect. The massive iron gates, stone buttresses and pallsading, connected with the lodge at the grand entrance are to be removed, and the lodges at the end of the long walk to be taken down, and two magnificent gates, one for the Royal Family, and one for the public, erected in their stead. They are so constructed that no gate-keeper will be required. They will open and shut of themselves, on the arrival and departure of a carriage. The high road to old Windsor has been stopped up, and will only be used henceforward as a carriage drive to the residence of the Duchess of Kent. Various minor improvements will be superadded. The Royal property adjoining Frogmore Lodge, and known as Shaw farm, consisting of 500 acres is about to be given up to Prince Albert and converted into a model farm.

PENSION TO PROFESSOR WILSON.—There are few lovers of literature who will not be rejoiced to learn that the government, acting with a noble disregard of party feeling, has bestowed a pension of 300*l.* a year on Professor Wilson, the Author of the "Isle of Palms," the "City of the Plague," and other poems of great merit, as well as the editor, for very many years, of Blackwood's Magazine; the redoubtable Christopher North of the *Noctes Ambrosianæ*! Whatever differences of opinion may prevail on political questions there can be none as to the manly generosity towards his contemporaries with which the professor has uniformly wielded the critical pen. The best, the heartiest, and the most liberal critiques on the works of Coleridge, Wordsworth, Southey, &c., and many of our "lesser lights," have been the productions of Professor Wilson. A good hater, after the definition of Dr. Johnson, he has ever been a warm friend to genius, wholly irrespective of political or polemical prejudice. The announcement to him that Lord John Russell had conferred upon him a pension of 300*l.* per annum was, with a gracefulness of taste which enhanced the act, dated from *Holyrood*. The professor is said to have been succeeded in his editorship of *Maga*, by his son-in-law Professor Ayton, the author of a series of noble ballads entitled *Lays of the Scottish Cavaliers*.

INTERNATIONAL COPYRIGHT.—This question appears to be advancing. The Paris commission consists of M. Guizot, M. Villemain, Baron Thenard, &c. The proposed treaty only recognises future copyright. The *Cercle de la Librairie* affirms that although English booksellers are exceedingly sensitive on the subject of American invasions of their copyrights, they have not given their cordial co-operation to the proposed measure. The fact is notorious that our pseudo playwrights and novelists will have to give up business, when French copyrights shall be no longer at their service.

REVIEWS.

MEMORIALS OF SIR FRANCIS CHANTREY, R.A., Sculptor, in Hallamshire and elsewhere. BY JOHN HOLLAND. Published by LONGMAN & Co., London; J. PEARCE, JUN., Sheffield.

Notwithstanding the various biographical sketches of this distinguished sculptor which have appeared at different times, a complete and analytical account of his life and works has yet to be written; for the present volume, interesting as it is as a record of facts described in simple, unaffected language, can claim to be little else. The author himself seems to have had no higher object in the compilation of his work, for he says in his preface that "neither separately, nor together, have these collections any title to be considered as—nor will they, it is hoped, be allowed long to stand in the place of—a regular 'Life' of the great English sculptor; while, for such a work, whenever, or by whomsoever worthily undertaken, even these pages may yield some hints, or afford some clue of value to a competent biographer." The title of Mr. Holland's book puzzled us not a little, for, although we thought we knew at least the names of all the "shires" of the United Kingdom, we were in entire ignorance of "Hallamshire," till we found, by a note, that this title is held by a district of country of which Sheffield is the modern capital. Here then it was that Chantrey laboured for several years in his respective avocations of carver and gilder, portrait painter, and sculptor, till his success in the metropolis induced him to forego his professional visits to his native locality. Two thirds of Mr. Holland's volume is occupied with what concerns Chantrey while residing in Hallamshire; he divides his remarks thus far into four parts:—"The Boyhood of Genius," "Chantrey as a Portrait painter," "Pen and Pencil Sketches," and "The Sculptor in Sheffield." Two other parts, headed "London Life and Works," and "Mortuary Memorials" make up the remainder of the book. There is a considerable quantity of Chantrey's correspondence scattered through some portions of its pages, and it will be curious to those who know him only as a sculptor, to find him writing thus to his friend Mr. Ward, of Sheffield, in a letter dated 1807:—"I have painted two pictures from the 24th of Luke—one from the third and fourth verses; the other from the thirtieth and thirty-first verses, in a manner superior to what I had thought myself master of. I intend them for the British Institution, if not sold before it opens." That the patronage he received in his own immediate neighbourhood was not, at one period of his painting practice, very niggardly, is evidenced by a list of seventy-two portraits which the author of the "Memorials" gives; and he also quotes a letter written by Chantrey himself when in London, in which he speaks of having "in his room eight portraits nearly finished, at twenty guineas each." In fact, it was for a considerable time doubted whether he was to be regarded as a sculptor or a painter, for when he sent in a model for the statue now in Guildhall, of George III., an objection was raised against its reception, though approved of by the committee, on the ground that its author was a painter. "You hear this, young man," said the late Sir William Curtis; "what say you—are you a painter or a sculptor?" "I live by sculpture," was the reply of Chantrey. Mr. Holland's researches into parish registers and other documents establish several facts which preceding biographers express somewhat doubtfully, and they also refute statements made by Mr. Jones, R.A., and Allan Cunningham, while the intimate associate of the sculptor in his later years, seems to have relied for information upon Chantrey's early life, mainly, on what others communicated to him; though, as Mr. Holland observes, "no person has better or more faithfully described whatever came within his own knowledge." There are many amusing anecdotes and letters we could extract, did our space permit, of which the future biographer of Chantrey, if any should be forthcoming, may well avail himself; we must limit ourselves to recommending the volume as a slight but well selected collection of materials that will go much towards perfecting a more ample "Life."

THE INDUSTRIAL ARTS OF THE NINETEENTH CENTURY. BY M. DIGBY WYATT, Architect. Parts I. and II. Published by DAY & SON, London.

Mr. Wyatt's work, of which two parts have reached us, takes a higher ground than any that has yet appeared to illustrate the contributions to the Great Exhibition of the Industrial Arts, inas-

much as it consists of a series of plates of ornamented objects, executed on a large scale, and beautifully coloured, in chromo-lithography. Of course the cost of the work is proportionately great, and it therefore comes within the reach of the wealthy only. The first number opens well with the "Amazon" of Kiss, "Painted Lacquer-work from Lahore," "Hunting Knife and Sheath from Madrid," and "Specimens of Embroidery from Tunis;" all of them coloured in imitation of the originals. The second part contains the "Christ-Engel" of Rietschel; "Beauvais Ware," by Mansard; Wettli's "Eseritoire," and "Pistols" by Zoloaga. It will readily be understood that the plan of this publication limits its contents to coloured objects, and consequently its practical utility for the purposes of the manufacturer at large is made less extensive than if the work embraced a wider range of material. It must nevertheless be regarded as in every way a most praiseworthy undertaking, elegantly produced, and calculated to enlarge the benefits derivable from the exhibition itself. As the indefatigable secretary to the commissioners, Mr. Wyatt has earned the thanks of all interested, either directly or indirectly, in the exhibition, and he is not less entitled to those of the more restricted class who may avail themselves of the advantages to be received from this his attempt to leave a lasting memorial of many of the choicest specimens of industrial art, which the exhibition called forth. The manner in which Messrs. Day have executed their portion of the task is worthy of their well known printing establishment; we have rarely seen finer examples of chromo-lithography.

REFRESHMENT. Engraved by H. COUSINS, from the picture by SIR E. LANDSEER, R.A. Published by H. GRAVES & Co., London.

We remember to have seen the picture from which this engraving is taken, at the Royal Academy, some five or six years since: it belongs to a class of works which Landseer and others have rendered familiar. A horse harnessed, as one sees them in the continental market-carts, is standing at the archway of a noble edifice, refreshing himself with carrots and turnips; two figures, a woman and a peasant boy, are at his head, intently watching the meal, while two magnificent dogs repose in the immediate foreground of the picture. There are other minor accessories introduced; and the distance exhibits a lake, with mountains beyond, reminding us more of Italian scenery than Belgian, where, we understand, the sketch was made. Of a more homely character than "The Court-Yard," by Landseer; "Refreshment" will still make an admirable companion to that engraving. The pictures of this artist seem to lose little of their beauty by being transferred to mere black and white, so well does he arrange his light and shade: it is fair to presume he always paints with reference to the engraver, for certainly whatever he does tells wonderfully when it comes from the hands of the latter. In the print now before us the *tout-ensemble* is not only most effective, but the details are finished with scrupulous nicety, while the texture of the various objects is rendered with the most perfect truth and accuracy. A gallery of engravings, after this highly and deservedly popular painter, would form the most interesting pictorial history of the horse and the dog, in their domestic characters, which it is possible to conceive.

RECOLLECTIONS OF THE GREAT EXHIBITION OF ALL NATIONS. Published by LLOYD, BROTHERS, & Co., London.

On the whole, the twenty-five views here given have been judiciously selected by the respective artists, Messrs. Absolon, W. Goodall, Dolby, Pidgeon, &c., who have executed them. The lithographic prints, which are of a large size, give a very favourable idea of many of the leading points of attraction, yet we think there are other departments that might have been introduced, far more interesting and picturesque, than some which appear in the publication: for instance, "De la Rue's Stationery Stand," "The Bradford Court," and "The Queen's Retiring Room," might have found more important substitutes. All, however, are given faithfully; though, as works of Art, they are of various degrees of merit: the artists too have acted wisely in not overloading their subjects, as we have seen done in other prints of a similar character, with groups of visitors, thereby leading the eye and the thoughts away from what ought to be the main features of the pictures; the figures that are here introduced rather aid the spirit of the sketches than otherwise; and altogether we think the publication of Messrs. Lloyd will stand worthily among those the season has called forth.

"THE NOBLE ARMY OF MARTYRS PRAISE THEE." Engraved by W. H. EGLETON, from the Picture by H. LE JEUNE. Published by H. GRAVES & Co., London.

One of the class of semi-religious engravings of which we have, within the last two or three years, had so many examples that the theme has almost become distasteful from its very repetition. This, nevertheless, may be regarded as among the best, simply because it embraces three portraits, presumed to be authentic, of the Protestant martyrs, Cranmer, Ridley, and Latimer, undergoing the fiery ordeal. But we must protest against representing men so circumstanced, however upheld by a spirit which enabled them to meet such a death undismayed, appearing amid the torment of the flames as seemingly physically unmoved by the torture, as if each was in his own quiet pulpit preaching against the errors of the Romish church; the agony of a violent death should be expressed outwardly no less than it is felt inwardly. The work is very carefully engraved.

PORTRAITS OF THE QUEEN AND PRINCE ALBERT. Engraved by F. C. LEWIS, from the drawings by F. WINTERHALTER. Published by F. G. MOON, London.

This pair of prints has been lying before us for some time past without our being able to find a nook in our columns for a brief notice of them. They are half-length life sized portraits, the former habited in a plain evening dress, and the latter in his field-marshal's uniform, drawn in a fine sketchy style, in chalk, as we presume, and are engraved by Mr. Lewis in exact imitation of the original drawings. The resemblance to the queen is good, that of her royal consort not so satisfactory, it lacks the suavity of expression by which the countenance of the Prince is characterised. A slight tinge of colour is thrown into the cheeks, lips, and eyes of the portraits that gives them much animation, and stronger tints are seen in the jewellery and stars with which the royal pair are decorated, affording effective relief to the other parts of the work without detracting from their harmony. Although portraits of the queen and prince have been multiplied *ad infinitum*, these will doubtless come in for their share of honour.

PHOTOGRAPHY. By ROBERT HUNT. Published by GRIFFIN & Co., London.

It is scarcely necessary to recommend to our readers a work on this subject by Professor Hunt, whose valuable papers on scientific matters in connexion with art have so frequently enriched our columns. This small volume is one of a series of the *Encyclopædia Metropolitana*, now being republished in separate treatises. It contains an immense amount of information on the subject in hand, which must prove of infinite service to those engaged in the pursuit of this most entertaining science. It is a complete history of photography in all its varied ramifications and processes, and published at so cheap a rate as to come within the reach of all who can afford to make it a study.

SENTIMENTS AND SIMILES OF WILLIAM SHAKESPEARE. Published by LONGMAN & Co., London.

We apprehend there is no Englishman who will not be gratified by seeing his country's greatest poet as worthily honoured as typographic and pictorial elegance can honour him. No man ever caused by his genius more constant occupation for the printing press, or fired the imagination of the artist by the

"Inward spark of heavenly flame."

than William Shakespeare. It is, therefore, a graceful act of gratitude to lavish material beauty, as much as we can offer, on his mental beauties—"sweets to the sweet." The present elegant volume is a classified selection of similes, definitions, descriptions, and other remarkable passages in his works, and is decorated with illuminated initial letters, surrounded by tasteful borders of gold, in the style of decorative art which prevailed in the Shakesperian age. In accordance with the same taste, the first page has received the chief attention of the decorator, and a most extraordinary specimen of the modern power of the lithographic art it is, rivalling most successfully the hand labour of the illuminator of the olden time, and reproducing all his rich and varied tints with the most wonderful precision and accuracy. The cover is equally excellent; well designed and successfully executed; and the entire volume most creditable to the artist by whom it was projected—Mr. M. Noel Humphreys—who has already earned laurels in the same path of literature. As a gift book it is most elegant and appropriate for all seasons, and like the works of the poet himself is—

"Not for an age, but for all time."

THE ART-JOURNAL.



LONDON, DECEMBER 1, 1851.

THE THIRD VOLUME of the NEW SERIES—the thirteenth volume of the work from its commencement—is completed with this number of the ART-JOURNAL: and the Editor places it before the public with very grateful acknowledgments of the increased support he has received during a year of extraordinary excitement, energy, and prosperity, in all that appertains to THE ARTS which this journal was established to assist and to promote.

So far back as the year 1844, the project of a Great Industrial Exhibition was advocated in this Journal: such advocacy was frequently repeated, accompanied by illustrated reports of continental Expositions, in order to prove its practicability and utility: and, as we have heretofore explained, we had laboured in private correspondence to show to members of Her Majesty's government that such a course was not only desirable but necessary, and of comparatively easy attainment. Happily, an illustrious Prince placed himself at the head of a movement for this high purpose; and he has received that to which he is so eminently entitled, the fervent gratitude of his country.

But it has been remembered to our benefit, that for a long period we were emphatically THE PRESS of the Fine and Industrial Arts: encountering and triumphing over the prejudices of manufacturers against publicity, collecting from all available sources the best information that might instruct the artist and the producer of Art-objects, stimulating both of them to *do* by exhibiting what had been *done*, and preparing the public on the one hand, and the manufacturer on the other, for that contest which will render for ever memorable the year 1851.

For this labour of years, for perseverance in defiance of many almost insurmountable difficulties, for the aid so long rendered to the cause of Art in this country, we have been rewarded—by those whose reward is ever the safest and best—the public.

The ILLUSTRATED CATALOGUE, published in association with the ART-JOURNAL, has been circulated to an extent far beyond our hopes: and it is admitted that, as a representation of the Great Exhibition, it will remain its most lasting and valuable record; and the surest means by which its permanent utility may be extended and secured. Thus much we believe we may be permitted to say in reference to the cause of the Industrial Arts—the great triumph of which we have so recently witnessed; and some degree of pride may be allowed us if we contrast the year 1851 with the year 1844—when our labours in this direction were commenced—and we stood, for so long a period, alone in Europe, as their advocate and representative.

Since the commencement of the ART-JOURNAL, the circulation has gradually increased from 700 (to which it was limited during the year 1839) to nearly 25,000, to which it has reached in the year 1851; and it may interest our early supporters to know that during the first year of its existence—1839—the public expended in its purchase no more than £300; while within the year now passed—1851—the amount paid by the public for this journal (including the ILLUSTRATED CATALOGUE) has been little less than £75,000.

It will be evident, to those who review the progress of Art, during the last seven or eight years, that the public, from whom such patronage was to be obtained, *had to be created*; and we believe we may of right assume that the ART-JOURNAL has been an important instrument in advancing those Arts, which were, until within a comparatively recent period, greatly neglected and entirely unrepresented in England.

Such a means for their promotion, might, no doubt, have been better supplied by others; but we do not hesitate to say that if this journal—or some journal with similar objects—had not been published, there would have been no Exhibition in 1851; for there would have been no preparation for it on the part of either the public or the producer; and neither would have been in a position to entertain so startling, though so invigorating, and so instructive, a project.

The ART-JOURNAL now finds its way not only into the drawing-rooms and libraries of the wealthy, but into the workshop of the manufacturer and the parlour of the artisan. Its engravings are continually found decorating the humbler dwellings of English workmen, to whom they are accessible at small cost, while their character is sufficiently high to recommend them to the connoisseur. And so, we believe, we have fulfilled the pledge we gave, when—in 1849—commencing the VERNON GALLERY—we undertook “to circulate copies of the best pictures, by artists of whom the country is justly proud—extending their renown, giving effect to the lessons inculcated by their genius, and exhibiting the supremacy of British Art for the appreciation and estimation of the world.”

The ART-JOURNAL now circulates extensively through the best channels in Europe, the United States, and the British colonies; its large circulation, and consequent power, supply the best stimulus for exertion: we are no longer working under the depression of “Hope deferred;” and while we refer to the past with that satisfaction which may be the recompense of difficulties overcome, we trust that our future resources will be wisely and liberally made available to manifest our sense of the support we have received, and to secure its continuance.

Whatever industry, energy, and capital can achieve for this high purpose shall be continually exerted: we shall labour to obtain the best assistance in every department which Europe can supply—hesitating at no cost to procure the worthiest aid of artists and men of letters, improving as far as possible even those minor matters of printing and paper, which may give augmented value, and impart additional elegance, to the publication.

The part for January 1852 will bear evidence of these improvements: and to that we refer our Subscribers.

8, WELLINGTON STREET NORTH,
STRAND, LONDON.

THE ORIGIN
OF THE GREAT EXHIBITION.

Letter from the Editor of the ART-JOURNAL
to his Subscribers.

So long as the honour of *originating* the Great Exhibition was claimed for his Royal Highness Prince Albert, I remained silent; not alone from dutiful respect; it is unquestionable that but for the influence and personal exertions of the Prince, there would either have been no exhibition, or, at all events, none to excite the wonder and admiration of the world. All in which he has been concerned has been conducted with so much condescending courtesy, so much generous sympathy, so much prudence, forethought, and practical wisdom, as to have obtained the respect and affection of every class and order—not of Great Britain alone, but of the several nations and people of the globe. I have been well content to forget my claims, in the gratitude I, in common with every British subject, owe to him; but I am by no means satisfied to let others take from me the right to which I am undoubtedly entitled; and I presume to ask the readers of the *Art-Journal*—now that the Exhibition has passed and become a theme of history—to peruse the statement I feel bound to make: and I do so in my own name, as the most respectful and fitting mode in which it can be put forward.

I take this step because I find the merit of *originating* the Exhibition given in some public journals to Mr Henry Cole, C.B.; and especially, I read in the *Times* newspaper—the great authority of the world—allusions to this gentleman as the “earliest promoter of the Exhibition,” who “especially stands next to the Prince with regard to it;” and an inference drawn that, but for Mr. Cole, the Exhibition would never have taken place.

I have elsewhere observed that, repeatedly, since the year 1844, I had advocated the policy of an Exhibition of Industrial Art in England; but at the close of 1847, I had many reasons to believe the time was approaching when such a project might be effectually carried out: and in the ART-JOURNAL for January 1848, I printed an article entitled

“PROPOSED EXPOSITION OF BRITISH
MANUFACTURES,”

from which I ask permission to copy the following extracts. The first part of this article was written, at my suggestion and request, by my lamented friend the late Dr. Cooke Taylor, to whose aid I had been for a long period very largely indebted; the latter portion—that which more directly details the *plan*—was written by myself.

“It is now some four or five years since we published our first article on the application of the Fine Arts to the Industrial productions of the country. There were many who, even then, believed that good might be effected by calling attention to the perverted taste visible in what were wrongly termed *decorations*; but there were, also, many who predicted that we had entered on a path where success was out of the question; who believed that English manufactures were hopelessly deficient in enterprise, and the English public still more hopelessly incurable in taste.

“With pride and pleasure we record, that the application of the Fine Arts to British Manufactures has made rapid strides within the last few years; and that Science has kept pace with this advance, developing new resources of colour and material to realise every new artistic conception of beauty and elegance.

* * * * *

“It has long been an aphorism that nothing is cheap which is not good: it will soon be an aphorism that nothing is cheap which is not beautiful.

* * * * *

“We want AN EXPOSITION OF BRITISH MANUFACTURES; the efforts made in various directions to supply this want are at once proofs that it is felt, and that by private enterprise it cannot be supplied. The Society of Arts has done something; our own Office is doing some service in increasing the knowledge of industrial art and diffusing a

taste for its productions;* the Polytechnic Institution is also arranging plans for a similar purpose; so is the Society of Artists, who have instituted a Free Exhibition; but no Society and no private individual can adequately bring before the British public a fair display of the varied productions of British Industrial Art.

* * * *

"The Exposition would be visited by different classes and for different purposes. Different arrangements, including a different tariff of prices, should be fixed for the various days of the week. A theatre for lectures would be a desirable adjunct, and would help to defray the cost of the Exposition.

"The results of this Exposition would be, in the first place, a great increase of national confidence; once thoroughly acquainted with the power and extent of our own resources we should learn not to be depressed by any temporary crisis, inevitable in a nation where there is so much of enterprise, and consequently so much of speculation and so much of credit.

"The loyalising effect of such an Exposition is not the least of its moral recommendations. Every man who visited it would see in its treasures the results of social order, and reverence for the majesty of law. It is this thorough conviction of the salutary power of law, which is the true source of the manufacturing prosperity of England. To the ignorant fool, or designing knave, who asks the use of a government, such an Exposition would afford a decisive answer:

Responsum si queras circumspice.

"Industry is the child of order; and a country will only prosper when the labourer is as strongly convinced of this fact as the employer.

"The effect of such an Exposition on the refinement and development of the national taste, could not easily be calculated.

* * * *

"In a country where the division of labour is carried to such an extent as England, the producers of artistic form in one material have rarely opportunities of examining the results of artistic production in any other. Trade has even less opportunity of learning from trade, than profession has from profession. But each is rife with mutual instruction to the other; it is only by comparison that men can learn what forms are best adapted to different materials. In an Exposition, manufacturers can offer useful suggestions to each other, while they afford instruction and amusement to the public.

"A desirable opportunity would be offered for determining how far different manufacturers can combine in ornamental and useful production.

"The great difficulty will be to find a person possessing all the qualifications necessary for the direction of such an exhibition; the preliminary arrangements will require great tact, skill, and habits of organisation; he must have a name and fame that will inspire confidence; and must have industry to work so large a project, patience to explain it, and knowledge to apply the whole to the practical improvement of British manufacture.

"Yet we are not without hopes that such a person may be found; such a gentleman, for example, as the Right Hon. Thomas Wyse; that he will have no difficulty in finding able and willing coadjutors; that the co-operation of government may be calculated upon (money in aid not being required); and that we shall ere long have to announce an *Exposition of British Industrial Art*, immeasurably superior to that of Belgium; not inferior, in many of the most important branches, to that of France, and worthy of the British nation.

"From government nothing need be required but, first, its SANCTION—direct and emphatic; next, the allotment of ground in one of the parks upon which to erect a temporary building; and next, the AWARD of HONORARY MEDALS, in gold and silver, to those manufacturers who exhibited greatest enterprise and ability, or both combined,

* At that time the office of the *Art-Journal* was in the Strand; and in the window we placed a large number of original and beautiful productions of industrial art, which we had collected in England and in various cities of the continent. It was a source of some inconvenience, inasmuch as many passers by desired to purchase the objects which were there only shown; in all cases, however, we furnished the names and addresses of the producers. This exhibiting window was the means of inducing several persons to make similar displays—with reference to trade. Mr. Cundall, of Bond Street, more particularly, adopted this plan, avowedly as an imitation of it. The necessity for such display in our case, was, therefore, much lessened, and we conceived ourselves justified in abandoning it. There are many, however, who well remember it, in the years 1847 and 1848, as the first indication of an attempt to familiarise the public with the beautiful in art-manufacture.

or whose productions were calculated to be practically useful to their country.

"We believe a proposal for such an Exposition would be well received in the highest quarters; *Prince Albert is known to take a deep personal interest in all matters that relate to the Industrial Arts of England, and to cherish an earnest desire for their advancement.* We cannot doubt his willingness to place himself at the head of a *duly authorised, and properly arranged, committee of management.* There are many members of the government who have long admitted the wisdom of some such 'move' as that we advocate, and who will be more than well disposed to aid it; and, although the time is not as yet fully ripe for the development of the project, *it is not too soon to consider arrangements for its ultimate accomplishment.*

"The plans adopted in France under circumstances precisely similar to those we hope to see carried out in England, are at hand for consultation and imitation. In another year, another Exposition will take place in Paris; experience there may convey knowledge to us here.

"Four years ago, when reviewing the Paris Exposition, we expressed a hope that England would hereafter 'do likewise.' We had then no idea that the power to do so had nearly arrived. It is beyond question, that Manufactured Art in this country has of late made rapid strides; and we may confidently predict that *within three years* from this period, our manufacturers will be in a condition to compete with those of France,—in ALL respects; and to form an Exhibition by no means inferior to that which every five years attracts so many persons to Paris, encouraging and rewarding its producers and artisans.

"We assert, without the least hesitation, that the Manufacturers of Great Britain generally, if not universally, *would very cordially co-operate with a Committee formed for conducting such an Exposition.* But we consider it above all things essential, that though not directly appointed by the Government, such a Committee should be approved, and in a degree *commissioned*, by Government. If this be done, and such other aids as we have alluded to be afforded, there would be *no difficulty that might not be easily overcome.*"

Soon after this article was published, viz., in January, 1848, I addressed to the Earl Carlisle (then Lord Morpeth) the following letter:—

MY LORD,—May I take the liberty of asking your lordship to read an article in the *Art-Union Journal*, in reference to a proposed National Exposition of British Industrial Art—at some period hereafter.

My object is to ascertain if your lordship is likely to think well of such a proposal.

If you are so good as to notice this communication, I shall regard your reply as *private.*

Indeed, I presume to address you less in your public capacity than as a nobleman who has ever manifested a desire to assist any right and well-grounded project for the public advantage.

I trust you will believe that I am influenced by no personal motives; but as already some communications have been made to me—arising out of the article to which I refer—I desire much to have some idea (however indistinct it may be) as to the possibility of government aiding such a project, in the event of all matters appertaining to it being entirely satisfactory.

I have the honour to be,

Your Lordship's faithful and humble servant,
S. C. HALL, F.S.A., Barrister-at-Law.

His Lordship's reply to this note was encouraging; but he considered the time for action had not yet arrived. Subsequently I had conversations on the subject with my personal friend, the Right Hon. Thomas Wyse—one of the Lords of the Treasury: and while the guest of a near relative of Sir George Grey, I had the honour to meet this estimable gentleman, and I explained to him the plan, and was by him assured of his friendly feeling towards it, whenever it was sufficiently developed to be laid before government. I went further: I communicated with Mr. R. R. Moore (who had been the principal manager of the famous "League Bazaar," which was, in reality, an exposition of British Industrial Art), and requested him to communicate with Messrs. Cobden, Bright, and others: which he did.

I desire it to be distinctly understood that neither at that time, nor at any other period, did I design to do more than induce competent persons to undertake the task of forming and carrying out this project of a great Industrial Exhibition. I felt, and now feel, that as the conductor of a public journal—manifestly interested in the result—it would be unbecoming in me to be one of its managers: and I only

desired to see the affair properly conducted, and in proper hands.

About this period (in January or February, 1848), Mr. Henry Cole called upon me, in reference to the Exhibition then in progress at the Society of Arts: I expressed my opinion that however useful these Exhibitions might be, as *preliminaries*, they were insufficient to meet the wants of the age. I directed his attention to the article above quoted, informed him that I was in communication with certain members of her Majesty's Government, on the subject of a Great Exhibition similar to those of France; and I stated to him my belief that the Society of Arts, strengthened as it had been by its illustrious President, might, with advantage to the public, take the affair out of my hands.

I cannot say whether this was the suggestion upon which Mr. Cole acted; but a few months afterwards, when preliminary meetings had been held in reference to it, Mr. Cole again called upon me and proposed that I should take some share in the active management of the plan; in reply, I stated that I could not do so, without risking that independence which it was essential to the editor of a public journal to preserve—of a journal more especially to which the public would naturally look, and in which the manufacturers would confide, as peculiarly bound to watch and protect the interests of both. I therefore respectfully declined the proposal.

At the same time I expressed my belief that my journal might, with advantage to the Exhibition as well as to me, (always unstaining my independence), be made a useful organ of communication with the manufacturers; in approving this proposal, Mr. Cole expressed himself strongly; and I added that as I was about to make an extensive tour on the Continent, I would gladly be the medium of communicating the views of the commissioners to the manufacturers of Germany, Belgium, and France; to this Mr. Cole acceded, proposing that my expenses should be paid; this proposal I declined, as risking that which it was above all things necessary for me to keep—my entire independence of all control. But I certainly did look for—and confidently expect—such aid as Mr. Cole and his colleagues could rightly render to me—with advantage not only to me, but to the Exhibition. If in this expectation I have been disappointed, the subject is not one concerning which I need trouble my readers.

I have been enabled to form and complete the Catalogue I projected, almost at the commencement of the scheme—and for the means which enabled me to do this I am indebted solely to the Exhibitors.

It will be observed, that I never at any time contemplated an INTERNATIONAL EXHIBITION; this plan originated in the large mind and enlightened policy of his Royal Highness Prince Albert; but I humbly think it will be seen that as between Mr. Cole and me, there is no question as to who was the "originator" of a Great Exhibition of Industrial Art in the British metropolis. There can be little doubt, however, that the idea must have occurred to many others: the example of France was sure, sooner or later, to be imitated in this country; and year after year brought us nearer to a position in which competition, being no longer dangerous, was not to be avoided.

I hope the subscribers of the *Art-Journal* will pardon me for having absorbed so much of their space. I am well content with the issue; it has brought to me a large reward of pecuniary advantage and of exceeding satisfaction. Inasmuch as I never sought for any honour except that of being the representative of the Exhibitors in this journal, I never looked for any reward except that which I might derive from the public—and IT HAS BEEN ACCORDED LIBERALLY.

But I have thought it due, not only to myself, but to the various interests I represent, to show that I did not neglect the duty—a duty so evidently incumbent on me—of striving by every means in my power, to induce an Exhibition of Industrial Art in this country.

S. C. HALL,
Editor of the *Art-Journal*.

8, Wellington Street North.

THE GREAT EXHIBITION
AND ITS SURPLUS.

The Royal Commissioners of the Exhibition of the Industry of all Nations, profess to require a renewal from the crown of their expiring powers, in order to enable them to appropriate the surplus which remains in their hands; and have, with this view, addressed a memorial to Her Majesty, in which they state its probable amount at 150,000*l.* From this document it would appear that the total receipts have not fallen short of 505,000*l.*; namely, 67,400*l.* in subscriptions, 424,400*l.* in entrance fees, and 13,200*l.* in casual receipts. It would seem therefore, that, after disposing of no less a sum than 355,000*l.*, including the cost of the hire of the building, and the award of 35,000*l.* beyond what the contractors had any legal right to claim, the Royal Commissioners have become, all of a sudden, exceedingly squeamish as to their power of disposing of the residue. This squeamishness has indeed, it is said, arrived at such a pitch, that although the government has offered to advance 150,000*l.* if they will devote the balance in their hands to the establishment of a National School of Design, on the site of Gore House, they have declined the offer, on the ground that they stand pledged so to appropriate the fund as to benefit foreign nations as well as our own!

A more ultra-liberal proposition than this, it is scarcely possible to conceive. Foreign nations have already derived the full benefit they had a right to expect from the project. Its success appeared in the first instance so far problematical, that preliminary subscriptions, which constitute nearly half the balance in hand, and a very large guarantee fund, became indispensable. Had the affair proved a failure, foreigners would not have been called upon to bear any part of the sacrifice; and we cannot therefore understand upon what principle they are to be permitted to share in the profits. Enough, and more than enough of this spurious generosity has already been exhibited towards foreign interests. Besides, the suggestion is one altogether impracticable, unless the amount be divided and distributed among the respective nations. Subscriptions from British subjects to the amount of 67,400*l.* were obtained under an implied pledge that any balance which might ultimately remain in the possession of the commissioners would be applied to purposes strictly in connection with the objects of the Exhibition. We learn from the manifesto which has given occasion for these remarks, however, that the Commissioners are now entirely averse from such an arrangement; and that in a fit of extraordinary, and as it appears to us very unnecessary generosity, they desire so to appropriate the balance at their disposal, that the advantages it may secure may be shared by other countries with our own. Nothing is more easy than to be liberal at other people's expense. In the distribution of the fund, which has already taken place, a larger amount of liberality has been displayed than there appears to have been any necessity for. We would particularise the enormous over-payment to Messrs. Fox and Henderson, the favour shown to Messrs. Spicer & Clowes, and the gratuitous offer to remunerate the employes of foreign exhibitors, already paid—and no doubt adequately paid—by their own governments. To confine ourselves to the most important of these princely gratuities awarded out of a public fund:—

The original contract with Messrs. Fox & Henderson provided that a sum of 79,000*l.* should be paid to them for the use of the building, and that in the event of its purchase, its cost was not to exceed 150,000*l.* With this agreement, a proviso was very properly associated, that any additional works not included in the specification should be paid for separately. These extraneous labours increased the amount of Messrs. Fox & Henderson's claim for the hire of the building from 79,800*l.* to 109,000*l.*, that is to say, by a sum of 29,200*l.* We are now assured, however, that even this large advance upon the original estimate, would not indemnify the contractors! Such may, for aught we know to the contrary, turn out to be the case, but it is an accident, with which the public, as a mere matter of justice, has nothing whatever to do. A bargain is a bargain; and if expectations are raised in the minds of contractors that their estimates are not to be final, the *bonâ fide* aspirant will have little chance of securing the execution of any great public work. The Commissioners themselves are indeed compelled to admit the force of such reasoning in their apology for setting it at naught:—

"It was resolved, that although, under ordinary circumstances, the payment of a higher sum than

that agreed upon for work executed under a contract, after public tender, is highly objectionable, and would establish a very dangerous precedent, and although the Commission could admit no claim on the part of the contractors," &c.

Whatever disposition might have been felt to deal liberally with Messrs. Fox and Henderson, the award to them of thirty-five thousand pounds over and above the additional sum of twenty-nine thousand two hundred pounds paid to them for extras, cannot but be considered as greatly beyond either the justice or necessity of the case. If these gentlemen be really the men of business we take them to be, they made their calculations, if not with literal correctness, at least upon a scale which would not have left them losers 35,000*l.*! To suppose that they would have given in an estimate so lamentably defective, would be to libel at once their prudence or practical knowledge as tradesmen. But granting that they have under-rated, to some extent, the cost of the work they have undertaken, is not every contractor liable to the same contingency? Instances have, indeed, been known of first-rate contractors losing, under circumstances of grievous hardship, so large an amount of money, in a contract with Government, as to ruin them. But profit is not always the primary and only object. Setting their pecuniary gain wholly out of sight, it seems perfectly clear that the contractors for the Crystal Palace have made a decided hit, and one which will secure them a succession of important public contracts. The head of the firm, moreover, has been knighted. Taking the whole circumstances into consideration, therefore, it cannot be doubted that a further gratuity of 35,000*l.* is greatly beyond the reasonable exigencies of the case. As the matter now stands, the Royal Commissioners having contracted that they should be allowed to purchase the building out and out for 160,000*l.*, are about to pay 146,000*l.* for the mere use of it for a few months! Nor is this all. The flatterers of the Royal Commissioners now allege the enormous amount to be paid for the mere hire of the building, as a reason for completing the purchase of the entire edifice! A leading contemporary is indeed quite pathetic on the subject. He thinks it would be a sad pity to throw so much money away on mere rent, when we may purchase the Crystal Palace out and out for a comparatively small sum in addition. Another fruit of this pseudo-liberality at other people's expense, is to be found in the fact that Messrs. Munday, the original contractors, have become dissatisfied with the amount (5000*l.*) awarded to them for their abandonment of their contract, and desire to have it increased. We fear that these arrangements—which we are disrespectful enough to term "jobs"—will be increased as we progress towards a close.

The "Spicer and Clowes" contract will turn out, upon examination, to be of much the same character; to examine it very narrowly will be our duty ere long. In place of three publications the contractors have issued about thirteen; instead of paying a royalty of two pence in the shilling, it is said they have paid nothing of the kind; and a rumour is current that the Commissioners mean to purchase a large number of their costly "stock on hand," as presents to foreign commissioners, contributors, &c. It is affirmed indeed that Messrs. Spicer and Clowes have lost money by their speculation. We do not believe this; but if they have, the fault is entirely their own: their productions—the little catalogue and the big catalogue—were so awfully bungled as to be miserable failures; this is so universally notorious, that all the help of their friends may not sufficiently sell them; but we assert without the slightest fear of contradiction that they had a fortune in their hands; if their works had been well executed, they would have sold enormously. Badly done as they have been, they have to thank themselves only, if they sustain a loss, and have no more right to call upon the Commissioners for compensation, than has the merchant whose ship has been wrecked, and his property sacrificed in consequence of his neglecting to insure his venture.

At all events we hope, and that earnestly, the Commissioners will not meddle with the surplus, until a clear and definite balance-sheet has been laid before the public—showing every shilling that has been expended, and how it has been expended: for it will be very difficult to persuade the world that there was wisdom—even if it be admitted that there was perfect integrity—in a scheme which involved an outlay of 355,000*l.*

We demand a statement of accounts as an unquestionable right; we demand it on the part of those who contributed shillings, and also on the part of those who paid pounds, and hundreds of pounds—making up the sum total of 67,400*l.*, which justified the undertaking.

THE GREAT EXHIBITION.

THE JURIES AND THE AWARDS.

THE declaration of the awards has been received with a dissatisfaction so general; and the feeling has been provoked by so much want of judgment, and even common tact, in the composition of many of the juries, and in the instructions by which the operations of all were to be influenced and guided, as to merit the most severe reprobation, perilling, as it does, the ultimate success of the scheme in its most important principle, "the recognition and reward of excellence."

We are fully aware of the difficulty, verging upon impossibility, of realising such an adjudication as should have satisfied the exhibitors generally, but we cannot admit that it existed to such an extent as to exclude evidence of common sense and forethought. It must be immediately apparent to the glance of a practical eye, that the numerous "Decisions of the Royal Commissioners," "Instructions to the Juries," "Instructions from the Council," "Minutes of the Commissioners," &c., &c., &c., are in themselves as inapplicable as they are irreconcilable, and the jurors but lent themselves to a hopeless task who sought or expected to render their operation either consistent or honest.

We learn that some jurors, to exonerate themselves from the obloquy attaching to certain verdicts, threaten to protest against the position in which they and the exhibitors have been placed by subsequent acts of the "Council" and "Groups;" so that, what with the impulse from within, and the pressure from without, deplorable blunders will be thoroughly exposed; and we venture the assertion, that in all probability a month hence will find the council and prize medals equally valueless as a distinctive honour, except to manufacturers beneath the average standard, and tradesmen of questionable celebrity. So low has the "prestige" attaching to the award of the prize medals fallen, that their rejection will eventually be general. Awarded within judicious limitation, as it might have been, it would have testified to honourable exertion and success,—awarded indiscriminately, as it has been, it becomes to the more worthy competitors an emblem of defeat and dishonour. Numbers of exhibitors to whom the offer of a prize medal under its present aspect, is but an insult as well as injury, are so circumstanced by business connection that they cannot venture on the consequences to which a public repudiation of the award might subject them; but in several instances, and those certainly very flagrant illustrations of the force of the complaints of which we feel compelled to become the organ, the verdicts have been impugned, and the proffered awards rejected—a course which, however repugnant it may have been to the parties interested, was the only one by which their indignation could find legitimate expression.

We but review past errors that they may serve as future warnings; in this aspect they may tend to amendment by prospective influence.

There was a cumbrous ponderosity in the programme of the working machinery of the judicial system, that, from the very outset, threatened either total stagnation, or erratic progress; and the fear of such results has been amply verified. It is but a compliment to call that a system which has no uniform movement, and which from its ambiguous and contradictory propositions precludes the possibility of uniform action.

There was in the operation of a jury, quite enough of risk from too little judgment or too much prejudice, or a combination of the two; but to render the risk a certainty, to preclude as it were the probability of a satisfactory solution, "three juries" are determined on, and even the relative action of these is unfortunately reversed.

Instead of the course adopted in ordinary judicial courts, the further the appeal, the higher the standard of judgment brought into deliberation—we have had in the present instance an exemplification of a principle diametrically

opposite. Whatever judicial fitness or capacity might have been assumed as the qualification of the first tribunal, it became, as the successive operations of the second and third bodies came into play, a vivid embodiment of "fine by degrees and beautifully less."

First in operation we have the jury professedly selected from members practically acquainted with the subject under deliberation. The decision of this jury, if thought to require further confirmation, or revision, would by mere common sense advocates have been referred to a body professing in a still higher degree the peculiar knowledge involved in the enquiry; and if again, needing a third judgment, that this should have presented the desideratum in question in its very highest embodiment. But the Exhibition fates willed otherwise, and the verdict of the first jury, in most instances boasting the names of men qualified for their duty, is referred to a "group" with a relative "fitness" in the different classes, varying from "one in five" to "one in ten," which is still further minimised as the decision is referred to the Council (the last jury), by a final proportion of "one in thirty." Now in this estimate we give the chairman of each section credit for some knowledge of the branch of manufacture upon which he is called to sit; although in many cases the reverse is the fact. Upon the decision of this council so constituted, the absolute veto rested.

In justice to the position of exhibitors, we will briefly analyse the formation of the juries, to whom their interests have been confided.

In the composition of the "real jury"—that is, the body whose "decisions" were paramount and final—the Royal Commissioners monopolised the whole selection; the gentlemen who were recommended by the local committees, chiefly consisting of exhibitors, even when appointed were but a *nominal jury*, whose verdict was liable to be modified or altogether reversed by the "Council" and "Groups." This was lamentably exemplified in the instances of Messrs. Broadwood and Messrs. Collard, whose award of council medals, passed by a jury of the highest professional talent, was subsequently annulled by those bodies—directly contrary to the spirit of the "warrant" which gave them office—signed by the Royal President of the Commissioners, which distinctly declares each juror elected "FOR THE PURPOSE OF AWARDING MEDALS." It appears from these facts that the jury had no power to "award," but merely to "recommend," and even in this limited capacity their wishes had no influence. In every case the Commission reserved to itself the election of the chairman of the separate juries, and as the "group" was but a "moiety," and the council the "aggregate" of these nominations, the influence of the exhibitors was thus very effectually excluded, and their fate left entirely to its tender mercy. Viscount Canning, as President of the Council of Chairmen, states in his report, that "the British jurors were selected by Her Majesty's Commissioners from lists furnished by the local committees of various towns, each town being invited to recommend persons of skill and information in the manufactures or produce for which it was remarkable." We are bound to affirm, upon the various information which has been furnished to us, that this rule was not generally adopted. We are prepared to prove, in several instances, that not only do the jurors possess "no skill or information," but that they were not selected from any lists furnished by local committees.

We may refer for illustration to the jury on Ceramic Manufacture, Class 25, whose decision in the case of Alderman Copeland has given rise to such general reprobation. Of the four English jurors on this board, we ask who recommended the Duke of Argyle, Mr. Baring Wall, M.P., and Mr. Mortlock (a retail dealer in Regent Street)? Certainly no local committee of English potters, to whom we are assured such a selection was a matter of the greatest astonishment, and the subject of much indignant ridicule, which, as regards the latter gentleman, resulted in a general protest against his nomination. What possible weight with those practically acquainted with the manufacture, can the opinion of such a jury carry? It is but a judicial mockery, as injurious as it is ridiculous, for the products of

such an important branch of manufacture to be exposed to the capricious vote of such a tribunal. And what has been the result? that these have served to neutralise the opinions of men eminently qualified for their duties—viz., M. Kaminsky, the Russian Commissioner, Councillor of the Administration of Finance, also a juror in Class 1, (mining, quarrying, metallurgical operations, and mineral products); M. Odenheimer, Zollverein Director of the Board of Trade and Commerce, Wiesbaden, and M. Pinto, of Portugal—all specially elected by the authorities of their countries as the most eminent members they could depute. But the sequel is still more objectionable; not only is their judgment negatived, but the Duke of Argyle, as chairman, gives a second adverse vote by which it is reversed, and Mr. Copeland loses a council medal.

Again, as the most conclusive mode of illustration, we refer to the official list, and it appears to us that the members forming the council of chairman on group D are liable to the full weight of our objection, and that by consenting to act in such a responsible capacity they are amenable to the strictures which exhibitors, coming within the sphere of their operations, have so freely and forcibly made.

The class of manufactures somewhat inexplicably grouped together under the initial D, including the "metallie, vitreous and ceramic manufactures," seem in the selection of the list of chairmen to have been subject to the most remarkable exemplification of eccentric action, and in this body, be it remembered, all positive and definite judgment is absolutely vested. This list presents a grand total of two Dukes, two Lords, and one Honourable. Surely if titles and dignities were necessary to the realisation of a just estimate of the comparative quality of "cutlery and edged tools, iron and general hardware, works in metal, glass and pottery," then the exhibitors of such products may surely cry, "Hold, enough!" but if practical knowledge form any element in the value of a verdict, it remains to be proved that any such qualification was an hereditary endowment. Individually we have every respect for the noblemen alluded to, but their position in the capacity they assume here is a grievous mistake and a positive wrong, and as such we are bound to note it. As "associate jurors" in one of these classes, No. 22, "iron and general hardware," we were much puzzled at finding the names of Sir H. R. Bishop and Chevalier Neukomm, the eminent musical composers, inasmuch as we are utterly at a loss to conceive what possible connection or affinity there can be between "melody and hardware." Now the opinions of either of these gentlemen upon "musical instruments," in which class they also appear as jurors, (and where their fiat was made of none avail) would by us be received with every respect that their judgment and experience entitle them to; but their opinion upon the merits of "metal buttons, anvils, needles and fish-hooks, nails, hammers, bellows, and horse-shoes," we should rate very much "below par," and think we compliment them by such an estimate.

It has been urged in official quarters, against the force of the appeals made by protesting exhibitors, that they have no right to complain; that by consenting to appear as exhibitors, they "accepted" the scheme—they "accepted" the Commission, and the officials connected with it, and, as a result, the acts which were to ensue from their conduct and direction.

This is not a fair statement of the case, and only proves that truth would not have suited the purpose of such special pleaders.

Exhibitors could only "accept" the Exhibition and its management so far as they were, at the time of sending in their products, cognisant of its promised working; this was sadly limited. Vague and indefinite, as originally promulgated, were the "decisions" by what their operations were to be guided and subsequently adjudged. There was really nothing "definite" in the original proposition for exhibitors to "accept," but the broad question of a great industrial gathering, to which they were asked to minister.

So far from "accepting" the judgment of the Commission, there has been but a continued

series of "protests" and "objections" from the first publication of any determined course of action, and it is to the influence of the objections which accompanied these that we owe the success which has resulted.

The only decisions which the exhibitors were at all cognisant of as determined, and by which they regulated their operations, have been altogether negatived or rescinded. They laboured on the assurance that the most essential elements of success to manufactures would have been recognised in "beauty of design in reference to utility," and "cheapness relatively to excellence of production;" but these considerations have had little or no weight in subsequent action.

Most fortunate is it for the Royal Commission that the "money prizes" were abolished; for had mere caprice directed the award of "one of 5000*l.* and at least one of 1000*l.* in each of the four sections," as it has done in the case of the medals, the affair would have been even worse than it is.

It may be asked why did not the exhibitors who felt so disappointed at the progress of the scheme, withdraw altogether from it; the answer is simply that such a course was not allowed. It was in some cases suggested that this would be done if certain "decisions" of the Commission were enforced; but the "official" reply was that the goods being in the building were for the time the property of the Royal Commissioners, and could neither be removed nor withdrawn from competition. In fact, willing or not—satisfied of a competent and just tribunal by which to be adjudged—or disgusted with specious pretences—there was no help then: the Commissioners had possession of the "exhibits," their object was so far answered by getting the building filled, and chance and interest might direct the issue.

Well may exhibitors feel disappointment, and well may such feeling prompt strong and emphatic denunciation of the causes which have wrought it. What may be the consequences of reaction it were difficult to conjecture, but they are perilous and disheartening, and nothing but an indomitable and enthusiastic spirit of progress, so engrossing as to absorb all serious considerations, can survive, undiminished, the chilling influence which the "denouement" of the Great Industrial Exhibition, in some respects, so fearfully forebodes.

We say "in some respects"—for, in spite of all mistakes, and of acts, which it would be a gross misapplication of courtesy to term mistakes, enormous good must grow out of the Great Exhibition; and upon this far more gratifying view of the subject, it will be hereafter our task to comment.

PSYCHE.

FROM THE STATUE, BY W. THEED.

OUR acquaintance with the writings of Apuleius is of too remote a date to enable us to determine the precise point in his history of Psyche, which Mr. Theed has chosen for representation; but, inasmuch as the attitude of the figure and the expression of countenance indicate thought and seriousness, it is very probable she is listening to the reproaches of Venus for having captivated her son, while the imperious goddess is dooming her to the penalties of transgression. Another version may be given to the subject by supposing Psyche mourning her inability to find Cupid, from whom the wrath of Venus had long separated her, and whom she had sought half the world over. The latter seems to be the more correct translation, as she holds the bow, which Cupid had left with her, in her hand.

Mr. Theed's statue, whatever feeling it is meant to represent, is a very elegant conception, deficient perhaps in the elegant severity of composition that marks the character of Greek sculpture, but still distinguished by much of an elevated and highly poetical order. The form of the figure, from the shoulders downwards, is gracefully modelled, and the arrangement of the drapery over the lower limbs is light and statuesque. The work is in the possession of the Queen, at Osborne House, a sufficient testimony to its merits.



F. R. ROFFE, 1857

W. H. W. 1857

PSYCHE.

FROM THE STATUE BY W. THORNTON.

— NO. 11, BURLINGTON GARDENS, LONDON.

THE GREAT MASTERS OF ART.

No. XI.—ADRIAN VAN OSTADE.*

IN our previous notice we left Ostade quietly domiciled in Amsterdam, and following his profession with deserved celebrity; here he continued till his death in 1685. His life, which was prolonged till the age of seventy-five years, offers little or nothing in the way of interesting biography beyond what is associated with his works.

The pictures of this admirable painter exhibit two styles; his earlier productions, such as those he executed when residing with Francis Hals, are distinguished by a bolder and less finished manner than those he subsequently painted, which have a smoothness of surface and an elaborateness of manipulation, that cause them to look as if painted on porcelain, so high is the polish he gave them. At the same time, his colouring is rich, clear, harmonious, and glowing, and the touch of his pencil exceedingly light and delicate, while he seems to have caught some of Rembrandt's inspiration, in the judicious and effective management of *chiar-oscuro*. There is undoubtedly a vulgarity in his subjects, but that is inseparable from the scenes he selected; still that vulgarity is not so offensive nor so disagreeable as we see it in the works of Brouwer and some others of the same school, while the truth of his representations is unquestionable. In variety and expression of character, and in picturesque grouping of his figures with reference to the scenes in which they are engaged, he had no superior among his contemporaries. We certainly cannot agree with Fuseli in the condemnation he has expressed upon the pictures of Ostade; Fuseli was a severe critic wherever he evinced dislike, and most certainly Ostade was no favourite with him, yet the Dutchman, or, rather, the German, scarcely deserved so sweeping a censure, as the Anglo-Swiss artist has applied to the subjects that Ostade painted. "Adrian Von Ostade," writes Fuseli, "more properly than any other Dutch, Flemish, or German artist, may be said to have raised flowers from a dunghill. He has contented himself to trace the line which just discriminated the animal from the brute, and stamps his actors with instinct rather than passions. He has personified the dress of vulgarity, without recommending it by the most evanescent feature of taste, and yet decoys our curiosity to dive with him into the habitation of filth, beguiles our eye to dwell on the loathsome inmates and contents, and surprises our judgment into implicit admiration by a truth of character and energy of effect, a breadth and geniality of finish, which leave no room for censure. If he is less silvery, less airy than Teniers, he is far more vigorous and gleaming; if his forms be more squat and brutal, they are less fantastic and more natural; if he groups with less amenity, he far excels the Fleming in depth and real composition." Notwithstanding Fuseli's animadversion upon particular parts of Ostade's pictures, no artist who had not attained a point that may justly be called *high art* would be entitled to such praise as is here bestowed on him.

On referring to Smith's "Catalogue Raisonné of the Dutch and Flemish Painters," published in 1829, we find descriptions of two hundred and

forty-eight pictures by Ostade, with the estimated value of each, and the names of the then possessors, as far as the latter could be obtained. In the "Supplement" to the above work, published in 1842, one hundred and thirty-seven other pictures are similarly noticed, making a total of nearly four hundred, a large number for one artist to produce even through an extended life-time; and especially when we look at the high finish he gave to his pictures, and remembering also that very many were of small dimensions. This fact justifies the presumption that Ostade must have continued to labour up to a very late period, if not to the close, of his life. Besides, it is only fair to suppose that there must be many pictures in existence of which Smith had never heard, and it is well known, as the same writer observes, that Ostade painted "a considerable number of drawings in semi-opaque

standing at the door of a cottage; the centre one is a boy playing on a violin accompanied by an old man playing the hurdy-gurdy; four children are standing by listening to the music: there is a striking effect of light thrown on the faces of the group, which exhibit more character than beauty. This picture was in the collection of the Baron Nagel in 1795, when it was valued at one hundred and five guineas.

The *RUSTIC FAMILY* is from one of Ostade's most celebrated works, known by the title of "*Le Ménage Hollandois*;" the picture is small,—about thirteen inches by eleven inches,—but, as Smith observes,—"It is impossible to speak too highly of this gem; in luminous effect and brilliancy of colour and finish, it has never been surpassed." The subject is the interior of a cottage, with a peasant family, who appear to have just finished their repast; the father of the family is still seated at the table, looking towards a child who is amused with a pepper-box which its mother holds up. There are other figures in the composition variously employed, and an old cradle, a flax-winder, and numerous household objects, are distributed throughout the room. It is signed, and dated 1661. The picture has been engraved at various times by Le Bas, Bond, and Fittler; it is mentioned by Descamps, in his second volume, and Smith speaks of it as having been in the collection of M. Wassenaur, in 1760; in the Prasin Gallery, in 1793, when it was sold for 400*l.*; in the collection of M. Durney, who gave 285*l.* for it, in 1797; in that of M. Montaleau, in 1802, when its value was increased to 340*l.* It afterwards passed into the hands of the late Mr. Harman, of Woodford, and at the sale of this gentleman's collection, by Christie & Manson, in 1844, it was bought by Mr. Buchanan for 1320 guineas; such is the fluctuation in the monetary value of works of art.

The *VILLAGE ALEHOUSE* is marked No. 62 in Smith's Catalogue; it represents a view in the back court of a cabaret, with peasants playing the game of *galeet*, under a shed; a lad is seated in the foreground, smoking, and two children are playing beside him; a company of boors, variously occupied, are in the background before the picture. The picture is engraved in the Choiseul Gallery, and it appears, from Smith's observations, to have passed from the Choiseul Collection, in 1772, through five different hands till it came into the possession of the Duke of Wellington in

1817; the prices it has realised have varied from 108*l.* to 240*l.* It is a small work, painted on panel.

The *DANCE* is not referred to by Smith; the subject is a group of peasants making somewhat boisterous mirth in a shed, or out-house, which seems to be used for drying fish, and which receives light only through the door-way; this circumstance has afforded the painter an opportunity of giving a fine Rembrandtish effect to his work. The musicians are standing on a bench near the door: one is playing a violin, and the other an instrument resembling the bagpipes.

The *VIOLIN-PLAYER*, engraved on the present page, is, we believe, taken from one of Ostade's etchings; the view represents the exterior of a rustic cottage, or, perhaps, of an alehouse, as a signboard is attached to it; beyond this building is a draw-well, and, further still, appears the top of a turreted edifice, the whole forming a most picturesque composition.



THE VIOLIN-PLAYER

water-colours, finished with great delicacy and care, and with a brilliancy and effect little short of his pictures; these are so highly esteemed by his countrymen, and also by the refined connoisseur in this class of art, that they bring prices equal to some of his pictures;" one of these was, at the period when Smith wrote, in the possession of the Messrs. Woodburn, the well-known dealers, and was valued at one hundred and thirty guineas.

Ostade's etchings are about fifty in number: they are accurately described in Bartsch's "*Le Peintre Graveur*." These works are executed with great boldness, and without the assistance of the graver. In the *Art-Journal* for the year 1848, (p. 247) we introduced a fac-simile of one of them.

To go back to the illustrations from his pictures which appeared in our previous notice, we learn from Smith's Catalogue that *THE ITINERANT MUSICIANS* is a small picture painted on panel; the composition consists of six half-length figures

* Continued from page 276.

No. XII.—NICHOLAS BERGHEM.



A Berghem F. 1680.

NICHOLAS BERGHEM, or Berchem, for he signed his name both ways, was born at Haerlem, in 1624. We have sometimes marvelled, while thinking over the long list of glorious painters forming the Dutch and Flemish Schools, how it is that a country and a people so constitutionally opposed to all that is poetical and imaginative,—qualities indispensable to the great artist,—should yet have produced so many that are entitled to rank as such. Dutch poets and musical composers, of any distinction, are, we believe, rarely to be found; it is, therefore, most singular that of the other sister Art, so large

a number of followers, and of such high merit, should have flourished among the dykes and mists of that fertile but unproductive land. The fact appears to set at defiance the theory of those who argue that certain natural gifts are dependent upon climate, situation, and other local peculiarities.

Berghem's real name is supposed to have been Van Haerlem, his father being Peter Van Haerlem, a painter of no great merit; and an anecdote is related by Karel de Moor, a Dutch writer, which accounts for the name of Berghem. The young Nicholas's first master was John Van Goyen, and the father being one day angry with the youth for some real or fancied irregularity of conduct, pursued him, for the purpose of chastising him, into the house of Van Goyen, who, desirous of shielding his pupil from punishment, called out to his other scholars "*Berg-hem*," which is the Dutch for "hide him," and from this circumstance he acquired the name by which he is known, and which he always used. Other writers, however, state that the name of both father and son was Berchem, and that the former was called Van Haerlem from being born in the town of Haerlem, (a practice which has repeatedly been applied to artists) and that De Moor's story is little else than a fable.

"No one," says M. Charles Blanc, in the *Histoires des Peintres*, from which our engravings are taken, "had more masters than Berghem, and no one perhaps had less need of them. He learned



the rudiments of his art in the studio of his father, a painter of sweetmeats, fish, confectionery, and desserts; Van Goyen taught him marine-painting; Peter Grebber, a painter of history and portraits, instructed him how to group his figures and give them expression; Nicholas Moyaert and John Willis, (whose daughter he married), taught him landscape-painting; and the example of his uncle, John Baptist Weenix, inspired him with a taste



THE TRAVELLERS.

for representing sea-port towns, with all the bustle and excitement of loading and unloading ships, with their freights of rich merchandise."

In the notice of the life of John Both (*Art-*

Journal, page 213.) we alluded to the contest between him and Berghem for the prize offered by the burgomaster of Dordrecht, which terminated in the two artists being equally rewarded, as it would

seem neither could claim superiority in the opinion of the judges. The fact, however, is strong evidence of Berghem's talents as a landscape-painter.

The architectural ruins and picturesque groups

of cattle with which Berghem enriched his scenes, form, very frequently, the most attractive parts of his compositions; these compositions are evidently made up of materials selected at different

times and from various sources, but they are so skilfully put together, and with such an air of truth, as to have all the appearance of being actual copies of nature. There is a beautiful luminous

quality in most of his pictures, especially in those seen under an early morning or warm evening aspect, and this quality is recognisable throughout every portion of the work, of whatever

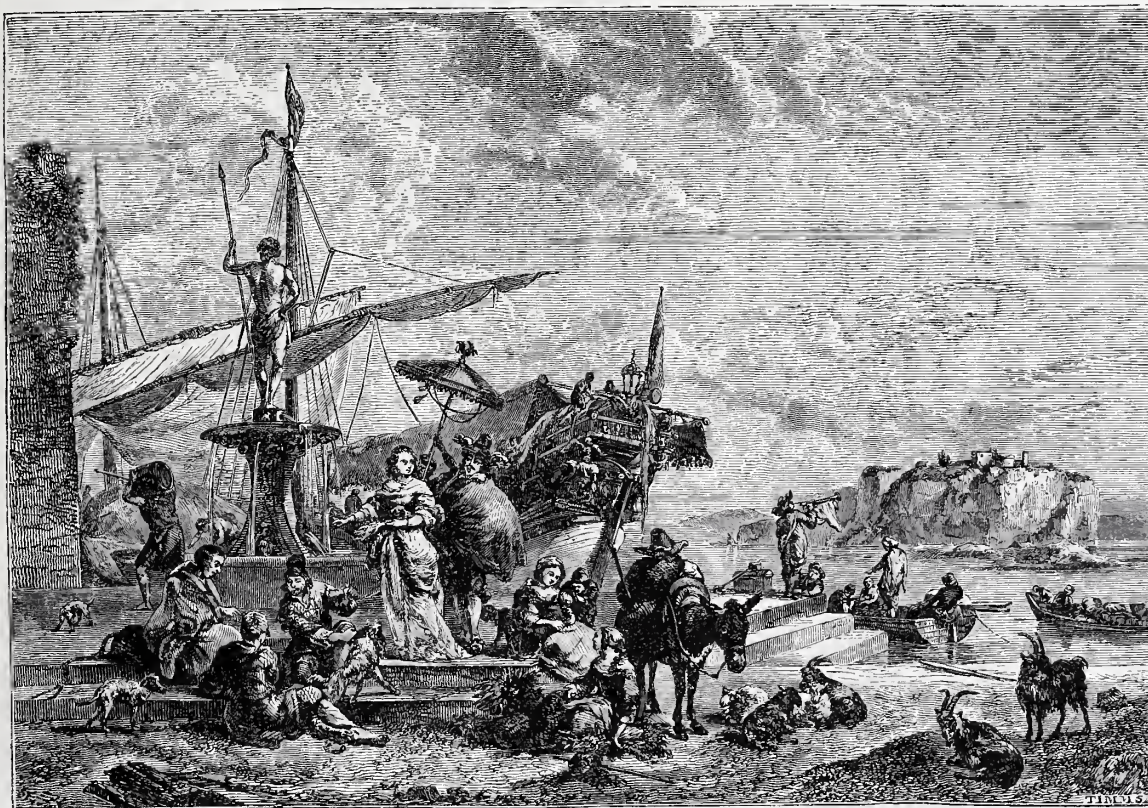


RUSTIC OCCUPATION.

materials composed. It has been well observed of this master, "that he had an executive power which rarely missed its aim; his touch is equally

free and discriminating, whether expressing the breadth and richness of masses of foliage, the lightness and buoyancy of clouds, the solidity of rocks

and buildings, or the transparency of water; and his distances are graduated, both in relation to lines and tints, with admirable truth of perspective."



ANCIENT PORT OF GENOVA.

His colouring is rich and brilliant, but harmonious, the depth and brilliancy being attained rather by broad masses of shadow than by positive tints. He is said to have painted with wonderful rapidity,

yet his pictures betray no signs of negligence or want of finish; while his industry was such that he was accustomed to sit at his easel, even during the summer months, from sunrise to sunset, and

yet, with all his labour, he was unable to supply the demands for his works. He died in 1683, at the age of fifty-nine. His works are much esteemed in this country, and are rather numerous here.

ILLUSTRATED GERMAN LITERATURE.

GERMANY, equally with ourselves, is rich in illustrated books of every class, suited to all ages, tastes, and capacities. The poetical and imaginative literature of the country is an inexhaustible field for the artist to expatiate upon, so fruitful of subject, and so rich in the quality of what it produces; while with all the romance and supernatural extravagancies in which many, if not most, of the German authors are apt to indulge, a high tone of moral purity is found to pervade the far greater number of their writings. The legends of the country seem to be among the most favourite themes of her song-poets, and the verses of the latter serve as text-books to the artist. But in whatever emanates from these sources, the nationality of the "father-land" is certain of making itself seen and heard, for it is next to impossible to mistake a series of German designs for those of any other people, uniting as they do, in general, the most luxuriant fancies of conception with exceeding simplicity. The English public, through the translations of Mrs. Austen and others, have become acquainted with many of the stories, poems, and tales, which form the principal features in modern juvenile literature, but of the illustrations that appear in connexion with these publications little is known; we, therefore, have procured some casts from the wood-cuts that embellish a little work,



published at Leipzig, and which was reviewed in the *Art-Journal* a few months since. The book in question is a volume of poems entitled "*Allemannische Gedichte*," by



Hebel: it contains nearly fifty illustrations, from drawings by Ludwig Richter, full of fancy and feeling, evidently drawn and cut with great spirit. The specimens we have selected

will show how varied are the character and subject of these poems: there is the old watchman ruminating over the open grave by moonlight; how much wretchedness and despair are exhibited in the miserable mother with the infant at her feet; and what a charming



group do those young gleaners make, gathering up the fragments of the harvest-field, which the labourers have left behind; and there is, doubtless, although we have not the



book by us at present to explain it, a good moral in the very pretty illustration that concludes the series on our page, reminding us of the Parable of the Sower, in Scripture. In



truth, each engraving is a text, from which a poem might be written, and though resulting from German minds and German hands, they speak a language that is addressed to all nations under the face of heaven, and one which can be easily comprehended.

SUGGESTIONS TO STUDENTS OF ART
ABOUT TO VISIT ITALY,

WITH REMARKS UPON EDUCATION IN ART.

THE following suggestions are intended to assist the youthful and inexperienced student of Art upon his travels in Italy, and to save him, so far as it may be possible, from a variety of inconveniences, and from needless loss of money, which can be obviated by means within the reach of the most inexperienced. Besides inconvenience and loss of money, the student is apt to have his judgment warped, and to form erroneous ideas and opinions of foreigners, by the annoyances of the road, which, in the end, are injurious to himself, by shutting him out from many sources of enquiry, instruction, and enjoyment. It is hoped that the following hints suggested by an acquaintance of some years standing with student life in Italy, may be of service to those who are about to travel for the first time.

The first object of the student before setting out upon his travels, ought to be the acquisition of a knowledge of the French language, sufficient at least to read it with facility, and to carry on an ordinary conversation; and the study of Italian should also be commenced before leaving England. A student who has not sufficient industry to acquire a knowledge of French and Italian, places himself at a great disadvantage in travelling, and shuts himself out from the best means of acquiring information, as well as from pleasing and improving conversation with accomplished and well-informed foreigners, whilst he exposes himself to misunderstandings and their disagreeable consequences, at custom-houses, inns, and elsewhere, and to an amount of inconvenience which is indescribable. Numbers, indeed, go abroad unacquainted with any language but their own, and by the wealthy traveller who can command interpreters of his wishes, and secure the services of persons speaking his own language, the want is perhaps unfelt; but the student whose means are limited, must depend upon himself—friends cannot always be near to help him, and a few months' industry before he leaves his home, may save him from the wretched dependence of the traveller ignorant of the language of the countries which he visits.

The material preparations of the student for his travels need neither be costly nor extensive; the smaller and lighter his portmanteau the better; it should contain two suits, one for morning, another for evening wear, and a sufficiency of other clothing for comfort—clothes, such as are usually worn in England, need only be taken; as to those lighter fashions of costume suited for summer wear in Italy, it is better to make provision there, than to increase the weight and bulk of luggage by purchasing such articles before setting out. The preservation of health in Italy depends, to a certain extent, upon the nature of the clothing worn, and as it is impossible to calculate what may be the effect of the Italian climate upon the constitution, precautions are requisite which would not be thought of in the healthier climate of Great Britain. That which would prove a common cold in England, may be a fever or ague in Rome; and many a student has been stricken, and some have died from inattention to simple precautions, indifference to the advice of experienced friends, and a foolhardiness for which there is no excuse. One safeguard against the effects of sudden chills, in those parts of Italy where malaria is common in summer, is to wear flannel, and therefore this should form part of the contents of the valise, as it is not easily procured, of a good quality, in Italy.

The nature of the travelling dress must depend upon the season, but let that of the student be sober in its form and colours, unlike the eccentric costumes, worn by many, which mark the wearers fit prey for the harpies of the road. A cloth overcoat for night wear and mountain passes, and a linen blouse to save the clothes from the almost intolerable dust of summer travelling, are necessary—this last article is especially useful, for, when cast off at the morning and evening halts on the road,

it leaves the costume comparatively free of dust, and a brief ablution fits the traveller to proceed at once upon his tour of inspection in places where there is anything to be seen.

It is quite unnecessary for the painter in oil colours to carry a store of artists' materials with him; everything needful can be procured in those parts of Italy where artists usually reside, at a cheap rate and of very good quality. The water-colour artist, however, will not find an equally good supply of materials; especially of the choice qualities of paper to which he is accustomed at home, so that if he cannot be satisfied with Whatman's, which is generally procurable everywhere as "Carta Inglese," or with the French or Italian papers, he must carry a supply with him of that which he prefers, as well as of the best English hair pencils; colours in cakes are procurable everywhere. The architectural student had better carry with him English instruments for drawing and measuring: and every student of Art will find a light drawing board, fitting into his portmanteau, a T square, hy Tachet of Paris, an ivory triangle, a pair of pocket compasses with pen and pencil legs, a Wharfedale knife, an ivory foot-rule, a compass, and a powerful opera-glass for examining works of Art at a height from the eye, invaluable in travelling. A stock also of the paper called "Bankers' Post," is very serviceable, as with a little mouth-gum it can be laid upon a drawing-board in three minutes, is dry and fit for use in two or three more, and is admirably suited for architectural memoranda in pencil or in water colour, whilst a number of sheets occupy very little room, and add little weight to the luggage. A good telescope is an agreeable companion, if the student can afford the purchase, and an excellent substitute for the pistols with which luggage is sometimes needlessly and foolishly encumbered.

The next consideration is the passport, the utmost attention is recommended to the perfect regularity of this document, and whatever may be the private opinions of the hearer as to the regulations of foreign Governments in respect of passports, it will be found advisable to repress impatience, and to comply with as good a grace as possible with laws which can be enforced in a manner that may be found both disagreeable and expensive. It is rarely necessary for a traveller to visit the police or other offices in person with his passport; a "commissionaire" is readily found at every hotel willing to procure the needful signatures for a *consideration*, and this is the best plan unless the bearer has the utmost confidence in his own powers of endurance. The passport is a costly document, but the English traveller has not much right to grumble at the foreign charges, those by his own consuls being higher in most cases. The passport is demanded at frontiers, at the gates of fortified cities, and at hotels; always present it at once, and at the gates of cities, give a small fee to the gendarmes who bring it back when examined, or else the luggage will inevitably be taken down and turned over. Upon reaching the end of the journey the passport is finally retained by the police, and a document is given in its place, and as the British resident in Italy need never enter a police or tax office, and never is visited by a tax gatherer, never sees or hears of those slips of paper which remind him so unpleasantly of the claims of government at home, the irritability so often manifested against that solitary tax paper, the passport, is somewhat unreasonable.

It is absurd by impatience and complaint to increase the disposition of Custom-house officials to annoy and detain the traveller. On the Continent generally, it will be found at most custom-houses, that a frank, cheerful demeanour, and a civil address to the officials will obviate detention and annoyance. The Englishman above all others is bound to be patient, for from one end of the Continent to the other, in the least enlightened, and worst governed countries, he will find less discomfort and detention, than in the Custom-houses of his own enlightened land, and no Jack-in-office between Calais and Palermo is comparable to his own for the disagreeable and provoking qualities

usually ascribed to such persons. The young traveller will soon find that impatience and vapouring increase his discomfort in a tenfold degree, the true plan is to maintain an imperturbable temper. Thus, a cheerful salute on arriving at a custom-house, the keys instantly produced, ready answers to the usual questions as to whether there is anything to pay duty, and probably the examination will be despatched in a few minutes; but adopt an opposite course, and the portmanteau will be emptied with no gentle hand. If the course above recommended fails, as it may do in some of the Italian custom-houses, the realisation of Mark Tapley's odd idea of "being jolly under creditable circumstances" will be complete, greatly to the advantage of the mental state of the victim. Luggage, it may be remarked, is examined at every frontier, it may be at the gate of every considerable city, how to avoid this has been already suggested; it always is examined on arriving at the end of a journey. A fee or bribe is often suggested by the officials themselves on these occasions, and compliance saves time and trouble, nor need the travelling student be abashed in the presence of handsome uniforms, epaulettes, and cocked hats; but little government business is done in Italy without these aids to appearance, and the dollar or half dollar is as welcome to these gaily clad officials, as to others in meagre costume and of lower rank.

The different modes of conveyance in use in Italy are described in guide-books, but of these that most suitable to the artist is by Vettura, as by this primitive mode of travelling, time is given to see a great deal and to make many a sketch. The same carriage, horses, and driver, perform the journey at a rate rarely exceeding forty miles a day, resting every night at a more or less comfortable inn, and stopping daily for two hours at a half-way house, generally in some interesting town or amidst beautiful scenery. The Vetturini or drivers, are divided into two classes, a small and a large one, the first behaving well and treating the traveller fairly, the second by the rascality of which they are capable, realising the saying that "truth is more wonderful than fiction." Two kinds of bargain may be made, one by which the traveller pays for his place only, undertaking his own expenses by the way, the other by which the Vetturino pays everything. If an honest Vetturino be employed, the latter is the better plan, as it saves disputes about hills at inns; if however he be of the second class, it is infinitely the worst, as the Vetturino pays, whatever his actual bargain may be, the smallest sum possible for his customer's accommodation, that is to say fifteen pence per night for bed and board, and this is called *Pasto da Vetturino*. It is an excellent plan for a party of students, say, four, to hire a carriage amongst them at so much per diem for carriage and living; and, to insure, so far as it may be possible, good treatment, the bargain should be made with the most respectable proprietor in the place; whilst all proprietors of single carriages, unless they enjoy a very good character, and all go betweens, should be carefully avoided. A written contract is always made out and signed by both parties, and into this should be introduced the number and quality of meals, and the class of sleeping accommodation required; by this means the student may fix whether he will accept and pay for *Pasto da Vetturino*, or expend more and live better. If the driver give occasion for suspicion, by providing bad fare and accommodation, the traveller can then give his own orders at each hotel, stating the prices which are to be paid. These hints may assist to a certain extent in enabling the travelling student to meet his Vetturino upon tolerably level ground, but the Italians who deal with travellers frequently shift their mode of attack, when one scheme for cheating is found out, they try another, so that it is very difficult to give advice which can be always useful or adapted to every emergency. In all cases of dispute it is best to be calm and temperate, it is of no use adding the pain of mental commotion to the other annoyances of dealing with the heroes of the road in Italy, whilst the cool collected traveller is ever the most successful in saving his purse.

The railway system is making slow but probably sure progress in Italy, and may finally displace the present methods of travelling. The towns erected when defence from aggression was so needful, stand for the most part upon the crests of hills, and consequently the roads wind up and down a series of ascents and descents, commanding beautiful scenery. Railways will probably pass along the level plains which succeed each other in a series along the coasts of Italy, having many similar characteristics from one end of the Peninsula to the other, and the artist may be forgiven a sigh as he thinks of the approaching changes in that classic and lovely land, and recalls his old experience of the quiet drive through ever-varying and lovely scenery which Vettura travelling afforded; of the ascent afoot, towards evening, to the picturesque old town in which to pass the night, of the glimpses of its ancient walls against the evening sky, of the entrance within the embattled gateway, of the first sight of the quaint and busy street within, of the waiting there for the jingling Vettura, slowly ascending the steep, of the stoppage within the vine-clad court of the hotel, and then of the run whilst light lasts to the Piazza and the Cathedral. Contrast with this old-fashioned mode of travelling, so well suited to the lover of the picturesque, a rapid transit over the flats of the Maremma, and, at the end of the journey, an arrival at a common-place railway station and railway inn. Then again for Apennine passes, with their grand scenery,—tunnels, and deep cuttings will be a miserable exchange. The present rush into Venice by railway contrasts unfavourably with the old approach down the Brenta, with all its lovely pictures. Who can forget the arrival at the beach at Mestre, the sail across the calm sea, and Venice seen rising from the waters in the evening sunlight, or the same sail at night, and the strange feeling with which the dark outlines of buildings against the clear starry sky were regarded, and the gradual breaking on the senses of the evidences of a city as the boat moved on through the dark waters.

But to continue the suggestions to students, innkeepers may now be considered. Students are advised not to imagine every innkeeper upon the road a professed cheat, this will only add to their own discomfort. It is the practice in Italy to bargain both in hotels and in shops, it involves loss of time and other inconveniences, but is conducted by the Italians themselves with the utmost good humour. Upon entering an hotel, in compliance with this custom, ascertain and fix the sum to be paid for a bedroom, and as it is quite unnecessary to eat in the same house, the following plan will suit the means of a travelling student, breakfast at a café, dine at the table d'hôte of the hotel, if there be one, if not, dine at a restaurant, and as in all these places the prices are fixed, there need be no trouble or dispute about the bill.

If circumstances, however, make it needful to eat at a hotel, order a meal at a fixed price; it is not possible to escape being fleeced at times, and to a young man with a shallow purse it is provoking, but observance of the above rules will insure tolerable economy. In some towns there are no hotels, and certain proprietors admit strangers to their houses and feed them for a consideration; this is not pleasant, the only way to act is to regulate the prices as much as possible by experience gained in hotels. A general rule which has been recommended, to offer a half or two-thirds of the price asked in shops is not a good one; many Italians deal in an honourable straightforward manner, and in every case therefore a courteous demeanour should be observed, to escape giving pain to honest men, whilst by a little prudent inquiry beforehand, a tolerably clear idea of prices may be gained, so as to escape the exactions of knaves. Artists' colour-men sell at moderate and fixed prices, and the prices of all the articles which a student is likely to want are easily ascertained from resident artists.

The other persons with whom a student must come in contact are servants, custodi or keepers of galleries, models, and vendors of antiquities. Servants at hotels receive a small fee, others, called "di piazza" are ready to conduct

the stranger to see the lions; and it is a saving of time to employ one of these where the stay in a place of interest does not exceed a few hours or at most a day: even when it is intended to make a stay of several days, it is a good thing to employ a guide for one day to point out the principal monuments and galleries, and to give a general idea of the town. Custodi are found everywhere, and are paid a small fee on each visit to the gallery or monument; and if a ticket for study is taken out, a suitable fee is given to the custode when the proposed works are terminated. Most students fall into the traps laid by vendors of antiquities; it is prudent to avoid all purchases till a residence of some time and study in museums have matured the judgment of such objects.

The classes that have now been mentioned, are those which hasty travellers are apt to consider types of the nation; the judgment thus hastily passed is a monstrous one, and signally unjust to that polite, amiable, generous and high-minded people, the Italians—a people whose character contrasts advantageously with that of any other with whom they may be compared. The great ancestors of this people produced the works which the student travels so far to study and profit by as perfect models, and it will be well for him if this consideration influence his disposition to estimate the existing race, whilst it will be very advantageous if he is so fortunate as to have opportunities of cultivating the society of accomplished Italians. If he be intelligent and well-bred, his humble position as to fortune will not lower him in the eyes of Italian friends or diminish their disposition to meet him with courtesy and respect, and from them he may learn much that will be of infinite service to him in his future career.

The Italians are singularly tolerant of English eccentricities; even in their churches they bear with conduct upon the part of tourists which would not be suffered in England, if foreigners conducted themselves here in the same manner. Allowance may be made for eagerness to see these fine monuments and the noble works of Art which they contain, but there can be no excuse for the stupid irreverence or affected scorn with which some travellers perambulate churches in Italy. Everything is generously thrown open to the traveller, an amount of freedom is granted of which we have but few similar examples at home, and a student with his heart in the right place will readily comply with regulations which are in every case liberal and perfectly reasonable.

Upon arriving in Rome, if that city be the student's destination, the plan of residence may at once be determined upon. A lodging may readily be procured, with or without a studio, at a moderate rent, by the month. It is usual to breakfast at the café, to dine at the trattoria; and thus the student is wholly independent of household cares, and may pursue his studies in uninterrupted freedom in the galleries, or in the Forum, or wherever his search after knowledge may lead him. His annual outlay for rent and living may amount, with great economy, to about sixty pounds.* It may be remarked in concluding this section, that a prudent care for health is absolutely required in Rome and other parts of Italy subject to malaria; the effects of a bad fever appear never to be conquered, paralysed limbs, imperfect speech, and other painful effects sometimes follow these attacks. Some constitutions are, evidently, very susceptible, therefore, the student should be on his guard. In winter, there is little danger; in summer, he should avoid

* A statement, which is subjoined, will give a good idea of the expense of travelling in Italy. A student's annual outlay at Munich need not exceed twenty-five pounds per annum for rent and living, and education in the Academy College, and access to the library are free. A French student in Paris can manage with about forty pounds a-year; an English student requires more than this however. His monthly payment for admission to the atelier of a first-rate artist will be about one pound. If he obtain access to the Academy there are no fees; he may attend the lectures at the Sorbonne free; and there are many other opportunities of free study. His only educational expense, in addition to his fee to his master, is for the living model. The moderate cost of living and liberal provision for free education of the highest class on the continent, may readily account for the emigration of students from this expensive country.

exposing himself to the heavy dew of sunset; sleeping with an open window, except in healthy localities, is a certain way of getting a fever; a chill, following exercise, may also produce the same effect. There have been sad cases of early death from ignorance of, or inattention to, the rules which ought to be observed in countries infested by malaria. Let no consideration induce a student to visit infected districts in summer, or to sit down to sketch, or to stoop low, so as to bring the mouth near the ground, in places affected by the pestilential miasma of the Italian plains.

It has been assumed in this, and in the preceding article, that many young men, intending to be artists, but who have everything to learn, will continue to visit Italy, as heretofore, in search of instruction. No one acquainted with student-life in Rome can be ignorant of the numbers who visit that capital of the arts annually, and of the fact that many do so with little knowledge of art beyond that of an elementary character. To these students it has been suggested to extend their knowledge, to exalt their ideas of art, and of their functions as artists, by a more decided and extensive course of literary study than is common; a few useful works were indicated,* and in the perusal or examination of these the student will be led to that of many more of value and importance. The student was also recommended to extend his studies and researches beyond the narrow circle, theoretical and practical, which not unfrequently leaves the painter, although skilful in painting heads, unable to put a table into perspective; the sculptor, unacquainted with any process of art but modelling, and cold to the value and merits of painting; and the architect, so far as drawing is concerned, the slave of his compasses and T square, and indifferent to the merits of any art but his own.

The youthful student was warned against the naturalism which is corrupting some branches of art upon the continent, and in this country. It is to be hoped that our interesting and characteristic school of sculpture may remain free from an element which, judging by many of the productions from France and Italy, in the Crystal Palace, is destroying the purity of this noble art elsewhere. Those phases of naturalism which degrade the art of painting in this country to low and vile representations must also be deprecated, when we see the walls of our provincial exhibitions covered with pictures illustrative of vulgar vices and customs bought by Art-Unions and private purchasers, indicating upon the part of all a depraved taste and mistaken views of art and of their duties. If the young artist does not intend to enter upon the higher walks of art, he ought not to forget that in those of a more homely character it is still his duty to exalt and to refine, and there is much to occupy the pencil dedicated to the illustration of scenes of every-day life, without painting those which are utterly common-place and trifling, or revolting.

During his travels the student will hear foreigners express opinions on Art, and upon the merits of the English school, which will be new to him, and may strike him with surprise; the apparent indifference to the study of style, and of form, is frequently commented upon by continental critics, with no little severity. Of our artists, the immortal Flaxman is the only one who is acknowledged to have exhibited a *great manner*; and whose powers are universally recognised. They urge upon us, and with reason, the necessity of more attention to this subject, and that no school can be considered great in which the first element of greatness is wanting, and that we should look less to Reynolds and others of the last century who, totally deficient in greatness of style, and merely melodramatic in sentiment, weak in form to the last degree, and painting more upon the principles of decorators than as artists, have bequeathed to their successors an evil heritage and example which unhappily influence our

* From an accidental delay in the receipt of the corrected "copy," several misprints occurred in the list of books, and in other parts of the first paper.

school to the present day. The student may be inclined to retort and to criticise the feeble mechanism and defective colouring of many of our continental brethren, but he will do well to weigh calmly the criticisms upon our alleged deficiencies; and it may be permitted to advise the student whilst examining the methods of handling in the pictures of the great masters, the manner of glazing, and speculating upon what the dead colouring may have been (a kind of criticism so characteristic of our countrymen,) to give a portion of his attention to the manner of drawing, and to the sentiment, expression, and composition. The necessity for more attention to form and for a more complete and conscientious style of painting than prevailed in the last century is now evidently felt; may our rising artists give these subjects their most earnest attention, and may they succeed in adding to the other admirable qualities of our national school, that of a great manner in design and painting. The beauty of the English people is a frequent theme of admiration with foreign writers, and they say to us, "When nature has done so much for you, can you not present the world with an ideal formed upon the beautiful national type?"

In studying the great masters with a view to the formation of style, our young artists have frequently evinced a disposition to follow the letter rather than the spirit of their works; nor is this limited to our own school, it is found in those of the continent, especially in Germany, of one of whose greatest artists it was remarked by a Frenchman, referring to this disposition to mere imitation, "Il est nourri des grands maitres, et les rend par morceaux." There is also much in our usual modes of expressing ourselves upon the merits of the great masters which is calculated to mislead the student, and to induce him to look to special artists as models of certain qualities, and to overlook the merits of others, and prevents him from seeing that the greatest masters exhibit in their works that completeness, without which they would not be great. Thus, when form is the subject of conversation or remark, Michael Angelo is specially referred to, Raphael when grace, Titian when colour. The consequences of this partial mode of thought have been at different times apparent in our own and other schools, and have been a source of infinite mischief to students; thus, Titian exclusively becomes the model for colour; yet, if it be the student's object and ambition to embrace the highest walk of Art, the principles of Titian may mislead. Buonarroti in the incomparable ceiling of the Sistine, and Raphael in the Stanze, but especially in the "Mass of Bolsenna," have illustrated the true application of the principles of harmonious colouring in monumental art with far greater success than Titian in his mural pictures, as witness the Chapel of St. Antonio, in Padua.

Space will not admit of more than a few general remarks upon a different method of studying the works of the past. As he visits the museums, galleries, and churches of Italy, the youthful student may find instruction of the most valuable nature in the works of every era, nor ought he, as is too frequently the practice, to give himself exclusively to the study of some favourite artist or period. Thus, in Greek Archaic Art, beside other instruction, he will find a perfect development of those principles of composition suited to the union of sculpture and of architecture, which have been so grievously forgotten in certain pediments lately filled with sculpture in London. In the statues of the next period he may mark the influence of the study of nature upon the sculptors of Greece, and in that study their rejection of all that is trite or common-place, or vulgar. Then follows the greatest development of the ideal style, and from its contemplation, and the noble lessons which it is ever giving, he may pass on to remark the change which gradually took place in the passage from that first great style of Art which represented immovable greatness of soul, to that which appealed to gentler emotions and represented the human form influenced by passions and sorrows,—thereafter the growth of naturalism,—its most magnificent phase in the agonised Laocoon, its

further development in the Dying Gladiator.

When he turns from the study of classic models to that of the works of the Italian schools, the student is earnestly recommended not to follow the herd by regarding with indifference the works of the early masters because at first sight they appear to him, to use the usual phraseology, "stiff and uncouth;" he will do well to reflect that Giotto worked in an age of extraordinary mental activity and power, that by the universal consent of his own and succeeding times he has been placed very high among great names. The student will do well to mistrust the judgment which so commonly misleads the young in the presence of the works of the early masters. From the works of Giotto and Orcagna he may receive invaluable lessons in pose and action, expressive of dignity, or emotion; in which these two great masters never have been excelled. The purity and devout fervour of Fra Beato, the terrible energy of Signorelli, who in so much anticipated Michael Angelo, and if he does not equal the great Florentine in his finest works, is also wholly free from his faults; the naturalism of Masaccio, combined with historic dignity, may each, in their turn, be subjects for thought and judicious study, and the student will do well if he make many careful drawings from their works, and from those of other masters of their times.

The change of ideas which followed, exemplified in the pictures of Ghirlandajo, Perugino, Pinturicchio, and other great artists of the remarkable epoch which preceded that of Raphael and Michael Angelo, should receive the attentive consideration of the student. He should read carefully the admirable criticisms which have been made upon the pictures of this period, and seek for and listen to the remarks of experienced artists upon them. The object of these brief remarks is to induce students to devote a portion of their time to the study of masters whom they have shown too much disposition to pass by altogether, or, at best, to regard with small attention.

By the examination of these, and other works of the great masters, in an earnest, devoted, but large spirit, and by the study of nature as they studied her, the student may, if the Almighty giver of talent has been pleased to endow him, become a great artist also, which he never can hope to be by the dedication of his talents to a narrow practice, or to exclusive imitation of the works of some particular model; his object ought to be to produce images of nature as a true and great artist, not of other men's images of nature however admirable.

While on his travels another interesting and profitable subject for thought cannot fail to present itself to the intelligent student, when he sees the number, extent, and magnificence of the works of Art existing in small States. So far as the art of painting is concerned, there can be no doubt that it was to the universal practice of fresco that Italy owes this distinction. An artist of the cinque-cento could cover the walls of a public monument with frescos in the time now required to produce an easel picture of importance. The "Incendio del Borgo" was painted in forty days; the "Galatea," in the Farnesina, was painted in eleven or twelve days; Raphael could paint three figures, the size of life, in fresco, in five days, and other masters were equally rapid, as may be easily ascertained by an examination of their works. The secondary artists also painted with extraordinary rapidity in fresco; the pilasters in the Loggia occupied seven days each; allowing as much more time by these sure and masterly hands for the preparation of the cartoons, we see how it is that so many works were produced. It is probable that the "Incendio del Borgo," painted in the manner and at the rate of modern pictures would occupy several years. It is also evident that frescos thus rapidly painted, must have cost less money than is now expended upon easel pictures, and we may thus readily account for the number and extent of the paintings existing in Italy.

The extraordinary durability of this method of painting is also worthy of the student's attentive consideration; he may contrast the easel pictures of Cimabue with his frescos in Assisi, the first

cannot possibly give other than a faint idea of this great artist's merits, the second are, in parts, as perfect as when painted. But for their mural paintings we should know nothing of the transcendent merits of the immortal Giotto, of the magnificent Orcagna, or of many other remarkable painters. No oil picture a century old remains, or could have remained, in the state in which it came from the master's hands, but there exist frescos of the thirteenth and fourteenth centuries, which are in parts still pure and brilliant as when painted.

There are many other subjects for study which space excludes from present consideration, but there is one subject which may be briefly alluded to—the young artist's intelligent study of the art of the ornamentist in Italy. The Exhibition in the Crystal Palace proves the deplorable state of ornamental design in this country; it is much to be desired that students of fine art should give a portion of their time to the examination of this subject; it is one which involves too many considerations to be disposed of in a few lines, but it is earnestly pressed upon the attention of our travelling students, more especially as it is evident that the time is at hand when the artist will be more widely employed in works of decoration.

The decorations of the Hôtel de Ville have lately attracted the attention and excited the wonder of our countrymen; these were executed by well-known and accomplished artists. M. Vauchelet and other eminent men painted in the Hôtel de Ville, M. Abele de Pujol in the Bourse, and when it is a question of decorating a public edifice in Paris or in Germany the example of the cinque-cento is followed, and the work is placed in the hands of artists, and not as with us in those of foreign pretenders or advertising decorators, many of whom, scarcely know one end of a brush from the other, and are dependent on foreign publications for their ideas of art. Our system is rotten from the very foundation, nor can we make matters better, or obtain results as favourable as those in Munich or Paris, till we adopt the same plan of operations.

The student will do well to reflect that the great masters, in addition to their extraordinary powers as artists, were men of varied knowledge and acquirements, they stood upon a level with the most distinguished literati and philosophers of the day; these universal men painted monumental and easel pictures, produced statues and other works of sculpture, built palaces and churches, fortified cities, formed canals; their genius and cultivated knowledge influenced all the arts, and were felt everywhere from the palace and cloister to the workshop of the mechanic. The student must feel, if he profits by his travels in Italy, that the present system of education, however good it may be in some respects, is of far too restricted a plan; and that it is greatly to be desired that the education of the artist could be made to resemble in many important respects that given in preparation for other liberal professions. It may be urged that the student of Art may attend college like others; he might do so if the lectures were freely open to every one as at the Sorbonne, but few students are in a position to meet the expense in this country. Besides, it is necessary to force upon the attention of the inexperienced student the desirableness and possibility of other study than that of the mere practice of his peculiar branch of Art. If lecturers upon various branches of science and literature, as well as upon Art, were appointed in our schools of fine art; and if honours were granted as at the universities, and a high standard of acquirements indicated as necessary to the artist, his position in the eyes of his practical countrymen would be improved, and consequently his use in the commonwealth immeasurably increased. The prevailing ideas of the functions and duties and status of the artist must be got rid of, and better ones substituted before Art can take its true place, and produce its wholesome influence, and truly minister to the welfare, instruction, and enjoyments of the nation. However desirable it is to improve and add to the numbers of our Schools of Design, it is of still greater importance

whether this arrangement has been superseded; I should hope the absurd position has not escaped the intelligent notice of the new authorities. The remaining two of this series I have recently found out in the famous Boboli Gardens at Florence; dimly visible at the bottom of a hideous erection of stones, shells, and trumpery, misnamed a grotto; moss-grown, battered, damp, half-imbedded in rough cast, and surrounded with a childish mosaic of pebbles and spars. In the Florence Gallery are his "Bacchus," "Adonis," and little "Apollo;" and in the same lost corner with these, for they all share the same fate, is Baccio Bandinelli's copy of the "Laocoon," Donatello's "St. John," and Sansovino's "Bacchus,"—all very notable works; they are placed together at the end of one of the long galleries, lighted by one window at the end, and a range of low side-lights, the effect being perfect nullity, conflicting shadows in some portions, a blank diffused half-shadow in others, whilst the discolorations of the marble, exaggerated in the uncertain light, effectually destroy all mass or ensemble. At the Palazzo Vecchio his group of "Victory" is lost to all intents and purposes in a demi-twilight. At the Accademia his half-finished "St. Matthew," is placed under an exterior arcade, in a continual shadow, except, perhaps, the lower part, which is sometimes cut across by brilliant sun-light. But in worse plight than these even, are his two famous "Pietàs," in the Duomo of Florence, and at St. Peter's in Rome; the former is placed behind the high altar, perhaps the very darkest place in this very dark church; there is no direct light of any kind upon it; all one can see of it, beyond its dark mass, being the tinsel trumpery with which they have bedizened the neck and bosom of the sorrowing Mother: at St. Peter's his well-known group is lifted up some twelve or fifteen feet above the eye, amidst a heap of glaring marbles and mosaics, impossible to be seen sufficiently near without complete and hopeless foreshortening: in every case, the exquisitely modelled torso of the Christ is completely lost; whilst the light is that dreary dim diffusion, which blends flesh and drapery, muscle, bone, and tendon, deep cuttings and prominences, all in one monotonous uncertainty.

For both sculpture and painting, the importance of correct principles of lighting cannot be too much insisted upon; in continental churches there may be some excuse for shortcomings; but even there, architecture, painting, sculpture, and the ritual, are not incompatible; they might have been made to harmonise. In galleries, when originally constructed as such, there can be no excuse for deficient lighting; ignorance and imbecility only can be pleaded should any future failure in this respect occur in our own country. One word more upon our own national collection, and I shall have concluded my observations. I was particularly struck on my return recently, with the dingy dirty aspect of our national pictures as compared with those of foreign galleries; ditched with their daily dust, dulled with moisture, and blackened with foul air, in the crowded closets where they are now huddled together, they must be undergoing rapid deterioration. I would here suggest the great desirability of protecting all the smaller pictures with glass, as is already done in one or two instances; I was impressed with the utility of this when in Genoa, where the pictures in the numerous Palazzi are generally in an unusually good state of preservation; there glazing is almost universal for the smaller works, and silk curtains very frequently hang before the larger ones; the result being a freshness and purity of tone which I have no where else remarked. Hoping what has already appeared in your valuable journal on the subject of lighting will stimulate others to take up the subject,

I remain, sir, your obedient servant,

J. C. ROBINSON.

GOVERNMENT SCHOOL OF DESIGN, HANLEY,
Sept. 15th, 1851.

THE GREAT EXHIBITION.

[If we were to print a title of the communications we have received, since the closing of the Great Exhibition, that express dissatisfaction with the "Awards of the Jury," suggestions for the application of the "surplus fund," hints about the future disposal of the "Crystal Palace," and a multitude of other matters connected therewith, the pages of our Journal might be filled with the subject for the next six months. Our office-table itself literally groans under the complaints that have been heaped upon it, so that we are compelled to assure our correspondents that with every desire to afford them the opportunity of publishing their grievances and remarks, it is utterly impossible for us to do so. At the same time they will perceive, by our observations in many of the occurring articles we introduce, that we are not losing sight of the object we have taken in hand—the interests of the British manufacturer.—Ed. A.-J.]

SCENES OF ARTIST LIFE.

No. III.—FRANCISCO PACHECO, AND JUAN PANTOJA DE LA CRUZ.

THE more striking the want of truth in the present attempts at Art, the more does it behove us to inquire whence that want of truth arises. No one who has visited the Crystal Palace can doubt as to the power that Art is assuming over the mass of the people; it is a substitute for the excitement of warlike times, and a pledge for those of peace. Let an attentive observer watch the eyes of the crowd in the Crystal Palace, and he will see nine out of ten pair of eyes directed towards the sculpture, which sculpture is anything but satisfactory, although a gradual and great improvement may be seen since the days when the monuments were erected in St. Paul's. The backwardness of Art may be accounted for in more ways than one; but one way of accounting for it may be in the conflict going on in the mind of the artist. The education of persons in general is now undergoing a change; it is of a truth-telling, downright, inquiring, and calculating nature, made to foster those qualities, and formed to depress all soaring or imaginative powers. It was not so a few years back; it was not so when we admired Lord Byron,—when we admired Fuseli,—but it is fast becoming the education of this country.

The education is, however, superficial, and, at present, still more so in its results than in its theory. The theory, however, is superficial; all that can be said is, that we are more inclined to hear the truth, and get at the truth, than we were: this applies both to sculpture and painting, two imitative arts. The Crystal Palace, in addition to its many benefits, has depressed our individual vanity, and raised our national pride. We forgive one, as we accept the other.

Truth is now the object,—the object that is aimed at, and that ought to be aimed at. Yet the young artist's ideas, and his education, are directly opposed to the reception of this same truth. He is constantly told that he wants imagination, that the English have no imagination, (Shakespeare and Milton are proofs to the contrary,) that he must study the antique, study the ideal,—dream but of Italy and Greece, and of their gods, goddesses, and heroes; he consequently attempts architecture and sculpture suited to those ancient times and ancient nations, and to climates where neither smoke nor rust injured the general effect. If he only made copies he is in the right road to improvement; but he must not copy; he must create, and—he fails. If he is neither a genius, as Shakespeare, Milton, Shelley, Coleridge,—nor an original, like Hogarth,—nor a worshipper of particular parts of grace or colouring, like Sir Joshua Reynolds, he is a complete mistake,—he is nothing at all; the two currents of truth and of the ideal, are running contrary in the artist's mind. Perhaps he has a love of nature, admires the sun, moon, and stars, the lights and shadows,—his truthful plain education will then lead him on.

But his artist-theory and his artist-education are keeping him back; and the results of the two contrary educations is a miserable sort of affectation,—a pitiful want of understanding; and this applies equally to painting and to sculpture. We shall soon be left far behind by the Americans, who are in the right road to truth; they are beating us on the seas, they are beating us, and the French also, in their drawing-room literature, and they will soon beat us in Art. In the great matter of portrait-painting, the every-day art of France, England, and Scotland, as yet they have not done so: but in the seeking out truth of the nineteenth century, and in the revived love of truth of the seventeenth century, they will soon surpass us. See the statue of Oliver Twist in the Crystal Palace! There is truth—truth—truth, in every line, in every expression! It is not a cold piece of sculpture of form, but the portrait of the vagabond boy, such as Murillo would have sought to represent in painting. In this manner did the old portrait-painters of Spain go to work. They were content to represent things as they were; to give the habits, and mind, and manners, of those they painted;

they did not place colour on the cheeks of those persons who never had colour, or add drapery where draperies were never used. The artist showed life as it was, and the kings and queens, who were artists themselves in taste and in habits, were contented that so it should be.

To show the truthful spirit of the Spanish portrait painter, the following letter from Lord Roos, Ambassador Extraordinary from James I. to Philip III., to the great patron of art, Thomas Howard, Earl of Arundel and Surrey, is here given: and the artist who reads that letter will say that it is a picture in itself; and worth all the eloquence that the modern traveller would indulge in. It is a plain unvarnished letter from an English statesman, and one who had his eyes about him to note all down; while it accords with the Spanish artists' representation of their kings. Vincencio Carduco, Eugenio Caxes, Pantoja de la Cruz, the two Herrera's, one of whom was the earliest instructor of Velasquez, and Francesco Pacheco, who finished his artist-education, painted pictures in the reign of Phillip III., which correspond exactly with this curious and quaint old letter, the writing of a young ambassador:—

"MY VERY GOOD LORD.—The twentieth of December I departed from Lisbon, and arrived at Elvas, the last town of Portugal, upon Christmas Eve, *stilo novo*, where I rested Christmas day. All the way through Portugal, I was defrayed by order of the vice-king and met half a mile before I came to each city by the chiefest magistrates; and, indeed, there was a great respect and honour done to me and all my company. Upon St. Stephen's day I came to Badajoz, the first town of Castile, two leagues distant from Elvas. Half a league before I entered into the town there met me the chief magistrates of the city, accompanied with a great number of cavaliers, who bid me welcome to Castile, offering unto me all the respect and courtesy that could be afforded me in that place. They accompanied me to my lodging, which was a fair house, very nobly furnished; and there came unto me two Aposentadores and two Alguasies, sent down by the king, to take order for my lodging, and all things else that I should need upon the way, until I came to Madrid, but all upon my own charge, which hath been a huge matter. Through all the towns that I passed until my arrival here, I was met by the magistrates of each city, as I told your lordship before.

"At Toledo, Mr. Cottington* met me, and there I received his Majesty's letters, dated the 26th of November. When I came within half a league of Madrid, the conde de Salazar met me with three coaches, being accompanied with divers other persons of quality, and brought me through the town of Madrid to my house, which is very richly furnished, and I am wholly defrayed by the king. The next day the French Ambassador did visit me: at night in the evening came Juan da Cerica, the chief secretary, to visit me; the next day, in the morning, came to visit me Don Pedro de Zuniga, who was ambassador in England. In the afternoon came the Duke of Lerma, the Duke of Infantado, the Duke of Osceda, and divers other great persons. The same night came the king's secretary de Camara to visit me. The next day was my day of audience between eleven and twelve o'clock; before dinner came the Marquis de Mirabell, one of the king's Major-Domos, accompanied with divers other persons of good quality, to fetch me to the palace; and after I had alighted within the palace gate, I went directly up the stairs, and after I had passed the terrace, and some three or four other rooms, I came into the chamber where the king was. I made my reverence unto him, and the king did put off his hat, and when I came near him, he instantly bade me put on mine; and then I saluted him in the king my master's name, and gave him the *Para Bein* of the alliance made between him and the French king, to which he gave me very good answers, according to the grave and formal manner of the kings of Spain, which is short, and after one manner.

"After that I delivered him his Majesty's letters, which he took in a grave fashion, but did not open in my presence, for so it is the custom of this king. After that I saluted his Majesty in the

* Francis Cottington, who had been employed by James I., at the Court of Madrid, whither he attended Prince Charles in his visit to the Infanta in 1622 and was then knighted. He afterwards, by several intermediate steps, rose to the dignity of a Baron, and the office of Lord Treasurer, and died in 1650 at Valladolid, to which city he had not long before retired from the exiled Court of Charles II.

Queen's name, to which he answered me in the same manner as he did when I spake of the King. Then I delivered her Majesty's letters unto him, which he took in the same manner as he did the King's. After that I saluted him in the name of the Prince, which he took marvellous well. After that, he asked me of the King's Majesty's health, the Queen and the Prince's, to which I gave him such answers as were both true and fitting. Then I took my leave and told the King that for the present I would not trouble him any further, although I had other matters of greater consequence to speak to him of, which were given me in charge by the King my master; and therefore I besought him that he would appoint me some other time when I might have a free audience, to deliver that unto him which my sovereign had commanded me; to which he answered me, that he would very willingly, and with much contentment, appoint me a time of hearing; and that I should see he esteemed the King of England, his brother, more than all the princes else. After this, I presented those gentlemen who did accompany me in this Majesty's service, and these did, to the number of thirty, kiss his hands. *The room where his Majesty was, was not very great; it was hung with arras; there stood a black velvet bed in the room, in sign that he was a widower; himself stood with his back to a square table; being with his cloak and sword on; being clothed all in black, without any jewel, but like a mourner.* The Duke of Lerma stood on the right hand of him, as also the Duke of Infantado, the Duke of Osceda, and divers other grandes, persons of quality.

"Then I did instantly go to another quarter of the house, to visit the Prince, whom I saluted in the name of the King, my master, the Queen, and the Prince; to which he answered me in a grave sort and courteous manner, just as his father did, without changing his countenance, or moving his body, no more than if he had been a statue. *He stood with his back against a table, just as his father did; he was apparelled in green, with a black cloak, with a velvet cap, and a heron's top-feather; he had his sword on, and an indifferent good chain, and hand of diamonds, but not very rich.* The Duke of Lerma and the Duke of Osceda were with him. *The chamber was almost as big as that which the King was in, hung with indifferent good arras.*

"Then I went into another quarter of the house to visit the daughter of France, the Prince's wife, whom I did salute in his Majesty's name, the Queen, and the Prince, which she did seem to take very kindly, and answered me very courteously, and asked me divers questions concerning their healths, and such like ordinary questions, to which I answered as became me. I made all the gentlemen that were with me to kiss her hands; after that I took my leave. The Duke of Lerma was there present, as also the Duke of Osceda, and the French ambassador; there was also divers ladies in the room, which stood against the wall. Don Enigo de Cardines, which was *ledger* ambassador in France, brought me down the stairs, and then I was brought home by the Marquis of Mirabell, in the same fashion as I went to the palace; so God keep your lordship,

"Your lordship's servant,

"WILLIAM ROOS.*

"MADRID, Jan. 22nd, 1616.

"My Lord of Arundel."

It was a spirit of accuracy, and a notice of passing trifles, that made Burligh's pupils, diplomatists and statesmen. That same spirit of accuracy joined to a love of truth, was the study, and achieved the triumph, of the Spanish portrait painter. Many of these were learned persons; and one of the most learned of these artists was the master of Velasquez, Francisco Pacheco, who was painter to the King about the time of Lord Roos's visit to Madrid. He belonged to an ancient house illustrious in arms and letters; like Teniers he was an artist of a versatile genius, but succeeded best in portrait painting. He was one of the best of historians in Spanish Art. Another Francesco Pacheco, the Canon of Seville, his uncle, seems to have been supreme in the chapter in all matters of taste or erudition; he wrote the inscription for the Giralda, on its restoration; and Latin verses on all public occasions when required. This learned relative, who had planned an ecclesi-

* William Cecil, only son of William second Earl of Exeter, of that family. He inherited the Barony of Roos from his mother, Elizabeth, daughter and sole heir of Edward Manners Earl of Rutland, and died at Naples, with strong suspicion of poison, June 27th, 1618. (See more of him in the "Pecrages.")

astical history of Seville, which he did not live to finish, probably inspired his nephew with that taste for hooks which distinguished him all through his long life, and to which he owes great part of his fame. As an artist, he is first heard of at the funeral of Philip II, as a decorative artist. Pantoja de la Cruz, Diego de Urbina and Sanchez Coello, are frequently named as getting ready the triumphal arch, or the funeral show, and Velasquez died of the fatigue he underwent in decorating and preparing the lodging for the court, during the marriage of Louis XIV, to the Spanish Infanta. This informs us how pageants were the business of artists in those days.

One of Pantoja's earliest paintings on panel, is the figure of Santa Ines, now in the gallery of the Queen of Spain. His great work is the Last Judgment, finished in 1612, for the Nunnery of St. Isabel.

Just after Lord Roos's visit to Madrid, Pacheco was chosen Familiar of the Inquisition at Seville, a post that conferred great privileges and immunities, and that was held by men of the greatest families of Spain. Part of this office was to act with inquisitorial powers over the pencil. Notwithstanding his varied tastes and his business, he found time to republish the poems of his friend Fernando de Herrera, to which he prefixed a sonnet of his own writing, and painted a portrait engraved by Pedro Perret. From this portrait Carmona's engraving of Herrera was most likely taken. In 1625, he accompanied his son in law, Velasquez, to Madrid, enjoying the triumph of his dearly beloved pupil at the court of Philip, &c. Pacheco was a fortunate and a happy artist, he appears to have been in easy circumstances, and his house became the resort of all the polished and intellectual society of Seville on his return home. His literary fame rests on his Treatise on Painting, published in the seventy-eighth year of his age, and interesting as containing a history of Spanish Art, which is written in a spirit of justice apart from all jealous feeling as to the merit of his contemporary painters. He composed verses in Spanish and Latin, and took interest in subjects of controversy and divinity: his portraits stand high in estimation, particularly one of his wife, which is reckoned his best performance. He also drew in crayons the celebrated and the learned persons of his day, and one, particularly to be valued, of the author of Don Quixote; part, if not the whole, of the collection of one hundred and seventy sketches in crayons, is a volume that once graced the library of the Count Duke Olivarez, under the title "*Imagines Virorum illustrium.*" It was to these pictures that Queyedo paid the following poetical compliment:—

"Por ti honor de Sevilla
El docto, el erudito, el virtuoso
Pacheco con lipiz ingenioso
Guarda aquellos borrones,
Que honraron los naciones
Sin que la semejanza
A los colozes deba su alabanza,
Que del carbon y plomo parecida
Reciben semejanza, alma, y vida."

Pacheco died at Seville, aged eighty-three years. Viardot, in his Lives of Spanish Painters, remarks how most of them lived to a great age, which speaks for the cheerfulness and healthfulness of their lives and of their occupation. These men did not, however, live in a turmoil as Vandyke and Rubens, but husbanded their means and their reputation for their later years.

We now turn to another painter who belonged to the reigns of Philip II. and Philip III., and whose portrait of Margaret, the wife of the first named king, excited such admiration in the National Museum at Madrid. He was, like his master, Sanchez Coello, admirable in the expression of form, and in painting the rich costumes worn in Spain at that period.

Juan Pantoja de la Cruz was born at Madrid in 1551. He was painter to both Philip II. and Philip III., and belonged to their courts also, being gentleman of the chamber (*ayuda de cámara*); the German, Spanish, and Belgian courts, likewise paid, during two centuries, the compliment to talent in having a painter for a friend and attendant; and always him who was at the head of his profession. Many of

Pantoja's works perished in the numerous fires in the palaces, but the museum possesses a fine example of his powers in the portrait of Isabella of the Peace, whose dark hair, large brilliant eyes of jet, and rich complexion, afford an agreeable relief to the monotonous grey eyes and pale cheeks of the house of Austria. The head is full of beauty and life; the dress of black velvet, though closed to the throat, is becoming, the hoop or "guardainfante" of the Castilian court, introduced in the emperor's reign, not having as yet expanded into its full amplitude; a small ruff encircles her neck, and the robe is garnished with a profusion of gold chains and jewellery, all admirably designed and painted: for not only was the jewellery of the most beautiful design, and perfect in its taste, but there was at Madrid a school of embroidery, that flourished under the direction of a monk, for which Tibaldi, the great painter, furnished the designs. Thus all the adventitious helps to dress, costume, and church magnificence, in the priests' dresses, the church hangings, and regal splendour, were ready for the portrait-painter, who had but to paint what he saw.

Unless there be some mistake in the date of the painter's birth, this portrait was probably copied from one by his master, as Queen Isabella died in 1568, when Pantoja was only seventeen years of age. He must often, however, have seen her, on her frequent visits to his master's, Sanchez Coello, studio. Of his portraits of her lord only one is to be found in the Queen of Spain's gallery. But that one is well worthy of note, for it shows how the crowned monk of the Escorial looked when on the brink of the grave. In Pantoja's worn, sickly, sour old man, with lack-lustre restless eyes, protruding under lip, and

— "Pallid cheeks and ashy hue,

In which sad death his portraiture hath writ,"—

wearing a rusty sugar-loaf hat, and holding in his hand a common brown rosary, we see the last stage of the sumptuous prince whose youthful bearing has been made immortal by the pencil of Titian. About the same time, or perhaps a little earlier, Pantoja painted for the convent of St. Mary, at Naxera, the portrait of Ruy Perez de Ribera, which was esteemed one of his best, and those of the Princess of Brazil and the Empress Mary, for the barefooted nuns of Madrid, amongst whom these royal ladies ended their days. In 1603 Pantoja painted, by order of his sovereign Philip III., two large compositions for the Chapel Royal: in these he has introduced the portraits of many of the royal family. In one, St. Anne is seen reclining in a state bed with crimson hangings; in the other the Virgin has the features of Queen Margaret; and the Austrian lip and hanging cheek, may be detected in several of the surrounding shepherds and peasant girls. Both pictures are signed Juan Pantoja de la Cruz. 1603.

The date of Pantoja's death is uncertain. Lope de Vega laments him and some other painter in these lines:—

"Al pie de un lauro tres sepuleros veo
En cuyo bronce perdurable escucho;
Apeles yace aqui, Zeuxis, Cleoneo,
Juan de la Cruz, Caravajal, Carducho,
Murieron ya. Qué funebre tropico
Muerte cruel!"

Besides his portraits and other works painted for the royal family, Pantoja de la Cruz executed various altar-pieces for churches and religious houses. Of his skill in painting animals, a story is told of him by a Spanish writer on natural history.

One of the king's fowlers having caught a fine eagle of the bearded kind in the royal chase near the Pardo, his majesty commanded Pantoja to paint it, which he did so effectively, that the sitter getting loose flew at the canvas, and tore it to shreds with his beak and talons, and the work had to be done over again. The bird, which was of a reddish-black colour, was afterwards kept in the hospital of Anton-Martin at Madrid, where the naturalist saw him, and admired "this Spanish bird, whose grave and composed manner of gazing, showed no little grandeur and authority."

* See "Stirling's Annals of the Artists of Spain."

A DICTIONARY OF TERMS IN ART.

HIPPOCENTAUR. A fabulous animal composed of the body of a horse, in which the head



and neck is displaced by the upper portion of a human being, male or female. Examples are met with in ancient remains.*

HORIZON, HORIZONTAL LINE. A line drawn through the principal point or centre of a picture, level with the horizon (or that portion of the view where the extreme distance of the earth and the sky meet), which determines the height of the eye in a picture.

HORIZONTAL PLANE. The original plane parallel to the horizon.

HORSE. The ancients excelled in the representation of the nobler kind of animals as well as in the human form, next to which the horse appears to have commanded their greatest admiration. The Elgin marbles furnish some fine specimens of the skill of the Greek artists in the treatment of this noble animal. Other specimens may be distinguished, such as the horses of Monte Cavallo; those at Venice, that of Marcus Aurelius at Rome, those of the Balbi, and one in the Florence Gallery. "The horse," says Muller, "was immediately connected with the human form in Greek statues of victors, and Roman equestrian statues. Although seldom slender and high, the horses of Greek works of Art, however, are very fiery and full of life, those of Roman execution more clumsy and massive." In Christian Art the horse is regarded as the emblem of courage and generosity; it is also taken in an opposite sense, and indicates luxury; it is not unusual to meet with it in the Holy Scriptures and the Fathers, both as an emblem of virtue and of vice; all animals having their good and their bad side. In the Catacombs, the horse denotes the swiftness of life, and we see sometimes a palm-wreath above its head, to denote that the palm of victory is not always to the swift. The horse is an attribute of St. Martin, St. Maurice, St. George, and St. Victor, who are represented on horseback; St. Leon in pontifical robes, on horseback, blessing the people.

HUBERT, St. The patron saint of the chase, and of dogs, who, converted from a life of sinful pleasure by the vision of a miraculous stag, became bishop of Liège. The incident of his conversion has been a favourite subject with the early painters. He is represented in the hunting costume of the fifteenth century, accompanied by his horse and dogs. Near him stands the stag, bearing a crucifix between his horns. As bishop he wears the episcopal habit, with a Hunting-horn and a Stag as his attributes.

HUE. A compound colour in which one of the primaries predominates. Such are the various greys, which are composed of the three primary colours, in unequal strength and proportion. A grey in which blue predominates has a blue hue; one in which red predominates has a red hue, &c. This term is often carelessly employed by writers, who substitute it for tint and shade, which are strictly primary or secondary colours, in various degrees of intensity.

HYDRIA. A water-jar. The form of this ancient vessel, as seen on bas-reliefs, &c., is urn-shaped, with a large base tapering to a narrow mouth, with two handles at the top, and sometimes with two additional ones, but smaller, in the middle of the belly. It was frequently carried on the head.

HYPOGEA, SYRINGES, (Gr.) Subterranean

* Our cut is from a bas-relief engraved by Montfaucon.

structures hewn out of the rocks. They abound along the Nile, throughout the Libyan ridge of hills, and under the contiguous plains of sand.

ICONOCLASTS (Gr.) IMAGE-BREAKERS. This title was bestowed upon two Byzantine Emperors of the eighth century, who, enemies to the Christian faith, caused the worship of the Church as well as its images to be extirpated from their dominions. Imitating their example, war has frequently been waged against the pictures as well as the images, introduced for the purposes of instruction and edification into the temples devoted to Christian worship—not by the heathen, but by one sect of Christians against another, with an indiscriminate and insane zeal worthy of a better cause. The loss to Art from this devout fury is incalculable, yet enough remains to exhibit the feelings which animated the Image-maker and the Image-breaker.

ICONOGRAPHY. (Icon, image, grapho, I write.) (Gr.) The science of images, which can be considered under a twofold relation:—1st. As a practical science. 2nd. As a theoretical science. As a practical science, **ICONOGRAPHY** is the Art exercised by the image-makers of all ages; at one period, expressing by sculpture, carving, and painting, actual persons and events; at another, seeking to represent, by sensuous forms, abstract and spiritual notions, as in Symbols, Emblems, and Allegories. As a theoretical science, **Iconography** is the knowledge of that natural or mysterious language which our forefathers confided to monuments, and these have transmitted to us. It supplies us with ideas by the aid of which we can explain those figures which decorate our ancient religious edifices. It dissipates the clouds which envelope them, and makes known to us the secret thoughts of our ancestors, their manners, faith, progress in the Arts, and finally the state of society in the different ages. Hence it is the history of the world, written not only upon papyrus and parchment, but deeply graven upon stone, marble, and bronze; or reproduced in vivid colours. Here the history is clear and precise, but sometimes the facts are concealed under a veil which further excites our curiosity; therefore this science divides itself into *natural* **Iconography**; when the images represent persons and events, without either symbols or allegories; and into *mystical* or *symbolical* **Iconography**,—when, in order to explain them, it is necessary to lift the veil that covers them. Frequently the **Iconographic** details are at the same time historical and figurative; such, for the most part, are the figures from the Old Testament.* **Iconography** is the poetry of archaeology; in the same manner that ordinary language is often powerless to convey the sentiments of the soul, which is then obliged to have recourse to the harmonious expressions of poetry, so men have need of sculpture and painting to express that which human language fails to impart. It is a study of the utmost importance to the artist, especially at the present time, when a more just appreciation of Christian Art, and its claims upon the artist, is felt. Hitherto the means of pursuing the study of Christian **Iconography** have been difficult of attainment; they have happily been removed by the publication of a translation of a work which we have frequently quoted, and of which every artist seeking information on this curious and important subject should possess himself; † the most complete book extant on this important branch of the arts of the Middle Ages. By its aid archaeologists can learn to distinguish and name the statues, sculptured figures, and mural and glass paintings of our cathedrals. Sculptors and painters will find there instruction necessary for them in the works of restoration with which they may be entrusted.

* **Iconography** marched in the van with History. At the same time the first historians were giving to posterity the great deeds of the benefactors of mankind, and the heroic actions of the brave, Sculpture and Painting consecrated, the one its chisel, the other its pencil, to preserve their venerated deeds and to retrace their lives. The ruins of Nineveh, of Pompeii, and Herculaneum, the frescos of the ancient edifices of Rome and of Athens, all testify to the truth of this remark. But among the ancient people, the Jews were interdicted from the production of images; it was feared that the chosen people would fall into the same errors that prevailed among their contemporary nations. It too often happens that mankind confound in the same worship the image with the being represented, and render the idols of stone, wood, or metal, the worship due only to God.

† **CHRISTIAN ICONOGRAPHY; or the History of Christian Art in the Middle Ages**, by M. DIDRON. Translated from the French by E. J. Millington, in two vols., with numerous illustrations. London, 1851. (*Bohn's Illustrated Library*.) The second volume contains the curious *Manuel Iconographique Chrétienne*, translated by M. Durand from the Byzantine MS. brought from Mount Athos, written by Panselinus, a painter of the XIth century.

The three persons of the Trinity, angels, demons, persons mentioned in the Old Testament, the saints, the symbols, and allegorical personifications of Christianity; the virtues and the vices are minutely described, with their costume, age, attributes, and physiognomy, which characterise them at the different epochs of the middle ages, and which distinguish them in the east and in the west, and in the Greek and Latin churches. The first part, altogether technical, instructs us in the preparations for painting, the pigments and brushes for fresco and mural painting; the second part is occupied as described.

IDEA. ARTISTIC IDEA. To the internal thought as represented in Art—the spiritual life whose corresponding and satisfying expression is the artistic form—we apply the term **ARTISTIC IDEA**, understanding thereby, in quite a general way, the mood and activity of the mind from which proceeds the conception of the particular form.* The **ARTISTIC IDEA** is never an idea in the ordinary sense, inasmuch as the latter is a frame into which different phenomena may fit; whereas the **ARTISTIC IDEA** must stand in the most intimate agreement with the altogether particular form of the work, and therefore must itself be altogether particular; hence, also, the idea of a work of Art can never be rendered in a thoroughly satisfactory manner by language, which is merely the expression of ideas or motions. The **ARTISTIC IDEA** is rather an *idea of a peculiar individual kind*, which is at the same time united with a strong and lively feeling of the soul, so that sometimes Idea and Feeling lie combined in one spiritual condition—an obscure mood; sometimes the idea comes forward more detached, but yet in the creation as well as in the adoption of the artistic form, the feeling remains predominant.

IDEAL. By this term is generally understood that which goes beyond Nature, yet modelled upon it. Since the imagination can create nothing, ideal beings can only be aggregates of those objects which come before the human senses; an *ideal* being is, in fact, nothing but the modification of beings existing in nature. Such are Satyrs, Centaurs, Chimeras, the Sphinx, Winged Genii, composed of members borrowed from man and various animals; Janus, with two faces; the Cyclops with a single eye; Giants with an hundred arms, &c.† But there is much inconsistency in the employment of this word; sometimes it signifies the highest degree of perfection to which the object idealised is capable of being raised—not by altering its normal form, but by improving it through chaste and elevated conceptions. In such manner the ancients in their sculptured divinities gave us **IDEAL FORMS**, combining the most perfect proportions to embody certain ideas which the form was intended to represent. With this view, we can say, that the **IDEAL** is that which unites in one form all the excellences found only in different individual forms. Thus the *ideal* of the human form being in the female sex, the Medicean Venus, if considered as the ideal, is not a statue-portrait of an individual model, but is an aggregate of many models, each of which contributed its peculiar excellence.‡ But under this view the **IDEAL** is truly only the *Real*, and is what is usually understood by the term *Beau Ideal*.

ILLUMINATED. The artists who executed those drawings in body-colours and gold in ancient manuscripts were termed **ILLUMINATORS** (from the Latin *Illuminatores*), and the manuscripts are said to be **ILLUMINATED**. The French term *illuminer* is supposed to be derived from the practice of heightening the lights with gold. Many exquisite examples of the illuminated books of the middle ages are yet extant, preserved in public and private collections, some of which have been successfully imitated by the modern chromo-lithographic process; such as the "Hours" of Anne of Brittany. &c.

IMAGINATION. The faculty of forming

* The creative fanciful conception of the artistic form is accompanied by a subordinate but closely connected activity—the representation of the form in the materials—which we call **EXECUTION**. Even a work of Art copied from nature has still, however, its internal life in the Artistic Idea; that is, in the mental emotion to which the contemplation of the object gave rise. See MULLER'S *Ancient Art and its Remains*, Translated by Leitch. Second Edition. 1850.

† A perfectly developed natural form is just as little furnished by experience as a pure mathematical proportion, but it may be felt from what has been experienced and seized in the moment of inspiration. The true and genuine ideality of the best Greek art rests on the striving after such a conception of organism.

‡ Any work of art which represents not a material object, but the mental conception of a material object, is in the primary sense of the word, ideal; that is to say, it represents an idea, and not a thing. Any work of art which represents or realises a material object, is in the primary sense of the term un-ideal.—*Modern Painters*, vol. ii. chap. xiii.

Images, which for the artist is the principle of all invention. In works of Art, these images are not presented in the form of pure transcript, but are modified and coloured by the qualities of the mind through which they pass. The Imagination of a Painter or Sculptor is the fruit of genius cultivated by study; to depict Images under the most beautiful forms, he must have that knowledge of the contour of forms, which is acquired by the practice of Design; to imagine the figures acting in conformity with the subject, he must have observed with meditation the movements of man under the different actions of which he is susceptible; to depict the proper expression, he must have studied the effects of the affections of the mind upon the body; to represent the lights and colours, he must know the effects of light upon the body, according to its position, substance, colour proper to each; and, above all, have received from Nature that aptitude to see well and to render well those things which constitute the genius of the sculptor and painter.*

IMITATION. "Whenever anything looks like what it is not, the resemblance being so great as nearly to deceive, we feel a kind of pleasurable surprise, an agreeable excitement of the mind, exactly the same in its nature as that which we receive from juggling. Whenever we perceive this in something produced by Art, that is to say, whenever the work is seen to resemble something which we know it is not, we receive what I call an idea of imitation. Now two things are requisite to our complete and most pleasurable perception of this; first, that the resemblance be so perfect as to amount to a deception; secondly, that there be some means of proving at the same moment that it is a deception. The most perfect ideas and pleasures of imitation are, therefore, when one sense is contradicted by another, both bearing as positive evidence on the subject as each is capable of alone; as when the eye says a thing is round, and the finger says it is flat; they are, therefore, never felt in so high a degree as in painting, where appearance of projection, roughness, hair, velvet, &c., are given with a smooth surface; or in waxwork, where the first evidence of the senses is perpetually contradicted by their experience. But the moment we come to marble, our definition checks us, for a marble figure does not look like what it is not; it looks like marble, and like the form of a man, but then it is marble, and it is the form of a man. It does not look like a man, which it is not, but like the form of a man, which it is. Form is form, *bona fide* and actual, whether in marble or in flesh—not an imitation or resemblance of form, but real form. The chalk outline of the bough of a tree on paper is not an imitation; it looks like chalk and paper, not like wood, and that which it suggests to the mind is not properly said to be like the form of a bough, it is the form of a bough. Now, then, we see the limits of an idea of imitation; it extends only to the sensation of trickery and deception occasioned by a thing's intentionally seeming different from what it is; and the degree of the pleasure depends on the degree of difference and the perfection of the resemblance, not in the nature of the thing represented. The simple pleasure of the imitation would be precisely of the same degree (if the accuracy could be equal) whether the subject of it were the hero or his horse. There are other collateral sources of pleasure which are necessarily associated with this, but that part of the pleasure which depends on the imitation is the same in both. Ideas of imitation, then, act by producing the simple pleasure of surprise, and that not of surprise in its higher sense and functions, but of the mean and paltry surprise which is felt in jugglery. These ideas and pleasures are the most contemptible which can be received from Art."†

IMPANNATA (*Ital.*) A term applied to oiled paper, but which strictly signifies cloth. The "Madonna dell' Impannata" of Raphael takes its name from the oiled paper window in the background.

IMPASTO (*Ital.*), **PATE** (*Fr.*) This term expresses the thickness of the layer or body of pigment applied by the painter to his canvas. According to the method of handling exercised by different artists, the impasto is thick or thin. Rembrandt,

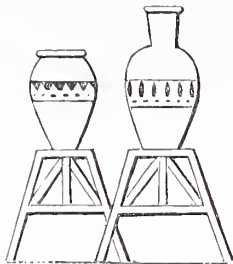
* "The Imagination has three totally distinct functions—penetrative, associative, contemplative; it combines, and by combination creates new forms; it treats, or regards, both the simple images and its own combinations, in peculiar ways; and thirdly, it penetrates, analyses, and reaches truths by no other faculty discoverable."—*Modern Painters*, vol. ii., part iii.

† We have extracted the above from the first volume of *Modern Painters*, because so many vague and false ideas on this subject prevail among writers on Art, and we have nowhere else seen the matter so clearly stated as in the work from which we have quoted. We must refer the reader to the work itself, for a full analysis of "Ideas of Imitation."

Salvator Rosa, and others, used a thick impasto. Raphael, Guido and others, an impasto so thin, that the threads of the canvas and the crayon outline may be seen through it.

IMPRESSION. This word is used synonymously with ENGRAVING, or PLATE, when it designates a sheet of paper, which is pressed upon the inked plate of steel, copper, zinc, or stone, and a fac-simile of the design upon the plate, &c., is produced. **PROOF IMPRESSIONS**, called also **PROOFS**, are the earliest impressions taken from the plate or stone.

INCITEGA. A piece of domestic furniture employed to sustain AMPHORE, bottles, and other vessels, having a rounded or pointed bottom, which therefore required a support to keep them erect; they were made of wood, clay, stone, silver, and bronze; some specimens are preserved in the British Museum.*



INDIAN INK, CHINESE INK. A fine black pigment, extensively used in water-colour painting, the basis of which is fine lamp-black. The secret of its preparation is kept by the Chinese, and no imitation has yet attained its peculiar excellencies.

INDIAN RED, PERSIAN RED, RED OCHRE. The pigment now usually sold under this name is the *Red Hematite* (peroxyde of iron), found abundantly in the forest of Dean, in Gloucestershire. It is of a deep lakey hue, varying in tint, opaque, permanent, and very useful—both in oil and water-colour painting—mixed with white, it forms valuable flesh tints. The Indian Red, brought from the Persian Gulf, is of a darker hue, and sparkling lustre. The ancients obtained this pigment from the island of Elba;† it was a favourite wall-colour in Roman decoration. In the Middle Ages the Red Hematite was called *lapis amatita*, or *mineral cinnabar*.

INDIAN YELLOW. A golden yellow pigment brought from India, the origin of which is uncertain, it is usually said to be derived from the urine of camels; analysis shows it to consist of a phosphate of urea and lime. It is much used in water-colour painting, but not usually permanent.‡

INDIGO. A deep blue vegetable pigment, much used in water-colour painting, prepared extensively for use in dyeing. It is transparent, tolerably permanent, and mixes well with other pigments, forming excellent greens and purples. Its use in oil-painting cannot be recommended.



INFULA. 1. A flock of red and white wool worn as a wreath by the Romans on festive and solemn occasions. In sacrificing, it was tied with a white band to the head of the victim. 2. **INFULE**, in ecclesiastical costume, are pendants to the mitre.§

INTAGLIOS. Figures cut into the material used for seals, matrices, &c.

INTENSE BLUE is a preparation of indigo, but of greater power, more durable, and transparent.

INVENTION.—A term employed to designate the conception and representation of a subject, the selection and disposition of its various parts, and the whole means by which the artist seeks to pourtray his thoughts. The painters who have displayed most invention in their works are Raphael, Rubens, A. Poussin, Durer, and Rembrandt. Some artists have invented their subjects as well as delineated them, with a high moral aim too, like the poets Cowper and Pope—such a painter was Hogarth. Among the artists of our time none have approached Kaulbach in invention.

IODINE SCARLET, PURE SCARLET. A pigment prepared from deutoxide of mercury, of a more brilliant colour than vermilion and of equal body; but it is extremely liable to decomposition,

* Our example is copied from an early Egyptian painting on the walls of the Temple at Thebes, as engraved by Rosellini.

† "Insulam exhaustis chalybdum generosa metallis."—**OVID.**

‡ According to **MÉRIMÉE**, the pigment is manufactured at Calcutta, from the colouring matter obtained from a tree or shrub called *memeeylon tinctorium*.

§ The cut giving an example of the clerical infula, is copied from the fine brass of John Boothe, Bishop of Exeter, 1478, in East Horsley Church, Surrey.

and cannot be recommended for use in painting; yet the brilliancy of this pigment has been sufficient temptation to the artist to employ it in representations of sunsets, firelight, &c., and when protected with gum it has stood a long time.

IRON. The oxides of this metal supply many valuable pigments to the painter. All the ochres and red earths owe their colour to the presence of oxide of iron, and they possess the greatest durability. Indian Red, Venetian Red, Mars Red, Mars Orange, Mars Yellow, are all coloured by iron. A higher degree of oxidation converts the red into purple and violet; hence the Mars violets of different shades. The yellow ochres when burnt yield various brown reds.

ITALIAN EARTH. A pigment known as burnt Italian earth, probably burnt Roman ochre, is very similar to Venetian red. The colour is due to the presence of iron, and may therefore be considered permanent. Mixed with white it yields valuable flesh tints.

ITALIAN PINK. The *pink*s are the *sils de grain* of the French. They consist of yellow vegetable juices, precipitated upon whiting. Indian Pink is prepared from the juice of yellow berries, or better from Quercitron bark. It is sometimes called *Yellow Lake*. Being transparent, this class of pigments has been recommended for shadows, but their durability is questionable.

ITALIAN VARNISH. The preparation known under this name is obtained by adding white wax to drying linseed oil, in the proportion of one part of the former to five of the latter, and melting in a water bath, and afterwards thoroughly incorporating by the muller. When used, mastic varnish is added to it, and well mixed on the palette; the mixture has good consistency, and flows freely from the pencil, and is useful for glazing.

IVORY BLACK. The best quality of this pigment is prepared from the parings left by the ivory-turner, calcined in close crucibles. They yield a fine, transparent, deep-toned pigment, extremely valuable, both in oil and water-colour painting. The pigment commonly sold under the name of ivory black is prepared from calcined bones; it is much browner in hue than that prepared from ivory.

IVY. This plant was used as a symbol of Eternal life, from its remaining continually green. A wreath of ivy constituted the prize of a victor in the Isthmian games; it was afterwards superseded by the pine-garland. The mediæval painters prepared a red pigment from the juice or gum which in warm countries flowed from the ivy in the month of March.*

THE VERNON GALLERY.

MORNING ON THE SEA-COAST.

F. R. Lee, R.A., Painter. E. Ratcliffe, Engraver.
Size of the Picture, 3 ft. 7½ in. by 2 ft. 10 in.

In Mr. Vernon's catalogue this picture is called a "Scene on the Lincolnshire Coast;" it certainly bears every appearance of the flats which abound in that extensive county, although we cannot call to mind the precise locality where the sketch was made.

The work is of considerable size, larger, perhaps, than the scantiness of materials of which it is composed justifies; so that we think it would have been more effective if painted on a smaller scale. The sketch seems to have been taken from a low part of the coast, where it appears to recede into the sea, except in the extreme distance, where a glimpse of the downs is visible. In the middle distance stands a fisherman's hut, the only sign of habitation that meets the eye, although there must be other dwellings not far off, judging from the various figures introduced, and their occupations; the principal feature in the scene, without which indeed it would be almost a blank, is the group in the foreground; this is brought in with much skill, so as to give elevation to the subject, while it leads the eye to the other parts of the composition subordinate to it. The sun is rising brilliantly behind the principal figures, throwing them into strong relief, and casting their shadows over the whole of the foreground. The balance of light and shade throughout the work shows a perfect knowledge of what is necessary to produce effect, and of the means whereby it may be satisfactorily attained, without infringing the laws of harmony. It was painted in 1834.

* We beg to assure our subscribers that the irregular publication of the "Dictionary of Terms in Art" arises from circumstances beyond our control. We hope, however, such irregularity will be avoided in future.—**ED. A.-J.**



F. RATCLIFFE, ENGRAVER.

J. P. LEE, P.A. PAINTER.

MORNING ON THE SEA COAST

FROM THE PICTURE IN THE GREEN GALLERY

SIZE OF THE PICTURE
3 FT. 7 IN. BY 2 FT. 10 IN.

ART-UNION WOOD-ENGRAVINGS.*

THE Art-Union of London pursues its praiseworthy

course of encouraging Art in all its various departments, and in so doing it is fulfilling the object for which it was established, and is earning

the good wishes and the support of all who desire to see the Fine Arts progress and become popular. The book of wood-engravings which the Council



have issued to their subscribers for the present year, is "The Traveller;" the poem supplies an abund-

ance of subjects, both figure and landscape. In the former class we have drawings by E. M. Ward,

A.R.A., Frost, A.R.A., F. Goodall, Jenkins, J. Gilbert, Corbauld, Wehnert, Armitage, F. Tayler,



Topham, Leech, Thomas, Huskisson, Ansdell; and * The Traveller. By O. Goldsmith, Illustrated. Published by the Art-Union of London.

in the latter by Stanfield, R.A., J. D. Harding, Duncan, Dodgson, Parrot, Hulme, Leitch, and J. Martin. The engravers include the best names which

are known in the Art.—Thompson, Linton, Dalziel, Green, Whympere, Cooper, Williams, &c. Through the courtesy of the Council we are able

to introduce some examples of the work. The first subject illustrates the passage, "Where lawns extend," &c.; it is designed by Parrot, and



engraved by Whympers; the next is designed by E. M. Ward, and engraved by M. Jackson, the subject "Here vanity assumes," &c.; the third is



by Stanfield, engraved by Green, "For Wealth was theirs," &c.; and the last is by F. Talyer, engraved by J. Thompson, "No product here," &c.

THE IMPERIAL PRINTING OFFICE
AT VIENNA.

Few persons who visited our Great Industrial Exhibition, and threaded the mazes of the Crystal

Palace, but must have been powerfully impressed with the never-ending interest constantly called forth by the display not unfrequently made in out of the way passages and recesses; speaking thus forcibly of the abundance and wealth which

so powerfully characterised that unique *réunion* of the thought and labour of the whole world. Enough to form a museum of great interest, sufficiently attractive to allure the pilgrim of Art and science, was often crowded in a narrow compass, and placed



where few visitors passed. The sumptuous rooms devoted to the palatial furniture of Austria, through which thousands moved daily, had upon its outer

walls a display even more interesting, and certainly more conducive to mental progress, than that inside them; but one which could not be so easily com-

prehended by casual spectators, nor fully valued without proper explanatory description. The specimens of printed books in nearly every lan-



guage, and the varied examples of engraving of all kinds, were the product of the Imperial printing

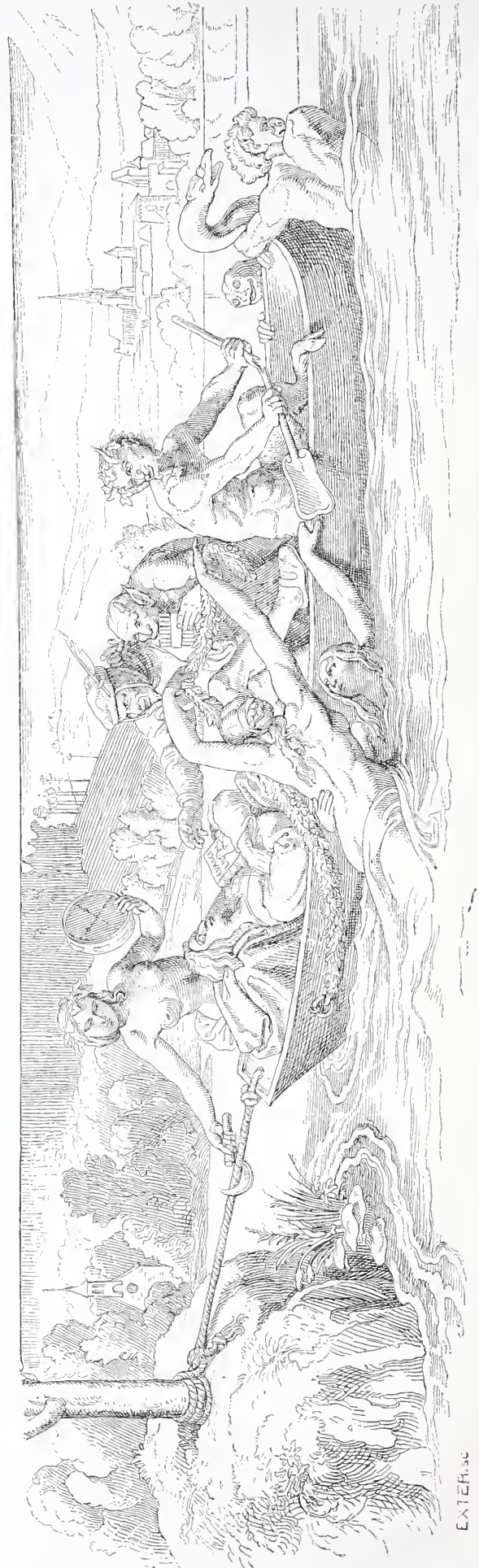
establishment at Vienna, a government foundation which, under the able superintendence of the

Counsellor Alois Auer, has been resuscitated from a very declining state within the last ten years,

and now gives employment to more than nine hundred persons. An idea of the amount of business done in the establishment may be found from the fact that more than 300,000 sheets are now printed daily.

It is not possible to relate within our limits all that is now done within the walls of this establishment; it may be sufficient to note that types for one hundred and six different languages are available there, being the largest and most perfect collection in existence, and one from which European printers in general have received great assistance. Ornamental initial letters, ancient and modern, are kept in great variety, as well as music type, and types for the blind. But it is not only in all that goes to make letter-press useful or elegant that this establishment is well-furnished. Illustrations of all kinds, and in all processes, are completed in the same offices; chromolithography, in all its varied applications, is practised; and science has been brought to bear in book-decoration by galvanography and chemi-typy; while engraving on stone, steel, and wood, is also abundantly practised.

Our illustrations are confined to the last process alone, and exhibit the progress made in this establishment by the *corps* of wood engravers, who are under the management of M. Frederic Exter. Two styles are apparent in our pages: the first may be considered as the modern, the second as the mediæval manner. In the groups which illustrate military life, its glories and its griefs, we trace the influence of modern taste in *chiaroscuro*, and general treatment of subject; in the allegorical subjects we are reminded of the works of the early German engravers, who first made the art great and popular, guided by the genius of Durer, Cranach, and Burgmair. All that purity of drawing, severe simplicity of design, and sparing introduction of shadow, which so peculiarly characterise the old school of German Art, are here visible. The same mystic taste in design is also apparent—the same love for the horribly grotesque. A great moral lesson is read in these designs; the thoughtless and licentious group in the car, who lift their wine-cups and wave the banner of emancipation from the thrall of morality, painfully illustrate the *facilis descensus Averni*. The dangers which beset life are even more finely typified in the second subject, in which a moral student is represented as surrounded by Syrens of pleasure, who are now about to cut the rope that alone secures his little bark to the foot of the cross; eager for a new victim, the demons prepare to hurry him to the rapids of destruction, and deprive him of all counter-acting agencies. The tale is powerfully told, and the designs are good examples of the artist who has conceived them—Professor Führick.



THE DOMESTIC MANNERS OF THE ENGLISH

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

V.—THE EARLY NORMAN PERIOD.—LUXURIOSITY OF THE NORMANS.—ADVANCE IN DOMESTIC ARCHITECTURE.—THE KITCHEN AND THE HALL.—PROVISIONS AND COOKERY.—BEES.—THE DAIRY.—FURNITURE.—THE FALDESTOL.—CHAIRS AND OTHER SEATS.

A GREAT change was wrought in this country by the entrance of the Normans. From what we have seen, in the course of the former papers, society seems for a long time to have been at a standstill among the Anglo-Saxons, as though it had progressed as far as its own simple vitality would carry it, and wanted some new impulse to move it onwards. By the entrance of the Normans, the Saxon aristocracy was destroyed; but the lower and partly the middle classes were left untouched in their manners and customs, which they appear to have preserved for a considerable length of time without any material change. The Norman historians, who write with prejudice when they speak of the Saxons, describe their nobility as having become luxurious without refinement; and they tell us that the Normans introduced greater sobriety, accompanied with more ostentation. "The nobility," says William of Malmesbury, "was given up to luxury and wantonness. . . . Drinking in parties was an universal practice, in which occupation they passed entire nights as well as days. They consumed their whole substance in mean and despicable houses; unlike the Normans and French, who, in noble and splendid mansions, lived with frugality. The vices attendant on drunkenness, which enervate the human mind, followed. . . . In fine, the English at that time (under King Harold) wore short garments, reaching to the mid-knee; they had their hair cropped, their beards shaven, their arms ladeu with golden bracelets, their skin adorned with punctured designs; they were accustomed to eat till they became surfeited, and to drink till they were sick. These latter qualities they imparted to their conquerors; whose manners, in other respects, they adopted."

Whatever moderation the Normans may have brought with them, or however they may have been restrained by the first Anglo-Norman monarch, it disappeared entirely under his son and successor: "when," in the words of Malmesbury, "everything was so changed, that there was no man rich except the money-changer, and no clerks but lawyers. . . . The courtiers then preyed upon the property of the country people, and consumed their substance, taking the very meat from their mouths. Then was there flowing hair and extravagant dress; and then was invented the fashion of shoes with curved points; then the model for young men was to rival women in delicacy of person, to mince their gait, to walk with loose gesture, and half naked." This increasing dissoluteness of manners appears to have received no effectual check under the reign of the first Henry; in the twenty-ninth year of which, the writer just quoted tells us that "a circumstance occurred in England, which may seem surprising to our long-haired gallants, who, forgetting what they were born, transform themselves into the fashion of females, by the length of their locks. A certain English knight, who prided himself on the luxuriance of his tresses, being conscience-stung on the subject, seemed to feel in a dream as though some person strangled him with his ringlets. Awaking in a fright, he immediately cut off all his superfluous hair. The example spread throughout England; and, as recent punishment is apt to affect the mind, almost all the barons allowed their hair to be cropped in a proper manner, without reluctance. But this decency was not of long continuance; for scarcely had a year expired, before all those who thought themselves courtly, relapsed into their former vice; they vied with women in length of locks, and wherever these were wanting, put on false tresses; forgetful or rather ignorant, of the saying of the Apostle, 'If a man nurture his hair, it is a shame to him.'"

Public and private manners were gradually running into the terrible lawlessness of the reign of King Stephen.

William of Malmesbury points out as one of the more remarkable circumstances which distinguished the Normans from the Saxons, the magnitude and solidity of their domestic buildings. The Anglo-Saxons seem, indeed, to have preserved the old national prejudice of their race against confining themselves within stou walls, while the Normans and Franks, who were more influenced by Roman traditions, had become great builders. We have scarcely any information relative to the progress of domestic architecture under William the Conqueror, but the Norman chiefs seem from the first to have built themselves houses of a much more substantial character than those which they found in existence. The residence of the Conqueror, while engaged in his operations against the insurgents in the isle of Ely, is imperfectly described by the anonymous author of the life of Hereward. It consisted of the hall, kitchen, and other buildings, which were inclosed by hedges and fosses (*per sepes et fossas*), and it had an interior and exterior court. Towards the end of the Conqueror's reign, and in that of his son, were raised those early Norman baronial castles, the masonry of which has withstood the ravages of so many centuries. Under William and his sons, few ordinary mansions and dwelling houses seem to have been built substantially of stone; I am not aware that there are any known remains of a stone mansion in this country older than the reign of

Henry II. The miracles of St. Cuthbert, related by Reginald of Durham, contain one or two allusions to the private houses of the earlier part of the twelfth century. Thus a parishioner of Kellow near Durham, in the time of bishop Walter Rufus (1133—1140), is described as passing the evening drinking with the parish priest; returning home late, he was pursued by dogs, and reaching his own house in great terror, contrived to shut the door (*ostium domus*) upon them. He then went up to what, from the context, appears to have been the window of an upper floor or garret (*ad fenestram parietis*), which he opened in order to look down with safety on his persecutors. He was suddenly seized with madness, and his family being

a blind woman in the city of Durham, who used to run her head against the projecting windows of the houses (*ad fenestrarum dependentia foris loquaria*.)

We trace in the illuminations of the earlier Norman period the custom of placing the principal apartment at an elevation from the ground. In the accompanying cut, (No. 1) taken from the celebrated tapestry of Bayeux, are seen Harold and his companions carousing in an apartment thus situated, and approached by a staircase from without. The object of this was, perhaps, partly to be more private, for the ordinary public hall at dinner times seems to have been invaded by troops of hungry hangers on, who ate up or carried away the provisions which were taken from the table, and became so bold that they seem to have often seized or tried to seize the provisions from the cooks as they carried them to the table. William Rufus established ushers of the hall and kitchen, whose duty it was to protect the guests and the cooks from this rude rabble. Gaimar's description of that king's grand feast at Westminster, contains some curious allusions to this practice. After telling us that three hundred ushers (*ussers* i.e. *huissiers*), or door-keepers, were appointed to occupy the entrance passages (*us*), who were to stand with rods to protect the guests as they mounted the steps from the importunity of the *garçons*—

Cil conduaient les barons
Par les degrés, pur les garçons;
Od les verges l'és mains teneient
As barons vait fesaient,



NO. 2. THE NORMAN BUTLER IN HIS OFFICE.

Ke ja garçon ne s'apremast,
Si alcon d'els ne l' comandast,

he adds, that those who carried the provisions and liquor to the table were also attended by these ushers, that the "lecheurs" might not snatch from them, or spoil, or break, the vessels in which they carried them.

Ensement tut'venaient par els
Cil'ki apportoent les mès
De la quisine des mesters,
E li beveirs e li mangers,
Icil usser les conduaient,
Pur la vessele dunt servaient,
Ke lecheur ne les escheçast.
Ne malmeist ne defrussast.

Gaimar, *Estorie des Engles*,
l. 5985.

In the cut from the Bayeux tapestry, the feasting-room is approached by what is evidently a staircase of stone. In our cut No. 2, taken from a manuscript of the earlier half of the twelfth century in



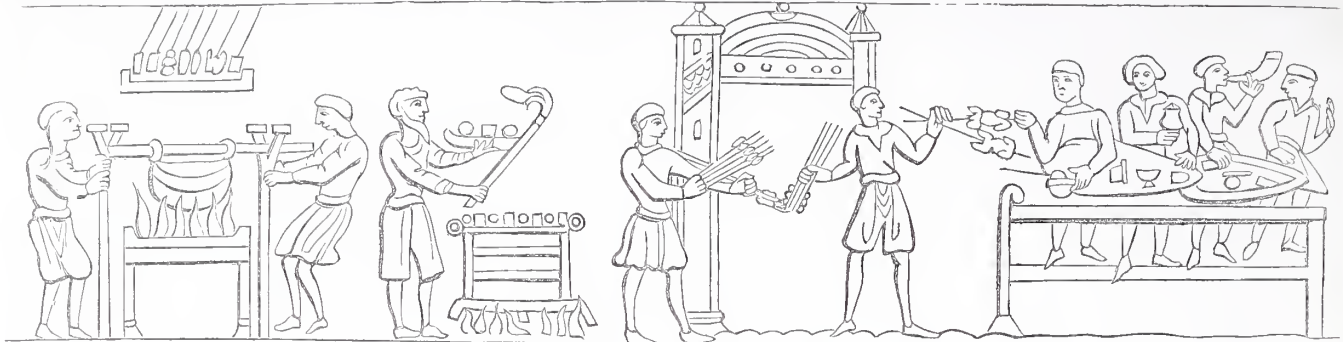
NO. 1. A NORMAN CAROUSAL.

roused, seized him, carried him down into the court (*in area*), and bound him to the seats (*ad sedilia*). The same writer tells the story of

the Cottonian library (Nero, C, IV.), and illustrating the marriage feast at Cana, the staircase is apparently of wood, little better than a ladder, and the servants who are carrying up the wine assist themselves in mounting by means of a rope. It is a picture which at the same time exhibits several characteristics of domestic life—the wine vessels, the cupboard in which they are kept, and the well in the

court-yard, the latter of which is indicated by the tree. The butler, finding wine run short, sends the servant to draw water from the well. Whatever truth there may be in William of Malmesbury's account of the sobriety of the Normans, there can be no doubt that the kitchen and the cooks formed with them a very important part of the household. According to the Bayeux tapestry, Duke William brought

with him from Normandy a complete kitchen establishment, and a compartment of that interesting monument, of which we here give a diminished copy, shows that when he landed he found no difficulty in providing a dinner. On the left two cooks are boiling the meat—for this still was the general way of cooking it, as it was usually eaten salted. Above them, on a shelf, are fowls, and other sorts of small viands, spitted



NO. 3. NORMAN COOKS AND THE ATTENDANTS SERVING AT TABLE.

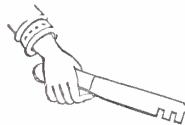
ready for roasting. Another cook is engaged at a portable stove, preparing small cakes, pasties, &c., which he takes from the stove with a singularly formed fork to place them on the dish. Others are carrying to the table the roasted meats, on the spits. It will be observed that having no "board" with them to form a table, the Norman knights make use of their shields instead.

The reader of the life of Hereward will remember the scene in which the hero in disguise is taken into King William's kitchen, to entertain the cooks. After dinner the wine and ale were distributed freely, and the result was a violent quarrel between the cooks and Hereward; the latter used the tridents and forks for weapons (*cum tridentibus et furcis*), while he took the spit from the fire (*de foco hostile*) as a still more formidable weapon of defence. In the early *Chanson de Roland*, Charlemagne is represented also carrying his cooks with him to the war, as William the Conqueror is represented in the Bayeux tapestry, and they held so important a position in his household, that when one of his most powerful barons, Guenelon, was accused of treason, Charlemagne is made to deliver him in custody to the charge of his cooks.

Li reis fait prendre le cunte Guenclun,
 Si l'eumandat as cous de sa maisun,
 Tut li plus maistre en apelet Beszun :
 'Ben le me garde, si cume tel felon,
 De ma maisnee ad faite traisun.'
 Cil le receit, si met e cumpaignons
 De la quisine, des mielz e des pejurs ;
 Icil li peilent la barbe e les geruns.
Chanson de Roland, p. 71.

The Norman dinner-table, as shown in the Bayeux tapestry, differs not much from that of the Anglo-Saxons. A few dishes and basins contain viands which are not easy to be recog-

by the cooks into the hands of the guests from the spits on which they had been roasted. Another dinner scene is represented in our cut No. 4, taken from the Cottonian manuscript already mentioned (Nero C, IV.) We see again similarly formed vessels to those used at table by the Anglo-Saxons. The bread is still made in round flat cakes, and is marked with a cross, and with a flower in the middle. The guests use no forks; their knives are different and more varied in their forms than under the Anglo-Saxons. Sometimes indeed the shape of the knives is almost grotesque. The one represented in our Cut No. 5 is taken from a group in the same manu-



NO. 5. A KNIFE.

script which furnished the preceding cut; it is very singularly notched at the point.

We see in these dinner scenes that the Anglo-Normans used horns and cups for drinking, as the Anglo-Saxons did; but the use of the horn is becoming rare, and the bowl-shaped vessels appear to have been the usual drinking cup. Among the wealthy these cups seem to have been made of glass. Reginald of Durham describes one of the monks as bringing water for a sick man to drink in a glass cup (*vase vitreo*), which was accidentally broken. In a splendidly illuminated manuscript of the Psalms, of the earlier half of the twelfth century, written by Eadwine, one of the monks of Canterbury, and which will afford us much illustration for

this period,* we find a figure of a servant giving to drink, in one of the same description of drinking cups which were so popular at an earlier period among the Anglo-Saxons (see our cut



NO. 6. A CUP BEARER.

No. 6). He holds in the left hand the jug, which had now become the usual vessel for carrying the liquor in any quantity. In our cut No. 7, furnished by the same manuscript as the preceding, the servant is taking the jug of

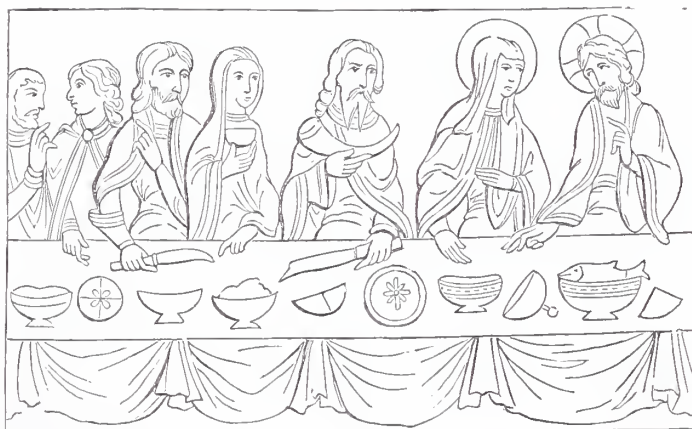


NO. 7. THE SERVANT IN THE CELLAR.

liquor from the barrel. Our next cut, No. 8, also taken from the Cambridge MS., represents several forms of vessels for the table. Some of these are new to us; and they are on the whole more elegant than most of the forms we meet with in common pictures.

Wine appears to have been now more frequently used than among the Anglo-Saxons; yet still ale and mead continued to be the usual drinks. The innumerable entries in Doomsday Book show us how large a proportion of the productions of the country, in the reign of William the Conqueror, still consisted in honey, which was used chiefly for the manu-

circumstance, which has not hitherto been noticed, that the illuminations are in general copies from those of the Harleian MS., No. 603, except that the costume and other circumstances are altered, so that we may take them as correct representatives of the manners of the Anglo-Normans.



NO. 4. AN ANGLO-NORMAN DINNER PARTY.

nised, except the fish and the fowls. Most of the smaller articles seem to have been given

* This valuable MS. is preserved in the library of Trinity College, Cambridge. It is a very remarkable

facture of mead. The manuscript in Trinity College Library, gives us a group of bee-hives



NO. 8. ANGLO-NORMAN POTTERY.

(cut No. 9), with peasants attending to them; and is chiefly curious for the extraordinary forms which the artist, evidently no naturalist, has given to the bees.



NO. 9. ANGLO-NORMAN BEE-KEEPERS.

We have hardly any information on the cookery during the period we are now describing. It is clear that numerous delicacies were served to the tables of the noble and wealthy, but their culinary receipts are not preserved. We read in William of Malmesbury, incidentally, that a great prince ate garlick with a goose, from which we are led to suppose that the Normans were fond of highly seasoned dishes. We learn from other incidental allusions of contemporary, or nearly contemporary, writers, that bread, butter, and cheese, were the ordinary food of the common people, probably with little else besides vegetables. It is interesting to remark that the three articles just mentioned, have preserved their Anglo-Saxon names to the present times, while all kinds of meat, beef, veal, mutton, pork, even bacon, have retained only the names given to them by the Normans, which seems to imply that flesh meat was only in general use for food among the higher classes of society.

Bread seems almost always to have been formed in cakes, like our buns, round in the earlier pictures, and in later ones (as in our cut No. 8), shaped more fancifully. We see it generally marked with a cross, perhaps a superstitious precaution of the baker. The bread seems to have been in general made for the occasion, and eaten fresh, perhaps warm. In one of Reginald of Dunham's stories, we are told of a priest in the forest of Arden, who having nothing but a peck of corn left, and receiving a large number of visitors on a sacred festival, gave it out to be baked to provide for them. The corn was immediately ground, perhaps with querns, and having been mixed with

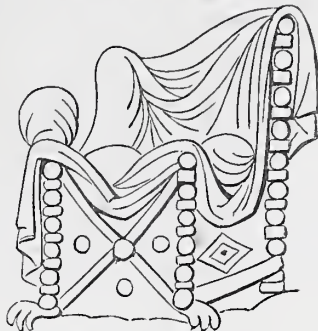


NO. 10. ANGLO-NORMANS MILKING AND CHURNING.

"dewy" water, in the usual manner, was made into twelve loaves, and immediately placed in

the hot oven.* Cheese and butter seem also to have been tolerably abundant. An illuminator of the Cambridge MS., given in our cut No. 10., represents a man milking, and another churning; he who churns appears, to use a vulgar phrase, to be "taking it at his ease." The milking pail, too, is rather extraordinary in its form.

Of the articles of household furniture during the period of which we are now writing, we cannot give many examples. We have every reason to believe that they were anything but numerous. A board laid upon tressels formed the usual dining table, and an ordinary bench or form the seat. Chairs belonged to great people. Our cut No. 11, taken from the Trinity College Psalter, represents a chair of state, with its covering of drapery thrown over. In some instances the cushion appears placed upon the drapery. This seat was the *faldestol*, a word



NO. 11. A FALDESTOL.

which has been transformed in modern French to *fauteuil*, (translated in English by elbow-chair.) We read in the *Chanson de Roland* of the *faldestol* which was placed for princes, and of the covering of white "*palie*" (a rich stuff) which was spread over it. That of Charlemagne was of gold—

Un faldestoet i unt fait tut d'or mer;
Là siet li reis qui dulce France tient.

Chanson de Roland, p. 5.

The *faldestol* of the Saracen king of Spain was covered with a "*palie*" of Alexandrian manufacture,—

Un faldestoet ont sur l'umbre d'un pin,
Envolupet fut d'un palie Alexandrin;
Là fut li reis ki tute Espaigne tint.

Ib. p. 17.

The infidel emir from Egypt, when he arrives in Spain, is seated in the midst of his host, on a *faldestol* of ivory.

Sur l'erbe verte getent un palie blanc,
Un faldestoet i unt mis d'olifan;
Desuz s'asiet li païen Baligant.

Ib. p. 103.



NO. 12. TWO CHIEFS SEATED.

* "Quod, mola detritum, et aqua rorante perfusum, more usitato, in camino astuante est depositum." *Reg. Dunelm.*, p. 128. He owns they were so small that they hardly deserved the name of loaves. "Vix enim bis seni panes erant numero, qui tamen minores adeo quantitate fuerant quod indignum videretur panum eos censi vocabulo."

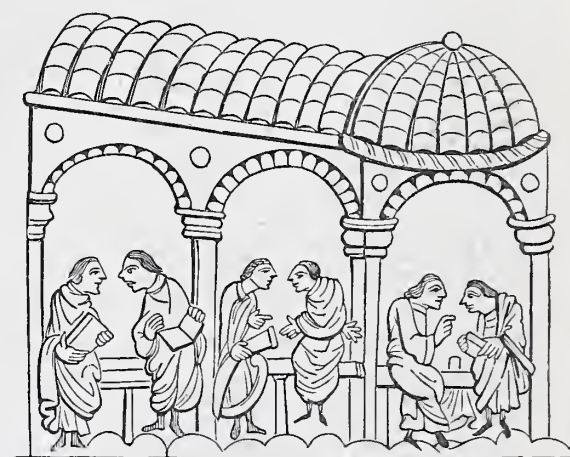
The mouldings of the *faldestol* in the above cut will be recognised as exactly the same which are found on old furniture of a much more recent period, and which in fact, are those which offer themselves most readily to ordinary turners. The same ornament is seen on the chair represented in our cut No. 12, taken from the same manuscript as the last, in which two men are seated, in a very singular manner. It was not uncommon, however, to have such seats which held several persons together, such as the one represented in an Anglo-Saxon illumination engraved in one of our former papers, and such as are still to be seen in country public-houses, where they have preserved the Anglo-Saxon name of *settle*. One of these is represented in



NO. 13. AN ANGLO-NORMAN SETTLE.

our cut No. 13. The persons seated in it, in this case, are learned men, and the cross above seems to show that they are monks. One has a book, and two of the others have rolls of parchment, which are all evidently the subject of anxious discussion.

Chairs, and even stools, were, as has been already observed, by no means abundant in these early times, and we can easily suppose that it would be a difficult thing to accommodate numerous visitors with seats. To remedy this, when houses were built of stone, it was usual to make, in the public apartments, seats, like benches, in recesses in the wall, or projecting from it, which would accommodate a number of persons at the same time. We find such seats usually in the cloisters of monasteries, as well as in the chapter-houses of our cathedral churches. In the latter they generally run round the room, and are divided by arches into seats which were evidently intended to accommodate two persons each, for the con-



NO. 14. SEATS IN THE WALL.

venience of conversation. This practice is illustrated by our cut No. 14, taken, like the preceding one, from the Cambridge Manuscript, which represents a group of seats of this kind, in which monks (apparently) are seated and conversing two and two.

ON THE APPLICATION OF SCIENCE TO THE FINE AND USEFUL ARTS.

THE GLASS OF THE GREAT EXHIBITION.

THERE were two or three points of unusual interest in the varieties of glass which represented the present state of vitreous manufacture, in the great Industrial gathering.

These were the attempts made to produce optical glass of fine quality, and particularly such as is employed in the lighthouse arrangements, constructed on the principle adopted from the researches of Fresnel; the American glass, which was remarkable for the peculiar whiteness and translucency of the material, and the French glass, in which zinc was employed instead of lead, the material usually employed in the production of flint glass. Upon these we desire to offer a few remarks.

From our insular position, and the importance of our navy and our merchant marine, the question of perfecting our lighthouse arrangements around the coasts is of the utmost importance. It is not necessary that we should enter into the history of those valuable friends to the wanderer of the seas at night. Formerly the combustion of wood or coal in *chauffers* on the top of high towers or hills was employed—then we advanced to ordinary oil lamps, improved by the adoption of the argand burner, and still advanced towards perfection by the careful adjustment of proper reflectors. The researches of Sir David Brewster, Mr. Robert Stevenson of Edinburgh, and the still more important ones of M. Fresnel, led to the adoption of the system used at the present time in the more important sea-lights.

The impossibility of procuring pure flint glass free of veins, air-bubbles, and impurities, in a mass sufficient for lenses of the sizes required, has been a barrier to its adoption. The increase of the diameter of the lens requires a great increase in the thickness of the mass of glass, and thus an enormous obstruction is opposed to the transmission of artificial light. To obviate this difficulty Buffon proposed to cut out all those parts of a lens which were not absolutely required, but the polishing of many of the surfaces was found to be a task of such great labour, that the plan has not been adopted. "In order," says Sir David Brewster, "to remove these imperfections, and to construct lenses of any size, I proposed in 1811, to build them up of separate zones or rings, each of which rings was again to be composed of separate segments." This construction put it in our power to construct compound lenses, to which the name of polyzonal lenses was given, of pure and selected pieces of flint glass, and such glasses possess the great advantage, of enabling us to correct very nearly the spherical aberration, by making the foci of each zone coincide. Lenses of this description were also made in France of crown glass. The catadioptric apparatus exhibited by Wilkins and Letourneau displayed the principle introduced by Fresnel. The glass of this apparatus, was crown glass of very fine quality, and the optical arrangements may be popularly described as a series of annular prisms. The exhibitors' description states, that, "by means of lenses of vertical prisms, placed in the prolongations of the central annular lenses, the divergent rays emerging from the catadioptric zone are brought into a straight line, and a coincidence of the three flashes is obtained." This will be best understood by arranging one or more prisms in front of a lamp, so that the light passes freely and fully through the glass. The rays of light are bent or refracted from their natural path, into the one desired. Thus the full flood of the light is determined directly to the horizon. The Dutch were the first to follow the French, and the Commissioners of the Northern Lighthouses were the next. After this the Trinity Board; and indeed all maritime nations have gradually adopted this principle.

The great difficulty is, as we have stated, to obtain glass free of colour, and without striae. With flint-glass this has not been hitherto successfully done, owing to the great specific gravity of the oxide of lead, which is employed in its manufacture. It should be understood that flint glass is in reality a silicate of potash,

holding the metallic matter in solution, and thus in cooling, the heavier matter has a constant tendency to sink towards the bottom of the glass pots. Even the crown glass which has been usually made is of far too dark a colour to admit of its being used for this purpose. The French have however by great care succeeded in obtaining a material of considerable clearness and brilliancy, although not yet free of colour, as those who examined the lighthouse arrangement in the west main avenue must remember. Messrs. Chance, Brothers, of Birmingham, have been making many most praiseworthy efforts to manufacture a crown glass fit for these lighthouse lenses, and they became the exhibitors of a catadioptric arrangement similar to that of Mr. Wilkins, of Long Acre. It must be admitted that the Birmingham glass was the most deeply coloured, but it was of considerable brilliancy, and in the manufacture of the annular lenses and vertical prisms great care had been taken. Although this advance in our glass manufacture attracted but a small share of attention, it exhibited the elements of a great improvement; and we need not doubt but in a short time we shall be able to obtain lenses for lighthouses from British glass makers, instead of, as now, being compelled to resort to the manufacturers of Paris. The Trinity Board have, we are informed, on several occasions given orders to the English makers for lighthouse lenses of the first class, but they have not had their orders executed, and have been compelled to go to the continent. Let us hope that this state of things, the consequence of the heavy restrictive duties upon glass until within a very recent period, will not much longer remain as a reflection on our industry.

Mr. Ross was the exhibitor of an astronomical telescope, with a large lens of British manufacture, and of several lenses of the utmost perfection—fairly rivalling any of those produced on the continent. For photographic purposes, Mr. Ross has been producing lenses of the highest degree of excellence, and the utmost praise fairly belongs to him for his strenuous endeavours to produce optical instruments which should stand comparison with the works of Fraunhofer, and the more recent ones of Soliel, of Paris.

The American glass, we have remarked, was of remarkable purity, being absolutely free of all colour. The forms of the decanters, jugs, glasses, &c., were bad, and the manufacture of the glass, by no means superior, yet it stood pre-eminent from its brilliancy. This was due to the use of a pure siliceous sand, in which there was no colouring matter. This is a matter of the highest importance to the manufacturer of flint glass; and sands are collected from all localities, almost regardless of expense, to insure the absence of colouring matter. The sands employed in this country are generally obtained from the Isle of Wight, the opposite coast of Hampshire, from the neighbourhood of Aylesbury, and from one or two other localities. Much sand is brought from St. Helena, and even from the shores of Australasia. All these sands are, however, found to contain a little iron, and to prevent this from giving colour, some oxide of manganese and arsenic are added for the purpose of per-oxidizing the iron. Glass thus made is often a little tinted of a rose hue, by a change in the manganese oxide during the process of annealing. If the colourless sands of America,—their localities being the Wenham Lake, the shores of Nova Scotia, and some few other places,—are employed, manganese need not be used, and the result is the production of a superior material. Messrs. Powell & Sons, of Whitefriars, were exhibitors of some glass made from the sands of the Wenham Lake, which was also of the most beautiful character, exhibiting the same freedom from colour as the American specimens.

We have already mentioned that the flint glass, from the circumstance of its containing a heavy metal, lead, is constantly impaired in its character, particularly where large masses are to be made, by striae. Although in the glass of the crystal fountain, and in that of candelabra, manufactured for her Majesty, and exhibited by the Messrs. Osler, and in the samples of flint

glass exhibited by Messrs. Pellatt, Rice Harris, and others, there were less of these striations than are usually seen, owing to the extreme care taken in the manufacture; still, the defect was not removed. In the glass exhibited in the French department, containing oxide of zinc instead of oxide of lead, was seen a material differing but slightly in refracting power from the finest lead, flint glass, or crystal, and remarkably free of striae, which was the great merit it claimed. The zinc, being of less specific gravity, was probably held more completely in solution, and thus the advantage of its use obtained.

We have reasons for stating our belief that the glass manufacture of this country will, in another year or two exhibit a most marked improvement. Attention has been attracted to certain points, and the conditions upon which the results depend have been in many particulars ascertained. Experiments are already being instituted to test these, and we therefore fully expect to have the duty of recording a steady improvement in every branch of this most interesting manufacture.

ROBERT HUNT.

OBITUARY.

MR. WILLIAM WYON, R.A.

SHORT as is the muster-roll of the Royal Academicians, it seems destined never to have its scanty list filled up. We have glanced over the names which have headed the catalogues of this Institution for the last twenty-seven years, and during the whole of this period we could not count the mystical number "forty," two, three, and sometimes even four, being short of the required complement. This is, doubtless, owing in a great measure to the absurd rules by which the elections are regulated, and which, as we have often felt bound to remark, require a thorough revision. But the fact of this annual deficit only forces upon us the conviction of the policy and justice of increasing the number of members, seeing that in the majority of cases those elected to the honour are rarely chosen till they have reached a period of life that gives little expectation of prolonged fellowship with their elder brethren. It is only a few months since that four names were added to the list, which would then have appeared complete in the next year, but death has recently snatched another from the ranks, in the person of Mr. W. Wyon, and left the academical roll again imperfect.

Mr. Wyon was born at Birmingham, in 1795: he was of German extraction, and of a family in whom die-sinking and engraving appears to have been an inheritance. In 1809, he was apprenticed to his father, an engraver of some celebrity in Birmingham, under whom he evinced much taste and feeling, heightened in no inconsiderable degree by his study of the designs of Flaxman. He was also greatly indebted for his subsequent proficiency to his uncle Mr. Thomas Wyon, whom he visited in London during the term of his apprenticeship, as well as to a cousin of the same name, a young man of remarkable ability in his profession, who unfortunately died at a comparatively early age. The subject of this notice now made considerable progress in his art, for, in 1813, he received the gold medal of the Society of Arts for his die of the head of "Ceres," purchased by the Society, and used as the gold "Agricultural prize;" and he also received another gold medal from the same Institution for his "Group of Victory in a Marine Car drawn by Tritons." This figure of "Antinous" was the work of a somewhat later period, and we are told by our cotemporary, the *Athenaeum*, it was so much admired by his father, that he had it set as a seal, and wore it till the day of his death.

In 1815, Mr. W. Wyon again visited London for the purpose of assisting his uncle in engraving the public seals, and in the following year, when he had only reached the age of twenty, he received the appointment of second engraver at the Royal Mint, upon the judgment or recommendation of Sir Thomas Lawrence; a head of George III. being the subject on which his fitness for the post was tested. In 1824 he entered upon the duties of chief engraver, though he did not receive his official appointment till four years after, Mr. Pistrucci, nominally holding the post during the intervening period, while the principal duties devolved upon Mr. Wyon. The differences that arose between the two artists, and the various discussions to which they led among the friends of the two parties, are matters we need not intro-

duce here. Mr. Wyon now set diligently to work to improve the coin of his country, as well as in the execution of several commissions of a more private nature which were entrusted to him. We learn from the *Athenæum* of what the chief of these consisted:

"Mr. Wyon's works may be classified under the several heads of coins—pattern-pieces not coined—medals—and seals. His coins of George IV. and William IV. are from the models of Chantrey,—his Queen Victoria coins from models by himself. His patterns include a ten-pound piece of William IV.*—a five-pound piece, a crown piece, and nine patterns of the florins of her present Majesty. The five-pound piece has a figure of Una on the reverse,—and the general feeling in the crown piece is of a mediæval character. The florins have as yet scarcely got into circulation; and the crown piece was not struck for the public, because the Company of Moneyers who then farmed the Mint were required to take more than their usual care in striking it, and extra care would have reduced the profits of the company. Mr. Wyon is known to have felt the determination of the company as an injury to his fame:—but now that the body is abolished the crown will perhaps be struck. The new Master (Sir John Herschel) is alive to the best interests of the Mint,—and has, it is said, a true feeling for Art. Crowns, however, it must be admitted, are clumsy coins.

"Mr. Wyon's medals—for he was never idle—include the recent war medals of the Peninsula, Trafalgar, Jellalabad and Cabul,—the civic medals of the Royal Academy, the Royal Society, the Royal Institution, the Geological Society, the Geographical Society, the Bengal Asiatic Society, and indeed of almost every learned society, home and colonial. Some of these have on the obverse heads from the antique, from modern and from living personages. The Harrow School Medal given by the late Sir Robert Peel bears a head of Cicero,—the Royal Institution Medal, the head of Lord Bacon,—the prize Medal of the University of Glasgow, the head of Sir Isaac Newton,—the Geological Society Medal, the head of Dr. Wollaston,—the Art-Union Medal, the head of Sir Francis Chantrey,—and the Brodie Testimonial, the head of Sir Benjamin Brodie.† Some of the reverses of Mr. Wyon's medals were executed from designs by Flaxman, Howard, and others; but many—and those some of the best—are from designs by himself. His medal of Sir Walter Scott bears a reverse after Stothard,—and his coronation medal of William IV., a reverse of Queen Adelaide, after Chantrey."

On referring to the "Memoir of the Life and Works of Mr. Wyon," by Mr. Nicholas Carlisle, printed in 1837 for private circulation, we find that to that date Mr. Wyon had executed upwards of two hundred works of a public character, which may be thus classified; about eighty coins, nearly one hundred medals, and the remainder public seals.

As a proof of the estimation in which the talents of this eminent artist were held by others, he was elected in 1851, Associate of the Royal Academy, and in 1836, Academician, an honour never before conferred upon one in his particular department of Art, although we have heard a gem-engraver of the name of Birch ranked among the Associates of the Academy in its early history. He was also invited to Lisbon to make a medallion portrait of Queen Donna Maria, and he received a commission to engrave dies for a series of coins for the Portuguese currency; other foreign governments and academies were not slow in recognising his great merits, and availing themselves of his services. Among the latest of his works, though not the least important, are the obverses of the Exhibition medals, bearing the portraits of the Queen and Prince Albert, and the Exhibitors' and "Service" medals, which are not yet issued. Her Majesty and the Prince we have reason to know expressed themselves very strongly upon the subject of having their portraits executed by Mr. Wyon, to whomsoever was awarded the honour of designing the reverses. The great merit of all his portrait medals is their truth, force, and delicate execution; and the designs for the rewards of honorary medals are always to the purpose, and conceived in a purely classic spirit.

We can speak, from personal acquaintance with Mr. Wyon, of his many sterling qualities of heart and disposition; intelligent, upright, and of gen-

* This is an error on the part of our contemporary; no pattern of a ten-pound piece was ever made; and the florins referred to in a following paragraph were put in circulation, but afterwards called in.

† The reverse of this beautiful medal was engraved for, and published in, the *Art-Journal* about three years since, under the title "Science trimming the Lamp of Life;" as was also that of his "St. George," from a medal struck for Prince Albert, and published during the past year.

tlemanly deportment, his death will be felt by a large circle of friends, as will the loss of his talents to the arts of the country at large. When the intelligence of Mr. Wyon's death reached Windsor Castle, the Queen and Prince Albert sent each to inquire after the deceased artist, expressing, in the most gratifying language, their sense of his worth and talents, and their unfeigned regret at his removal. This fact speaks honourably for the departed, and shows the condescending regard of the royal sympathisers for those whose genius sheds lustre on their country. He died on the 29th of October, at Brighton, whither he had gone in the hope of recruiting his health, which had recently been shaken by his multifarious labours, and other circumstances. He has left behind him a son, Mr. Leonard Wyon, who inherits no small portion of his father's genius, and to whom was awarded one of the three prizes offered in competition by the Commission of the Great Exhibition. Mr. L. Wyon had long assisted his father in his official duties at the Mint, and will, no doubt, succeed to the post he occupied.

THE VERNON GALLERY.

THE PRIDE OF THE VILLAGE.

J. C. Horsley, Painter. G. A. Periam, Engraver.
Size of the Picture, 2ft. 4½ in., by 21t. ½ in.

WHOEVER has read Washington Irving's "Sketch Book," and few there must be to whom one of the most amusing and eloquent series of tales in the English language is not known, will remember the very touching story of "The Pride of the Village," who

"never told her love,
But let concealment, like a worm i' the bud
Feed on her damask cheek."

Mr. Horsley has selected for his picture the most affecting passage of the maiden's history:—"By degrees her strength failed, that she could no longer leave the cottage. She could only totter to the window, where, propped up in her chair, it was her enjoyment to sit all day and look out upon the landscape. * * * In this way she was seated between her parents one Sunday afternoon; her hands were clasped in theirs, the lattice was thrown open, and the soft air that stole in, brought with it the fragrance of the clustering honeysuckle, which her own hands had twined round the window. Her father had been reading a chapter in the Bible; it spoke of the vanity of worldly things, and of the joys of heaven; it seemed to have diffused comfort and serenity through her bosom," &c. We need not quote further, as the picture tells its own story almost without explanation; neglect and consequent mental suffering have just done their work, when the sudden appearance, at this moment, of her contrite lover consummates it in her death.

The painful nature of the subject absorbs all other interest one might feel in this picture, as there can be little gratification in witnessing wretchedness of mind and body, whether actual or imaginary; nevertheless the artist has shown considerable skill in his representation of the last hour of "The Pride of the Village;" the composition of the work is simple, unaffected, and natural; exciting our sympathies by its manifest truth, and demanding our acknowledgment of its merits as a clever work of Art. Though an early work by Mr. Horsley, painted in 1839, it is by no means one of the least valuable examples of his pencil.

ART IN CONTINENTAL STATES.

VIENNA.—*Printing in Colours*.—Some of the productions of the Vienna state printing-office have recently been exhibited in this country, and illustrate importantly the progress of the art of printing in colours. This process has been introduced into the royal printing establishment at Vienna, and may be employed with advantage in lithographic reproductions of fruits, portraits, initials of ancient MSS., and to the transcript of objects of anatomy, pathology, botany, and geology. The Chevalier Harlinger's experiments differ essentially from those of Mr. Baxter, as having been made upon a larger scale, but the principle is the same; and it is due to our ingenious countryman not to overlook this fact,—in one case we have an unassisted inventor bringing his process to a very great perfection at his own cost, and in the other we have a gentleman assisted by his government, and thus possessing all the means and appliances for grand experiments, who can pursue his investigations regardless of expense. There is, for example, a photographic

department connected with this institution, which is under the management of a skilful artist, M. Paul Pritch, and has greatly assisted in attracting *éclat* to M. Harlinger's experiments. Had our own inventors and artists one-half the encouragement bestowed by foreign governments upon theirs, we should compete with them advantageously.

AACHEN (Aix-la-Chapelle).—The famous old hall in the town-hall, in which were crowned thirty-seven German Emperors, and eleven Empresses, is to be restored, under the direction of Alfred Rethel. The King of Prussia has subscribed a considerable sum for the purpose. This edifice will be a new point of attraction for English travellers on the Rhine.

Portrait of Mozart.—In taking an inventory of the effects of a former violinist of the Chapel of the Grand Duke of Hesse Darmstadt, the portrait so long missing, of Mozart, by Tischbein, signed with the painter's monogram, was discovered. Mozart is represented in this picture in a green coat, of French cut, with a waistcoat of yellow satin, a large frill, and a powdered wig. Some of his survivors, who profess to recollect his features perfectly, declare that the likeness is a strong one. The costume is said to be that which he used to wear when he played before the elector. This portrait differs materially from the engraved portraits of the great musician.

SCHAUFFHAUSEN.—*Colossal Bust of John Muller*.—A colossal bust of John Muller has just been inaugurated in his native town of Schaffhausen. It is the work of the Swiss sculptor Ochstein. It is placed on a lofty granite pedestal ornamented with a bas-relief in marble, representing the Muse of History engaging Muller to record the great events of his time.

BERLIN.—M. Deckser, the printseller of Berlin, is about to publish a series of folio engravings of the frescoes executed by M. Kaulbach for the Berlin Museum. The most eminent engravers of Germany are engaged upon the work.

FALAISE.—An equestrian statue of William the Conqueror has just been publicly inaugurated in his natal town of Falaise. William is represented elevating his standard and exciting his followers; and the figure altogether bears so great a resemblance to Simonis' noble statue of Godfrey de Bouillon at Brussels, that we can scarcely refrain from considering that as its prototype. M. Guizot delivered an excellent speech on the occasion, but he made a few mistakes, which could scarcely have been expected from so distinguished an historian, when he spoke of the England of the Conqueror's time, as "the enemy's country," the fact being *toute au contraire*; and of England at present as still speaking William's language. Altogether his speech was characterised by sound sense and good feeling.

PARIS.—*The Louvre*.—The gallery of Apollo in the Louvre, the ceiling of which represents the god in the act of slaying the serpent Python, has been recently opened to the public. The execution of this *plafond* has been confided to M. Delacroix, whose genius has been in a great measure restricted by the necessity for making his design harmonise with the gaudy decorations around it; hence the violence of colour, which very much impairs its effect. The height of the ceiling from the ground is upwards of thirty feet. The Paris journals announce that the long projected completion of the Louvre is likely at length to be accomplished; a commission has already decided on the plan to be adopted. It is proposed to unite the north gallery with the Pavillon de Beauvais at the end of the Place de l'Oratoire. The plan will convert the Place de Carrousel into a regular square, the largest that has ever been erected in any part of the world.

THEBES.—*Obelisk of Karnac*.—Signor Athanasi writes to the *Times* to say, that there is at Thebes an obelisk belonging to the English nation, entitled the "Obelisk of Karnac," which is superior to that which is known by the name of Cleopatra's Needle. This gentleman was employed nearly eighteen years in making excavations at Thebes, for the late Mr. Salt; and was consulted many years ago as to the cost of removing this obelisk. He offered to convey it to England for 10,000*l.* The Obelisk of Luxor had cost France 2,000,000 francs, exclusive of the expense of the necessary apparatus. Signor Athanasi offers to embark safely the Obelisk of Karnac, Cleopatra's Needle, the Colossus of Memphis (which belongs to the British Museum), and sundry other objects discovered by Mr. Salt, and to bring them as far as Alexandria for 20,000*l.*, exclusive of the cost of the vessels which would be necessary for their transport. The only objects that have ever been conveyed from Egypt, except the Obelisk of Luxor, are the two sphynxes, which are now at St. Petersburg, and which were discovered and sent to Alexandria by Signor Athanasi.

ART IN THE PROVINCES.

EDINBURGH.—We understand that the Scottish National Gallery, when the new edifice is completed, will receive several new acquisitions, principally through donations presented to the Royal Scottish Academy, and purchases made by that body. Among the latter are many specimens of the works of deceased Scottish artists; and among the former a small "Interior" by Van Ostade, presented by Mr. W. Shiels, R.S.A., and an excellent copy by R. Reinagle, of Rubens's famous picture of the "Crucifixion," at Antwerp, presented by Mrs. Robertson of Ednam, near Kelso. This copy, which is the size of the original, was painted many years ago, and exhibited in London. It is thought to be of considerable value.

Mr. Ritchie's free stone colossal statue of Her Majesty has been erected in front of Holyrood Palace. It represents her in the costume of the ancient Scottish queens, her robe being elaborately decorated with thistles, and is placed upon a pedestal ornamented with bas-reliefs of the seasons.

NORWICH.—A tribute, in the form of a beautiful stained window, to the memory of Dr. Stanley, late Bishop of Norwich, is now being executed, and when completed, will be placed in the great west window of the cathedral. The artist is Mr. Hedgeland, of London, whose window contributed to the Great Exhibition we engraved in our "Illustrated Catalogue;" and it is to the merits of this specimen that he owes the commission now assigned him. The design includes six subjects selected by the committee, and adapted by Mr. Hedgeland, (with one exception) from the works of Raphael in the Vatican. The three lower compartments of the window exhibit in the centre the "Presentation of the two Tables," with the "Finding of Moses," and "Joshua Crossing the Jordan," on either hand. The three upper, the "Ascension" in the centre, and on each side, the "Offering of the Magi," and "Christ blessing little children."

LIVERPOOL.—The Liverpool Academy of the Fine Arts has awarded its prize of 50*l.* to Mr. W. Holman Hunt, for his picture of "Valentine rescuing Sylvia from Proteus, and reproaching him for his falsity," from the "Two Gentlemen of Verona."

MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY OF ARTS.—The four vacant Associateships of the Royal Academy have been filled up, by the election of Messrs. W. Boxall, E. W. Cooke, Frank Stone, and Henry Weekes. We are at a loss to understand the principle on which these elections were conducted. In former times the selection of an "outsider" to the honour of an Associateship, professed to be founded on some successful effort of his pencil, or his chisel; something at which the world might afterwards point, as the work which had earned for the painter, or sculptor, his admission into the Academy. Mr. Boxall's claim, professes to be founded on his portraits of our later modern poets. What portraits? Not surely that of Wordsworth, which is equally unsuccessful, whether regarded as a picture, or a resemblance. A few years ago he painted a beautiful picture of "Hope," which may now have been called to mind. Mr. Stone has been waiting for his election a very long time, and has, perhaps, not gone back in his art; his productions of the last two or three years have been creditable performances—we cannot say of them more. Mr. Cooke's sketches are full of spirit, and evince great dexterity of pencil, but surely there are modern painters, some who have been excluded unfairly for years, who were, on strictly judicial principles, better entitled to the preference. It is, however, with artists and the Academy, as with military and naval aspirants and the authorities, they are neglected in the first instance, because they were too young, and their existence is afterwards ignored, because they are too old. We should have had no objection to offer to the election of Mr. Weekes, had the Academy not elected its fair complement of sculptors.* His noble bust of his father, proves him to be a

worthy disciple of Chantrey, in the branch of Art by which he had acquired his chief reputation. All the artists selected are men of ability, and it is therefore only on a comparison of their merits, with those of rejected aspirants, that we desire to question their title to the honours they have acquired. We may not forget, that such men as Harding, Lance, and Linnell, are becoming veterans in art: that Goodall and others, are "of promise," given and kept: and that if there be no room for such men in the Academy—there ought to be. Must they wait until their powers are on the wane?

THE BRITISH INSTITUTION.—On the 12th of November the Institution was opened for the annual exhibition of copies. The pictures selected for copying were Vandyke's Schnyders; a Holy Family, by Procaccini; a Watering Place by Rubens; the famous Leonardo, the property of Lord Suffolk; a Cuyt and a Hobbeina, both the property of Mr. Perkins; Count Ugolino, by Reynolds, the property of Lord Amherst; Sir H. Bunbury's magnificent Vander Helst; a Domenichino, the property of Lord Carlisle; Mr. Higginson's Rembrandt; Reynolds's famous Fortune Teller; Apollo and the Seasons by Wilson; the Duke of Sutherland's Andrea del Sarto; Lady Harrington, by Reynolds; with some others. The copies are this year better than we have seen them for some years past. Some of the most successful of these were made by Burlinson, Greene, Miss Daniel, Reinagle, Earl, Gooderson, J. D. Wingfield, Pemell, Bowles, Miss Townsend, Mrs. Needham, Miss Drummond, Miss Farrier, Wyhard, Sayers, &c. The copies by the females are better in colour and drawing than any we have seen in preceding years. At the expiration of the period allowed for copying, the students presented by subscription to Mr. Marshall a silver tankard as an acknowledgment of the considerate attention which he has at all times shown to their convenience.

THE LATE LORD GEORGE BENTINCK.—The bronze statue by Camphell, of the late Lord George Bentinck, is now placed in its site in Cavendish Square. The figure is dressed in modern costume, having a cloak dependent from the shoulders, and the resemblance to the subject remarkably striking; but it stands too low, the pedestal, which is of plain red polished granite, not being sufficiently lofty. In composition the work may be pronounced a somewhat hardy essay, since the entire mass is supported by the legs alone.

THE GUILD OF LITERATURE AND ART.—The amateur company who have already played for the benefit of the Guild of Literature and Art, have been playing with the same view at Bath and Bristol; and proposals have been received we believe from Reading, by Mr. Dickens, to which an answer was returned, that the company would perform there if two hundred pounds could be guaranteed.

AMERICAN EXHIBITION OF INDUSTRY.—Our transatlantic neighbours have publicly announced their intention to get up an Exhibition of Industry next year at New York. A company has, it appears, been formed in America which is represented in this country by M. Charles Buschek, Austrian commissioner for the Exhibition of 1851, and Mr. Edward Riddle, commissioner for the United States, to whom the whole management of the design has been confided. A large building is about to be erected, which, when completed, will be considered as a bonded warehouse. The contributions from England are to be conveyed in first class vessels, free of expense, and if they remain unsold will be returned to the exhibitors without cost. This arrangement cannot but be considered as extremely liberal. There can be no doubt of the success of such an enterprise if carried out by a body of trustworthy persons. We hear of several English firms as being likely to accept the friendly invitation thus held out to them.

MR. H. P. BONE, ENAMEL PAINTER TO HER MAJESTY.—Among the many appeals to public opinion against the treatment of exhibitors by the Commissioners of the Great Exhibition, one of the most painful is that of Mr. H. P. Bone, the well-known enamel painter; because it is one, whatever may be the hardship of the case,

which cannot now be redressed. Council and other medals have, it seems, been awarded to several other artists in his line, whilst his claims have been wholly overlooked. The quality of his art is well known, but when it is remembered that, in addition to his pretensions as an enamel painter, he is the author of the only improvement which has been invented in that branch of art for many years, one which has enabled him to paint original pictures on enamel, it cannot be doubted that its merits were entitled to some recognition. Irritated by the neglect which he believes himself to have experienced on this occasion, he has decided on resigning his appointment of enamel-painter to Her Majesty; "feeling that if the decision of the Jurors of the Great Exhibition was correct, and his works are really inferior to those of other painters on enamel, he is no longer entitled to hold so distinguished a post." We regret that Mr. Bone should have adopted this alternative, as we think no worse of his works, the merits of which have been widely appreciated, for the undeserved slight which has been put upon him. The preference over him of the foreign ladies and gentlemen who decorate dinner and desert plates, could never have affected a reputation so well established as his; and he is in error, therefore, in taking it for granted that it has.

BUST OF THE DUKE OF WELLINGTON.—Mr. Behnes has just completed a colossal bust of the Duke of Wellington, for the King of Prussia, which promises to rank among his most successful works. The scale is sixteen inches from the crown of the head to the chin, about the size of the colossal bust of the Poet Monti, in the Great Exhibition. The likeness is excellent, without being too literal a fac-simile of his present appearance. It is now on view at the rooms of Messrs Graves & Co., Pall Mall, preparatory to its transmission to Berlin.

GOVERNMENT SCHOOL OF MINES AND OF SCIENCE APPLIED TO THE ARTS.—This valuable institution has now fairly commenced its labours. On the 6th, of November, Sir Henry De la Beche delivered, in the theatre of the institution, the inaugural address, in which he set forth the principles upon which the system of industrial education was to be carried out, and detailed the advantages to Art and manufacture offered by the study of applied science. Dr. Lyon Playfair, the professor of chemistry, followed on the following day with an introductory lecture, directed principally to the advocacy of the advantages to be derived from the cultivation of abstract science in connection with its applications. The purpose of this lecture was evidently to lead the public mind to the consideration of the question of the application of the surplus funds of the Exhibition in the direction of an enlarged scheme of industrial education. On the following Monday Professor Edward Forbes, to whom the chair of natural history is assigned, delivered his introductory lecture on the Advantages of the Study of Natural History. In this lecture he particularly pointed out the advantages to be derived from the cultivation of this science in reference to Art and Art-manufacture. On a future occasion we hope to return to a consideration of this most interesting subject. On Tuesday, the 11th, Professor Robert Hunt gave his introductory lecture—devoted to the purpose of showing the value of observation as connected with the pursuit of physical science and the discovery of new facts. These lectures were numerously attended, and appeared to excite much interest. One pleasing feature, in connection with this institution, is the liberal one of having placed a number of tickets for admission to all the lectures in the hands of Mr. Redgrave for distribution by him amongst the male and female students of the School of Design, thus enabling them, free of all expense, to cultivate an acquaintance with applied science, at the same time as they pursue their studies in the art of design. We learn that many of the students are most desirous of availing themselves of the opportunity, and are already attending the lectures.

RESTORATION OF MSS.—Mr. Clifford, of Inner Temple Lane, has exhibited in the chemical section of the Great Exhibition the very suc-

* Mr. John Bell would certainly have been elected, but he had failed to enter his name on "the list" of candidates—a conclusive argument against the absurd law under which this formality is required.

cessful means he adopts for restoring paper and parchment which has been injured by fire, water, and other causes. It is most successfully done, its inventor having restored many of the documents injured at the fire at Lincoln's Inn, Jan. 14, 1849.

TABLET TO THE MEMORY OF WORDSWORTH IN GRASMERE CHURCH.—A tablet has been erected in Grasmere Church to the memory of the poet Wordsworth by his more immediate friends and neighbours. It is the work of Mr. Thomas Woolmer. It consists of an inscription from the pen of Professor Keble, surrounded by a band of laurel, under which is a bas-relief of the poet's head. In two narrow squares on each side of the head are introduced the daffodil, the celandine, the snowdrop and violet—a conceit that is but little in harmony with sculpture. The relief has been executed with great care, and the likeness is satisfactory.

THE NEW RECORD OFFICE.—This building, which is expected to cost 40,000*l.*, and which has been long called for, is now making rapid progress. Provision will be made for upwards of 200,000 cubic feet of manuscripts. The three compartments will, when complete, afford 228 rooms, 200 of which will be applicable for books and records, and the remainder for the establishment. These rooms will afford space for half a million cubic feet of records. The whole length of the north front will be 420 feet. Mr. Pennethorne is the architect, having had as competitors Messrs. Deering and Barry.

THE FITZWILLIAM MUSEUM AT CAMBRIDGE has been recently enriched by the addition of a picture by Titian, the subject "Prometheus and the Vulture." It is remarkable for the boldness of its conception and the admirable foreshortening of the limbs. It has been engraved, and an impression of the old engraving is placed beside it. The picture is very broadly painted, but has suffered from bad oils and varnish, and contracted a general tone of yellowish-brown.

NORTH LONDON SCHOOL OF DESIGN.—This excellent school for artisans has received the aid of a further subscription of 25*l.* from H.R.H. Prince Albert. A new appointment has been made by the committee; from among the eight candidates for the office of master of geometric drawing, they have elected Mr. J. K. Colling.

MESSRS. BROADWOOD'S GRAND PIANO, manufactured for the Great Exhibition (and engraved in the *Art-Journal Illustrated Catalogue*, p. 284) has been most generously presented to the Royal Society of Musicians; its sale to be appropriated to their funds, which have already been enlarged by previous donations. The workmanship of this magnificent instrument has cost nearly 600*l.*

DRAWING IMPLEMENTS.—The Council of the Society of Arts, desirous to obtain for the humblest artisan the means of prosecuting the practice of Art, have determined to present the Society's large medal to the person who shall produce the box having the greatest number of the best colours for general use, and brushes, which may be sold retail for one shilling. The Council will be prepared to purchase not less than one thousand of the successful boxes. The Council further offer the Society's large medal for the best and cheapest set of "drawing instruments," and will be prepared to purchase not less than one hundred sets of the successful case. This spirited activity for practical uses is one of the most cheering features of vitality in a body of such long standing and respectability as the Society of Arts.

MR. E. M. WARD has received the award of one hundred guineas from the Manchester Institution of Fine Arts, for his picture of "The Royal Family of France in the Prison of the Temple," which attracted, and deserved, so much attention in the last Exhibition of the Royal Academy. The same picture has also carried off the Heywood gold medal and money prize.

PRESENTS OF THE EAST INDIA COMPANY TO HER MAJESTY.—The East India Company have presented some of the most admired objects, contributed by them to the Great Exhibition, to Her Majesty. This splendid *cadeau* is comprised chiefly of precious stones and articles of *vertù*; but comprises also valuable shawls and rich muslins, stuffs from Dacca, and other places.

REVIEWS.

WINDSOR CASTLE IN THE PRESENT TIME. Engraved by T. L. ATKINSON, from the Picture by Sir E. LANDSEER, R.A. Published by H. GRAVES & Co., London.

If anything were wanting to exalt the Queen of these realms in the hearts of her home-loving subjects it would be, first, the "command" to one of our most accomplished artists to paint such a subject as this; and secondly, the gracious permission to have it engraved, and thus made public. Of a character decidedly national, the print will be admired for its beauty, and appreciated for the insight it affords of royal domestic life. We are here introduced into a small boudoir of the regal palace of Windsor, the open window of which looks out upon the private garden. Prince Albert is sitting upon a sofa habited in a picturesque shooting costume, and surrounded by a number of dogs, and a quantity of dead game, the result of his day's sport, which is evidently just concluded. To the left of the Prince, with one hand resting on the sofa, stands her Majesty, "every inch a Queen," though represented simply as a high-born English lady. The only other living figure in the picture, is one of the youngest of the royal children, (introduced as a kind of episode in the composition) who has taken up one of the small dead birds, and appears to be lamenting its unfortunate fate. It will thus be seen that the materials out of which the picture has been formed, are of themselves sufficient to ensure its popularity. It is not mere idle curiosity that interests the people to penetrate the secrets of domestic life in the palace; but valuing home comforts themselves, and appreciating the blessings which a well-regulated house, whether a castle or a cottage, ensures to its tenants, it heightens their enjoyment to know that the cares of state and the weight of a crown, are not suffered to interrupt or overburden the tranquillity and happiness of one who has the gift of winning all hearts to herself. Having said thus much concerning the subject, a few words will suffice to dispose of the treatment. The Queen stands with her side to the spectator, so that her face is in profile; the likeness is good, and the pose of the figure majestic and easy; the Prince is looking towards her with an expression of countenance we have never seen more happily rendered; his figure is admirably drawn, unaffected, gentlemanly, and dignified: of the animals and objects of still life it is enough to say that they are painted by Landseer, who in his entire work has added a leaf to his laurel crown that will not soon fade away. We are greatly mistaken if this print be not found the most popular that ever emanated from his pencil. It is intended as a companion to "Bolton Abbey in the Olden Time," but the portly abbot receiving his fleshly offerings is scarcely in keeping with the scene which here speaks so eloquently to the heart. The engraving of Mr. Atkinson is of first-rate excellence; it shows the most delicate gradation of tone in its several parts, and a truth of texture above all praise; the white satin dress in which her Majesty is habited is a "delusion and a snare," for it looks the veritable fabric, while it is made the point of light to which all other portions of the work are subordinate. The picture was painted expressly for the Queen, and has never been exhibited; consequently the print comes to us in all its original freshness of subject.

LIVES OF THE MOST EMINENT PAINTERS, SCULPTORS, AND ARCHITECTS: translated from the Italian of GEORGIO VASARI. With Notes and Illustrations by MRS. JOHN FOSTER. Vol. IV. Published by H. G. BOHN, London.

As the various volumes of Mr. Bohn's cheap serial publications pass into our hands, we cannot but contrast the advantages possessed by the young and reading generation of the present time, over that of which we once formed a part: and most unquestionably, if they who are destined to fill the places that must be vacated by us, are not better informed than ourselves, the fault will not lie with the great mass of publishers, who seem, in many instances, to vie with each other in issuing books, sterling in quality, and at a price beyond the reach of few. Mr. Bohn's various "Libraries" embrace subjects suited to every taste, so that a complete set of these serials would form a "library" in itself, for the student, not for the reading idler, that would leave him little more to desire. It is the wide circulation of such books, as we find in his "Standard Library," his "Classical Library," his "Antiquarian Library," and others, that fills the land with light and knowledge; and the fact should earn for him who impels the movement,

the gratitude of the whole community that directly, or otherwise, must share in the benefit it produces. These remarks will not be considered out of place in noticing the appearance of the fourth volume of Mrs. Foster's translation of Vasari, a work which no artist, whatever department he follows, should be without, so full is it of information, of sound practical knowledge, and of judicious advice. Vasari was himself an artist, and he wrote like a man imbued with the right spirit of his vocation. "I have thought," he says, in his introduction, "that if ever it should chance at any time, which may God forbid, that by the neglect of men, the malice of time, or the will of Heaven, which but rarely suffers human things to remain long without change, the arts should once again fall into their former decay, these my labours, both what has been said, and what yet remains to be said, should they be found worthy of a more happy fortune, may avail to keep those arts in life, or may at least serve as an incentive to exalted minds to provide them with more efficient aids and support, so that, by my own good intentions, and the help of such friends, the arts may abound in those facilities, of which, if it be permitted to speak the truth freely, they have ever been destitute, even to this day." And it is beyond a doubt that the opinions of Vasari, coming to us through the channels of other and subsequent authors, have greatly tended to keep alive the interest felt in the works of the earlier Italian painters, &c, by showing what they did, and how it was done. Among the most distinguished names which figure in this volume, we find those of Giulio Romano, Sebastian del Piombo, Bandinelli, and Perino del Vaga, whom Vasari considers the greatest designer of the Florentine school, and who assisted Raphael in the execution of his designs for the Loggie of the Vatican. We need scarcely again add our testimony to those we have already given, of the manner in which Mrs. Foster continues the labour of translating and commentating.

CHRISTIAN ICONOGRAPHY. By M. DIDRON. Translated from the French by E. J. MILLINGTON. Vol. I. Published by H. G. BOHN, London.

Among the varied and useful volumes which have been issued from time to time by Mr. Bohn, there are none of a more curious character than this under our notice. It is one of those works resulting from the experience of many years in a peculiar branch of archaeology hitherto imperfectly known, and which has been investigated with much patient perseverance by its author, who has ultimately succeeded in bringing together an enormous mass of curious facts, not to be met with elsewhere. M. Didron is well-known in France as the secretary of the "Comité Historique des Arts et Monuments" (a similar institution is much wanted in our country), as the able conductor of the "Annales Archéologiques," and is an antiquary of profound erudition. The present work is devoted to the history of Christian sacred emblematic painting, and is well translated from the original French edition, and illustrated with all the very curious cuts which appeared therein. The work is unique of its kind; and is one which will be welcomed in this cheap and useful form, by all who are interested in the study of Christian iconography, and which is nowhere so well treated as in the work before us.

FLOWERS AND HERALDRY. By R. TYAS, B.A. Published by HOULSTON & STONEMAN, London.

The union of Venus with Vulcan is the nearest parallel we can find to that expressed in the title of this little volume. All that is graceful and beautiful in flowers is wedded to all that is stiff and antiquated in heraldry. The author we suppose to be, like most heraldic students, an enthusiast in his art, and hopes by this means to popularise the science. This he may do among the ladies; but most certainly, he will not convert Heralds' College from the error of its ways; there they will still mis-draw lions, and parade griffins, wyverns, and salamanders, in all the rampant glories of falsehood. To witch them with poesy is a hapless task, and we cannot conscientiously recommend them to ruffle their tempers by poring into this pretty little book; it is entirely for ladies, and the author hopes to teach them enough of his science, to enable them to apply it to ornamental needlework. The book is got up with great nicety, the plates are attractively coloured, the text neither dry nor tedious. If Heralds' College frown, the author has (evidently from his preface) a sufficiently good opinion of himself not to "despair and die;" or if he does, no doubt some fair hands may strew a flower o'er him. To such hands we recommend this fanciful little volume.

HORSES—THEIR VARIETIES, BREEDING, AND MANAGEMENT IN HEALTH AND DISEASE. By W. D. RICHARDSON. Published by ORR & Co., London.

DOMESTIC FOWL. By W. D. RICHARDSON. Published by M'GLASHAN, Dublin.

SOILS AND MANURES. By JOHN DONALDSON. Published by M'GLASHAN, Dublin.

LAND DRAINAGE. By JAMES DONALD. Published by ORR & Co., London.

We have named only four of a very useful and interesting series of little books; some published by Messrs. Orr, of London, others by Mr. M'Glashan, of Dublin: each is neatly "got up," with all necessary illustrations, interspersed with anecdotes, and abounding in information, forming a domestic farm library in themselves, and above all, invaluable to emigrants, who require knowledge, instruction, and amusement in the smallest possible space. These little books look bright as early primroses upon the railway book stalls, and the shilling that is charged for each cannot be more wisely spent. Their literature is healthy, increasing our knowledge of the Almighty and his works, and teaching us how to use, without abusing, those creatures of the lower world which are necessary to our comfort and prosperity. We have heard the two little volumes on "Soils" and "Manures," highly spoken of by practical agriculturists.

THIRTY DESIGNS, ADAPTED TO CIVIC ARCHITECTURE. By J. B. WARING. Published for the Author at 70, St. Martin's Lane, London.

The subject of civic or street architecture is one of great importance; irrespective of the internal improvement which a place manifests where it has received due attention from the builder, the health of communities in a great measure depends upon the construction of their residences. Mr. Waring's designs, however, have reference solely to the outside decoration; and among these are several subjects, mostly portions of edifices, doors, windows, &c., which are elegant, and even original. Plate 10, a doorway, is a design of striking simplicity; and the arch-bands of moulded brick, in plates 5 and 6, are excellent. The book is quite worth the notice of the house-builder.

A LITTLE EARNEST BOOK UPON A GREAT OLD SUBJECT, WITH THE STORY OF THE POET-LOVER. By W. WILSON. Published by DARTON & Co., London.

Notwithstanding our every-day experience seems to give a denial to the assertion, we do not believe that the age of poetry is past; it may find few

admirers among the multitude who are pressing onward in pursuit of wealth and worldly distinction; but most assuredly poets are not dead, and poetry can never die so long as the sun shines in the firmament, and the stars give their light, and nature sings with her ten thousand voices. And equally certain is it there are scores whose thoughts are so harmoniously attuned to song, that, had they lived half a century earlier, their music would have won for them an honourable place among the gifted spirits of the land. Mr. Wilson's "old subject" is poetry, and he handles it, in a series of short essays, with the fervour and enthusiasm of one who feels its influences reverently and passionately. He is evidently a young writer, and experience will, doubtless, at some future time, teach him to prune his thoughts so as to unite vigour with grace and beauty; but he has already shown that there is in him "such stuff as poets are made of."

PAXTON'S FLOWER GARDEN—No 20. By JOHN LINDLEY AND JOSEPH PAXTON. Published by BRADBURY & EVANS, London.

This admirable work continues to be conducted with the spirit which marked its introduction to the public, and we have no doubt its success is commensurate with its deserts; indeed, it can scarcely be otherwise, considering the care bestowed upon the getting up of the various parts, and the truth and beauty with which the illustrations are produced. Each number contains three large examples of rare and choice flowers, coloured after nature, with text descriptive and explanatory of the best method of cultivating each respectively. The plan of the work extends still further, as under the head of "Gleanings and Original Memoranda," several pages are occupied with similar remarks on numerous other flowers, illustrated with wood engravings. To the amateur florist and the gardener, such a book seems indispensable, while its elegant illustrations render it worthy of a place on the drawing-room table.

PORTRAIT OF JOHN HAMPDEN. Engraved by JOHN BURNET. Published by T. MC LEAN, London.

A highly characteristic resemblance of this distinguished patriot, engraved from a picture in the possession of the Earl St. Germans, but by whom it is not known: there is little doubt, however, of its being an authentic work. Mr. Burnet's print is a bold and masterly performance in mezzotint; in the back-ground he has introduced a scene from the Battle of Chalgrave-field, the engagement in which the great champion of liberty lost his life.

DOVER. Engraved by J. T. WILLMORE, A.R.A., HASTINGS. Engraved by R. WALLIS, from Drawings by J. M. W. TURNER, R. A. Published by E. GAMBART & Co., London.

All who know Turner only through the engravings which have been published from his works within the last quarter of a century, will scarcely recognise this pair of prints as derived from him, and yet there is in them that masterly arrangement of subject, and extraordinary sporting with the elements, and wonderful *chiar'oscuro*, that we recognise in a more fanciful and erratic form, in his latter compositions. The originals of these prints were painted by Turner upwards of twenty-five years since, in his best time, ere eccentricity had marred the truth of his pencil, and extravagance had outdone even the gorgeous hues of nature: hence they will be accepted as evidences of genius *sans reproche*. The two picturesque localities are sketched from the sea, which, in both, is agitated by squally weather, that keeps the boatmen to their work. A peculiar effect is given to the water, in the view of Dover, by the dashing upon it of a heavy shower of rain, that raises up countless bubbles to the surface. Both works are very skilfully engraved, and are likely to find a numerous class of admirers

STUDIES OF ORNAMENTAL DESIGN. By C. J. RICHARDSON. Published by NATTALI & BOND, London.

The re-issue of this valuable work, at a greatly reduced price, will be the means of circulating it among a class where its utility will prove of infinite service. A large number of elaborately designed plates, produced in the highest style of chromolithographic Art, necessarily restricted the circulation of the volume to those whose means are comparatively ample; it is now placed within the reach of the intelligent art-workman, to whom we would most cordially recommend it as containing many admirable examples of designs adapted to a variety of ornamental manufactures.

GOthic DESIGNS. By A. W. PUGIN. Published by NATTALI & BOND, London.

We have here also a republication, in a cheaper form, of a series of valuable engravings by M. Pugin, the distinguished Gothic architect. They are in four separate books, containing respectively, designs for gold and silver-work, ancient timber houses, Gothic furniture, iron and brass-work. We know nothing more beautiful of their classes, than these designs, which are eminently suggestive for the purposes of the architect and manufacturer, and cannot be too widely circulated.



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