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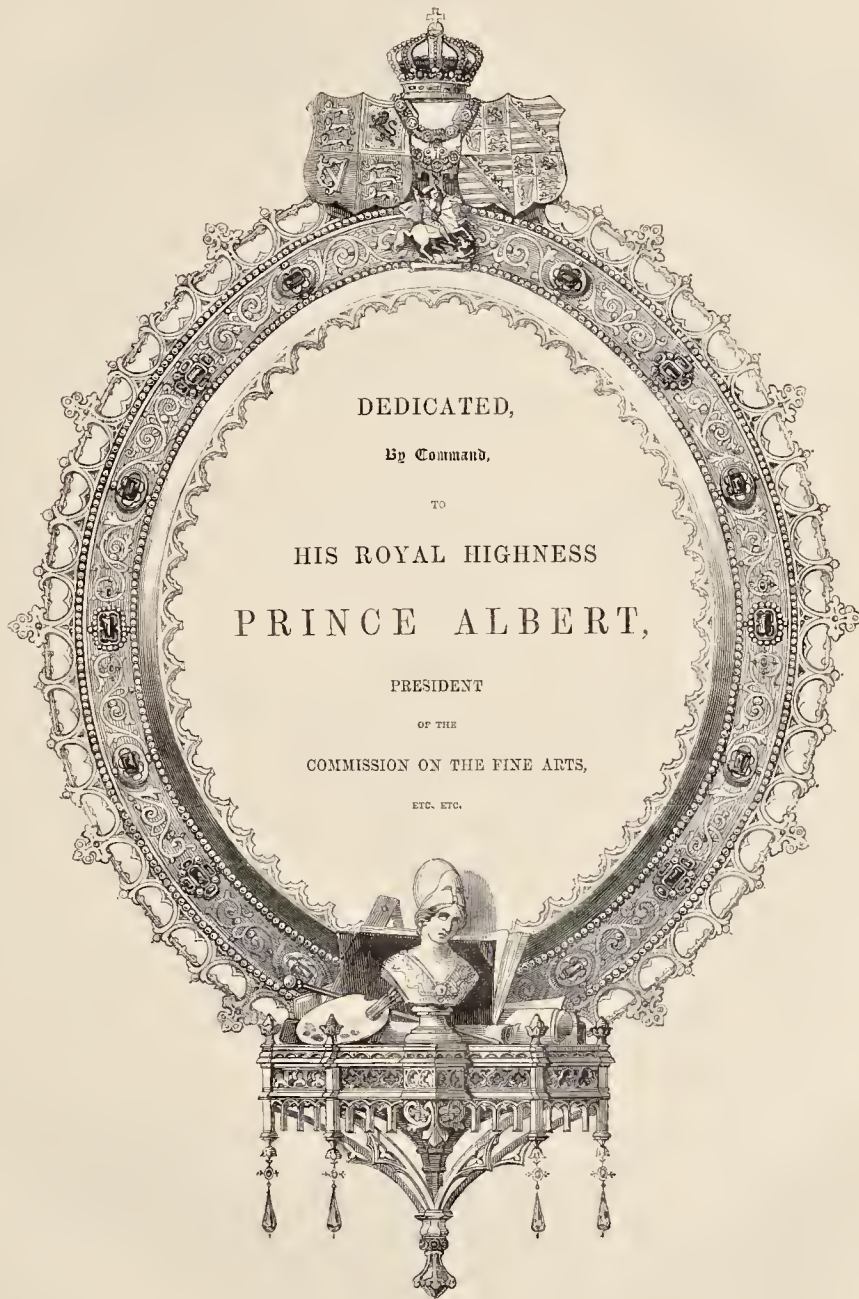
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THE  
ART-JOURNAL FOR THE UNITED STATES.

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THE interests, wants, and wishes of Artists, Manufacturers, and Lovers of Art, in the United States of America, will, in future, be very carefully ministered to in the pages of the ART-JOURNAL.

Arrangements are in preparation for transmitting the Numbers, so that they may arrive in New York by the first of the current month,—an object which the Conductors will endeavour to carry out by every means in their power.

They will also seek to obtain from America such intelligence as may not only interest the people of America, but be of general importance and value to England and other parts of Europe; and they will give due attention to all matters that may be especially desirable and practically useful to the Americans.

To a truly great and rapidly advancing people, already at the head of civilization, and whose improvements, in Science, Literature, and Art, have excited the astonishment and admiration of the world, a Journal, like the ART-JOURNAL, cannot but prove a valuable acquisition. In America, the ARTISTS must desire to be made acquainted with those inventions, changes, and successful experiments in Art which originate or sustain professional eminence; the MANUFACTURERS and ARTIZANS must aim at a knowledge of those models which either time has consecrated, or which modern skill has made famous; the AMATEUR must long for that intercourse with Art in all countries which yields abundant information as well as pleasure; while to the GENERAL PUBLIC of the States (so large a proportion of whom are familiar with Art and covet possession of its most meritorious examples) the ART-JOURNAL cannot fail to become a most desirable auxiliary, and a means of deriving both instruction and enjoyment at a cost comparatively insignificant.

A full and detailed Prospectus of the work for the year 1850 accompanies this notice.

The Publisher in NEW YORK (MR. GEORGE VIRTUE, 26, JOHN STREET) will enter into such arrangements with any Bookseller of the States as may enable him to obtain the Part for January on such terms as will empower him to exhibit it generally to his customers.

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THE ART-JOURNAL.



LONDON, JANUARY 1, 1849.

PORTRAIT OF ROBERT VERNON, Esq.

Painter, H. W. Pickersgill, R.A. Engraver, W. H. Mole.



THE series of engravings OF THE VERNON GALLERY, the publication of which we commence with the present number of the ART-JOURNAL, is fitly introduced by a portrait of the gentleman who, by his munificent gift to the British people, has immortalised his name, as that of a great public Benefactor, a true Patriot, and a powerful Instructor by the instrumentality of Art.

The Collection, now deposited, temporarily, in rooms at the National Gallery—consequently free to all—was formed by Mr. Vernon *alone*; it is the result solely of his own judgment and taste. While it supplies evidence not only of sound discretion and refined knowledge of Art, it is proof also of judicious, timely, and liberal patronage; in nearly all cases of contemporary masters, the pictures are purchases direct from the easel, and not gatherings from the selections of preceding connoisseurs. Moreover, it had been, from time to time, skilfully “weeded,”—certain pictures having been rejected to be replaced by other, and better, productions of the respective painters.<sup>1</sup>

The cost of the Collection has been immense: yet its value was very materially increased during its progress: for, as the capabilities of the Artists advanced, their prices advanced also; and if estimated at its present “marketable value,” the Collection would be, at least, double in worth the sum it originally cost—liberal as that was; for it is scarcely necessary to say that Mr. Vernon was no dealer-buyer, but treated Artists as men of genius and high feeling, whose productions were not to be “cheapened.” The Artist whose work was added to the Collection was recompensed to the utmost extent of his hopes; while the fact of its entrance into the Gallery was a reward beyond that which mere pecuniary compensation could bestow.

Under such circumstances the Collection was formed; to form it has occupied above thirty years; it has been, as we have said, frequently “weeded”; the most generous sums were invariably paid for its accessions; the selections were made with consummate judgment, ex-

[The portrait (three-quarter, life size) was painted by Mr. Pickersgill in 1846. It is one of the best works of the accomplished artist, and a faithful and striking likeness of Mr. Vernon. It is therefore a most valuable adjunct to the Vernon Gallery; and the engraving cannot fail to be a desirable acquisition to the many who will feel a perpetual interest in the Gift he has presented to the Nation.]

perience, and taste: it is not therefore to be wondered at, that, to quote the words of the *Times* newspaper, “there is nothing in the Collection without its value as a representation of a class of Art; and the classes are such that every eminent Artist is included.”

Although we introduce the portrait of Mr. Vernon into our Journal, it is our intention,—as a course far more pleasing to him than any eulogy could be—to abstain from remarks personal to this estimable gentleman and great public benefactor. Long may the task of his Biographer be postponed; long may he live to enjoy that honourable self-satisfaction and self-applause which cannot fail to arise from an act of munificence unparalleled; to witness some of the enjoyment, and some of the instruction, that will be derived from the gift, by millions of his fellow-countrymen, and to know that it will be estimated by generations yet to come.

We have under the public aware that the whole of the magnificent Gallery is in course of engraving for this Journal; and it is right to remark, that the boon was conferred upon us by Mr. Vernon, previous to the gift of the Collection to the Nation; a boon which the Trustees of the National Gallery confirmed; promptly and considerably agreeing to continue to us the valuable privilege, and to afford us all facilities for the proper conduct of the undertaking.

Although this boon cannot fail to be greatly advantageous to the proprietors of this Journal—such we are authorised to state Mr. Vernon intended it to be—we may presume to add that its publication will be of value also to the Public: provided always, that we duly discharge the trust confided to us, and justify the confidence reposed in us—by procuring such engravings as shall worthily represent the original works. We owe it to Mr. Vernon, to the Trustees, to the several Artists, and to the Public, to perform this task rightly; but it is obviously our interest to procure such engravings as shall fully satisfy all parties—looking to the Public for that recompense which is never withheld where it is deserved.

We shall do our utmost to effect this object—upon faith in which the boon was granted: we have thus far the testimony of Mr. Vernon that the engravings now finished meet with his entire approval: in a communication with the engravers who are executing the works, Mr. Vernon has said,

“I am exceedingly glad that an opportunity has been afforded me of examining the proofs which have been taken from the Engravings now finished. They appear to me to be most beautifully executed; I trust that when published in the ART-JOURNAL they will be appreciated by the Public, and by their diffusion at so moderate a cost, improve and increase the taste for the productions of our native Artists.”

Testimonials of the Artists, generally, to a similar effect, have been supplied to us with the finished plates: these testimonials we shall print with the Engravings as they appear.

We trust, therefore, we may be permitted to say that we shall materially aid the progress of Art by the publication of this series of Engravings: bringing them within the reach of many to whom they would be otherwise inaccessible; while extending the renown of the Painters, giving effect to the lessons inculcated by their genius, and exhibiting the supremacy of British Art for the appreciation and estimation of the World.

49, Pall Mall, Dec. 1848.

THE VERNON GALLERY:

ITS INFLUENCE ON BRITISH ART.

As this truly national collection is, though but temporarily disposed, now thrown open to all, we trust, and believe, that the value of Mr. Vernon's gift has already met with a portion of that high appreciation on the part of the public which its many important consequences will eventually ensure.

There are many peculiar advantages attending the permanent public exhibition of a collection of pictures of the nature of the Vernon Gallery. It is a great event for the British School, and marks in fact an era in the annals of Art-history in this country. The “National Gallery” is no longer a “Collection of the Old Masters,” as it is wont to be called; improperly, in one sense, doubtless, yet, notwithstanding the misnomer, while it has always had a constituent portion of modern works, the conventional notions in vogue in the province of connoisseurship have never suffered the propriety of the title to be questioned for one moment. “A national collection must, of course, be a collection of the ‘Old Masters,’—who can doubt it? Its object is the establishment of a correct taste by holding up the most excellent examples as guides to the efforts of the rising generation of artists, as aids and incentives to the modern masters.” So talks the “Connoisseur,” and he does not talk altogether improperly. His sins are sins of omission. He has taken the trouble to hold up the example to the young aspirant in Art, but, strange to say, has altogether omitted to see *what use the young artist has made of this opportune aid which he has afforded him.* This is very much the case with the British government. It is now a quarter of a century since, by the establishment of the National Gallery, an effort was made to encourage a native school, and to create a taste for Art among the British public; yet, from that time to this, by no single act has the legislature shown the slightest concern whether the desired result has been attained or not. Its recommendation of the establishment of the “Royal Commission on the Fine Arts,” which originated out of the mere accident of a fire, forms no exception. Grant has been added to grant, to add to these old examples; but the very object of this heaping together, the desired result, in the progress or success of the modern artists, has been wholly disregarded. We buy Guidos and Rembrandts for a *certain object*, and we go on buying Guidos and Rembrandts for the same object, without ever once investigating what the first batch did towards the said object!—and so on—always Guidos and Rembrandts, Rubenses and Poussins, with the same object, without ever inquiring how near our object is attained. We blame no individual for this; it is the effect of a conventional and false connoisseurship which has taken too deep a hold to be easily eradicated; but the remedy has arrived; the rank weed, soil and all, will be swept away by the public exhibition of Mr. Vernon's munificent gift.

This false connoisseurship has prevailed to such extent, that many a sincere patron of native talent, and who, for his own gratification, would not for a moment hesitate between the new and the old; who would even give twice the price for a capital piece by one of our favourite painters, that the best market specimen of any old master could draw from him, would, nevertheless, not dare to recommend one of these native productions to be purchased for the National Gallery; or if he could venture so far as this, would not vote more hundreds for the new than he would thousands for one of these old examples: for which, if the truth were known, he really cares little or nothing at all. Such is the tyranny of prejudice.

It would be well, however, if the mischief ended here. The great evil is, that the man of wealth and rank has a thousand imitators among the mass, who, by some extraordinary fatality, imitate only his foibles, not his virtues. The consequence is, that, faithful to their model, while thousands are thrown away upon the foreign importations of the dealer, the purse-strings are comparatively but seldom opened for the reward of the native artist, and then only

for tens or twenties or some such insignificant amounts.

"In curious paintings I'm exceeding nice,  
And know their several beauties by their price;  
Auctions and sales I constantly attend,  
But choose my pictures by a skilful friend,  
Originals and copies, much the same,  
The picture's value is the painter's name."

This is the portrait of a bygone age, and yet what a fair resemblance it bears to the present.

The British School of Painting now produces annually some three thousand pictures, or thereabouts; and all the world knows their authors have difficulty enough in disposing of them; while the dealers, on the other hand, find a ready market for five times the number of so-called old masters, imported from the continental store of publishing copies of spurious originals; for at least four-fifths of these foreign importations are nothing better. All this is the force of bad example, the result of the spurious connoisseurship of the last century, so stanchly ridiculed by Hogarth. But however much the vaunted superiority of the "old masters" may have been substantiated by the homogeneous productions (in subject) of that time; the assumption of the same superiority over the totally different efforts both in matter and manner of the present day, only exposes the ignorance or subserviency of those by whom such pretensions are advocated. They reason, apparently, in this fashion—the great masters are old masters; therefore the old masters are great masters—and accordingly if a picture has but the requisite of age, it must necessarily be the production of a great master—*Quod erat demonstrandum*.

"Pictures, like colts, grow dear as they grow old;  
It is the rust we value, not the gold."

This appears plain enough, but nevertheless will venture to dispute the position and put it thus—all old masters are not great masters; therefore great masters are not all old masters; consequently some great masters are modern masters—and accordingly, the merits of a picture have nothing to do with its age—*quod erat demonstrandum*. This is the great fact, simple as it may appear, which we now trust to see established among our Art patrons of every grade; and its consummation will certainly be mainly due to the public acquisition and exhibition of the Vernon Gallery.

It is not the mere money-worth of these pictures that constitutes the value of Mr. Vernon's gift, but the peculiar nature of the collection itself, as a select illustration of the state and progress of painting in this country during the last fifty years; and the donation of many times a hundred and sixty pictures by the old masters could not effect one tithe of the moral good, that will result from this *National Exhibition* of the works of living painters. The first stone is laid for a great British Gallery of Art, and ultimate excellence is now ensured by this public recognition of native talent. The legislature will feel compelled to continue what Mr. Vernon has so nobly commenced—and thus the occasional purchase of the productions of the day to be added to the national collection, is the great result which will be effected by Mr. Vernon's timely gift, and it is on this account, that is for its consequences, that this collection of pictures constitutes so important an addition to the National Gallery: no mere money-value gift can for a moment enter into competition with this truly patriotic donation.

The permanent exhibition of the capital works of the great masters of past ages, is an essential advantage to the moderns; and a great portion of the excellence of the modern schools can only have been gained from the example and the experience derived from the labours of those who have gone before them. But a state performs only half its task if it limit its patronage to the pointing out only what are the best examples to follow; this is the mere creation of false hopes, and the school of Art arising out of such circumstances, is a mere accumulation of unproductive capital. Immediately the state assumes the responsibility of fostering the cultivation of Art as a pursuit, it is imperative upon it to exhibit some token of recognition of the devotion of those who have allowed themselves to be enticed by the inducement, in the shape of a sub-

stantial patronage of their more successful efforts, or why is any inducement to make these efforts to be held out? This first step is a great and a good one, but it will entail only evil results, unless this second and much greater step is also made. The very early realisation of this great desideratum is not one of the least probable of the important results of the public acquisition of the Vernon Gallery.

The national exhibition also of the works of native artists, even though not acquired by public purchase, must nevertheless act as a most powerful stimulus to the exertions of the young painter in the opening of his career; he sees conspicuously before him the goal towards which his efforts must be directed: the horizon of his aspirations is no longer a gloomy void; the post of honour is straight before him, its attainment exacts but the labours of honest industry. The bare existence of this feeling will in most cases insure a successful result; and we assume that it will be next to impossible, for the future, for the legislature to limit its purchases to "the old masters."

Another consequence, though a secondary one, of this permanent exhibition of the English School, will be the better instruction of foreigners as to the state of Art in this country, of which hitherto they have shown themselves extraordinarily ignorant. One line will enumerate all our artists that are generally known abroad—Reynolds, West, Hogarth, Lawrence, and Wilkie. This is no exaggeration; few foreigners of education, who have not paid any express attention to the subject, know of any others. With Sir Thomas Lawrence some have become acquainted at Rome; some with Wilkie, at Munich; and Reynolds, West, and Hogarth, are known from prints; but most have become acquainted with all at once in our National Gallery; and the chief reason that they are acquainted with so few, is the reason that so few British artists have been hitherto represented in the British National Gallery.

These things are differently managed in France and in Munich. In Munich, a great gallery is being constructed expressly for the exposition of the modern works which have been from time to time purchased by the King. And in Paris, the noble gallery of the Luxembourg has not only been the main stimulus and support of the French school of painting, but has proclaimed the names of its masters throughout all the principal countries of Europe.

The great gallery of the Luxembourg at Paris has long been a standing reproach to this country; proclaiming either that our legislature wanted the requisite refinement to appreciate such an outlay of money as is implied by such a collection, or that we had no artists to furnish the materials for such a gallery, even though desired by the government. The latter reason has been of course that more generally inferred, especially as our Parliament has occasionally shown such profuse liberality in some of its prices for old pictures, prices in two or three instances which would alone have been sufficient to have formed a tolerable Gallery of British Art.

The only way effectually to encourage native talent, is to purchase and to exhibit the productions of native artists: it is of course indispensable also that the best specimens should be held up as examples; but it is a paltry encouragement that stops there; it were better altogether left alone; it is a mere will-o'-the-wisp, that entices a man to his ruin. England is perhaps the only country hitherto, that has not made the acquisition of the master-productions of the day a principal feature of its public collections; and yet it is so much the more imperative in this country, as our churches are closed against the painter, and our public buildings have not yet afforded a substitute.

We may ask those who insist upon a national gallery containing none but the most excellent specimens of Art—who are to decide what is excellent, and what is not, and who are to choose these specimens? Again, if a national gallery is simply to afford examples for the young artist to copy, it is no longer a gallery for the nation, but a mere painting academy; and what, after all, is the desired aim of all this copying, if we are not to look for its results either in our churches,

in our public buildings, or even in our Art-institutions? To suppose that a national gallery should contain nothing but what is fit to be copied, is a fundamental error. A national gallery never was and never could be established for the use of painters only, any more than the art of painting itself was a device to keep a few individuals from employing themselves in some other way.

No particular age, any more than any particular school, has a patent by which its own partiality can be established as the universal criterion of taste; the notion is preposterous, and there cannot be more untenable ground than that of excellence as the basis of the formation of a national collection of pictures; for it is a human failing for each to consider that excellent which is most in harmony with his own predilections. Lely, Kneller, and Thornhill, were each the Apelles of their respective ages.

A national gallery can be formed on no other than an historical basis; it must illustrate the progress of Art in all times, and in all places. The pursuits of the philosopher, the historian, the naturalist, and the antiquarian, in a word, the public, are certainly entitled to quite as much respect as the wants of the young painter, or as the packed ideas of the connoisseur. Going upon this greater scheme then, our purchases cannot be limited to the past, and leaving the future to those whom it will concern; it is our duty to regard the present equally with the by-gone time, and to bestow as great an effort towards the acquisition of the capital productions of the day, as in procuring the more favoured specimens of the past, as occasional gifts in our auction-rooms; and the modern should have even the preference over the old, if the encouragement of a native school is the prominent object of the institution of the National Gallery.

Why do our Art-annuals exhibit so many tales of distress, except that there has never yet been any established national system of patronage? The encouragement of Art has in this country, been wholly left to the caprice of individuals; private patronage has done and can yet do much, but the public and the state can do more. Nearly all we know of the art of Egypt, Asia, Greece, and Rome, has arisen out of public patronage; and what has not, is like the popular decorations of Pompeii, worse than insignificant. Private patronage is necessarily limited in its sphere; its advantages are more than counter-balanced by its disadvantages. Many of the peculiar, and less agreeable features of our exhibitions, as the marked prominence of landscapes, dogs, and portraits, are owing to the essentially private character of the patronage of British Art. These are not the subjects, though perfectly admissible, that would be more especially selected for a national collection; a stimulus would be given to different and more important provinces of Art.

Things will remain exactly as they are unless there is some public channel by means of which the painter can dispose of efforts of higher pretensions. Of course, the mere purchase of works for the National Gallery would not immediately or solely effect the desired advancement, but it would amount to a stimulus to the artist, and set an example to the public, the effects of which would be incalculable.

The Vernon Collection is an important nucleus for the formation of a Gallery of British Art, both as regards its comprehensiveness and the general excellence of the examples, many of which are among the masterpieces of their respective authors, both living and deceased; and there are comparatively few which are not very fair specimens of the masters they represent. Having said thus much for the quality of the collection, a bare catalogue of the names of the masters, given below,\* will perhaps give a sufficient idea of its comprehensiveness.

\* Of deceased masters there are specimens of Sir Joshua Reynolds, Gainsborough, Wilson, Romney, West, Louthborough, Scott, Sir Thomas Lawrence, Bonington, Bird, Sir David Wilkie, Thompson, Stothard, Jackson, Neale, Sir A. W. Callcott, Hilton, Briggs, Phillips, Collins, Constable, Howard, Wyatt, Muller, Nasmyth, Geddes, Simpson, Goode, Bacon, and Sir Francis Chantrey. The list of

This catalogue contains many names familiar to the public, and yet the works of few are known to more than a small proportion who are regular visitors to the exhibitions of the Royal Academy.

"We are not aware," says a writer in the *Times*, "that any one has especially devoted himself, in a catholic spirit, to the formation of a collection from which the works of no English artist should be excluded who had attained a just name and a well-earned celebrity. This Mr. Vernon has done, and from no selfish motive. It was not formed with any idea of ministering to his own peculiar enjoyment, or of handing it down as an heir-loom to his posterity, but—so at least it would appear by the result—of performing a great service to his country, by enriching the National Gallery with a contribution eminently adapted to further the studies and excite the emulation of the rising generation of English artists."

One of the most immediate results of the public acquisition of this collection, and that not an unimportant one, will be the rendering of the British School of Art now first familiar to the British public; a consummation which never could be attained by the mere fleeting exhibitions of the year, independent of the prohibiting nature, to the mass, of the admission fee. Such a collection has also a further advantage over the annual exhibition, in being the selection of the choice productions of a long period of time, while the exhibition consists of the aggregate efforts of a single year only. This is one of the great advantages which will accrue to the painter, for many want only to be known to be appreciated, and appreciation is the better half of the true artist's reward. Remuneration may supply all the physical wants of the body, but the mind seeks for a compensation of a different character; and just as the physical power fails when the sources of its vigour are withheld, so the intellectual faculty droops when that encouragement upon which its energy depends is wanting.

To be appreciated only by the dealer is but a poor notoriety for the artist; but it is the fate of many. The story of Wilson is only too well known. While his talents were in repeated request by the dealers for the patching up of old pictures, which were then sold at large prices, the very same dealers could not dispose of his own original productions at any price.

However, we think we may safely prophesy that the establishment, through Mr. Vernon's munificent donation, of a National Gallery of British Art, is likely to give that due position to the painter which will render such neglect of true genius, as that we have just recorded, at least impossible for the future. When there are such means, as now, to discriminate, genius and incapacity cannot be easily confounded; and we want but the legitimate channel of reward, the systematic selection by the state of the most capital productions of the day, towards the formation of a truly national gallery, to add the keystone to that foundation of a British School of Art, which shall not only rival the schools of all other times and places, but shall, by the sterling character of its productions, combining with a true patriotic spirit an uncompromising purity of sentiment, be as great an engine towards the general cultivation and improvement of the people, as, singly taken, either even the energetic exhortations of the pulpit, the equally philanthropic advocacy of the senate, or as the powerful censorship of the press; and second only to the still more forcible influence of the practical example of strict moral rectitude in social intercourse.

R. N. WORMUM.

Living masters represented is still greater, and of some the specimens are numerous:—There are works by Sir M. A. Shee, Turner, Eastlake, Etty, Stanfield, Mulready, Jones, Sir W. Allan, Edwin Landseer, Leslie, Macise, Herbert, T. S. Cooper, Uwins, Danby, Roberts, H. W. Pickersgill, C. Landseer, Hart, Lee, Witherington, Webster, Chalton, J. Ward, E. M. Ward, Redgrave, Lence, Linnell, Frazer, Clint, Crosswick, Lane, Penny Williams, Cooke, Herring, Goodall, Egg, Johnston, F. R. Pickersgill, Haghe, J. C. Horsley, Rippingillie, E. H. Baily, and J. Gibson of Rome.

## ON THE CULTIVATION OF TASTE

### IN THE OPERATIVE CLASSES.

If a farmer should bestow extraordinary care on the cultivation of patches in his ground, tending and watching these favoured spots with the most eminent agricultural skill and the most sedulous anxiety for the development of all their resources, but should wholly neglect the rest of his fields, leaving them to be overgrown with weeds or choked with rushes, we should unhesitatingly say that his course was one involving a large expenditure with almost a certainty of producing no adequate return. The course that would be condemned in the farmer, is precisely that which the British Empire has adopted with regard to National Education generally, and Artistic Education in particular. The special question is so closely identified with the wider and larger subject, that we deem it necessary to commence, by calling attention to the system of National Education in its bearings on the peace, the prosperity, and the general advancement of the community.

The schools for the gratuitous, or nearly gratuitous instruction of the lower classes, have recently been brought to a large degree of perfection. The model-schools both of the National, and British and Foreign, School Societies, the Lancastrian Schools of Manchester and Liverpool, the great schools in Edinburgh and Glasgow, and the model-school established by the National Board in Ireland, are conducted on plans which leave little to be desired in the way of literary education. But when we ascend a little higher in the scale of society, and examine the condition of children of a class superior to those who take advantage of public or private bounty, we shall find that the provision made for their education in Great Britain and Ireland is worse and more inefficient than in any civilised country on the face of the earth.

Nothing could be more dangerous to society than for the middle classes to find their position perilled and their social relations dislocated by the upheaving of educated pauperism from beneath. To confer on the lower classes that knowledge which Lord Bacon wisely identifies with Power, and to leave the classes immediately above them in the deplorable state of weakness which necessarily results from bad or imperfect education, is to prepare an assured way for a revolutionary pressure of class upon class; a revolution which beginning at the lowest depths must ascend and propagate itself with an intensity which no man can venture to calculate.

The proper business of education is to fit a man to do his duty in that state of life to which it has pleased God to call him. It is very possible, with the best intentions, so to educate a man as to disqualify him for his position in life. He may be supplied with a stock of knowledge for which he can find no use; he may be furnished with an assortment of information for which there is no demand in the market. Knowledge will only be purchased by those who appreciate its value; the labouring classes must look for the profits of their knowledge to the employing classes; and if the employing classes are ignorant of its value and unable to apply it to useful purposes, the labouring classes will exert their knowledge against the interests of the employing classes.

Already symptoms of such a movement are seen in different parts of Europe; the Continental Revolutions are social as well as political. Communism and Red Republicanism, which have been so largely blended with the great political convulsions around us, are nothing more than educated distress struggling upwards against what it, justly or unjustly, regards as unenlightened oppression. This is most obviously the case in France: the operatives of the Faubourgs believe that they understand the true laws of production and distribution better than those to whose guidance they have hitherto submitted, and the employing classes are not so much in advance of the operatives as to be able to establish their intellectual superiority.

It seems to be a law of humanity that no great good can be achieved in this world without being alloyed by a large portion of evil. We

have ever been zealous advocates of National Education, but we have not disguised from ourselves that its extension and diffusion must inevitably produce social dangers which would require larger social changes to obviate them than many zealous advocates of National Education have foreseen or are willing to admit. Among others we have pointed out the necessity of great exertion on the part of the middle and upper classes to keep their place in the social hierarchy; when the sphere of knowledge was enlarged for those beneath them it became of stringent importance that their sphere also should be increased in its limits.

This requisite step has not been taken; the schools for the poor taken collectively are infinitely better and more efficient than those for the commercial and mercantile community; the proportion which social safety requires to be preserved has been directly reversed, and the restoration of that proportion is a problem which ought to engage the earnest and early attention of British statesmen. There is danger from middle classes feeling themselves sinking, there is danger from lower classes unequally propelled to rising; the habits of Law and Order which are universal in England, and the sad example of the evils which have arisen from social convulsions abroad, will probably prevent any violent outbreaks from these causes in our land; but this is no reason why these evils should be allowed to extend themselves stealthily and in silence.

We believe that a large infusion of industrial and artistic education into our national system would have a great and decided influence in securing the foundations and strengthening the bonds of social order. A man is necessarily dissatisfied when he finds himself in possession of something which he values very highly, but which he finds to be underrated by others. Now the value of literary instruction in a workman is not always apparent, while skill and taste are ever sure to command a price in the market. For this reason we have given from the beginning our warmest support to Schools of Design, and have laboured to show how they may be made most efficient in improving the manufactures, and adding to the general prosperity of the country.

We have contended that Schools of Design must be imperfect and inefficient if they are regarded as isolated institutions unconnected with a general system of Artistic and Industrial Education. The great requisite for the success of Art is that it should be appreciated. Appreciation produces demand, and demand leads to supply. If we train the best designers their labours will be vain, so long as a perverted public taste contents itself with inferior patterns. To render the Schools of Design as efficient as we hope they will be made, it will be necessary to make the development of taste part of a system of our national education, and to bring especially within the sphere of its influence, our artisan and our operative population.

No one, as far as we know, has yet stated in print an objection to National and Artistic Education which is very frequently promulgated in society, and which is felt far more generally than it is expressed. Some say, and many more think, that the scenes of violence in Paris, Berlin, and Vienna, cities in which great and laudable efforts have been made for the promulgation and extension of education, are examples which prove that literary and artistic instruction has not the conservative efficacy usually attributed to it by some enthusiastic adherents and advocates. We hold this doctrine to be all the more dangerous because it is not openly avowed and defended; it contains just enough of truth to give currency to its falsehood, and it therefore requires something of a detailed examination.

With the political causes and agencies of the Continental Revolutions it is neither our wish nor our purpose to meddle. But viewing them in their social aspect we are free to confess that in many of the convulsions, and more especially in that of Paris, we have seen some indications of insubordination of educated pauperism against the misunderstood profits of capitalism and employers. Looking however at the lists of the persons tried before Courts-martial for their

share in the events of June, we think it clear that the great bulk of the educated operative class embraced the cause of Law and Order. It is further clear that those engaged in artistic trades held back from the Red Republic, which was mainly supported by the class of operatives which supplies day-labourers and undertakers of chance jobs. We do not venture to hope that any artistic education can completely refute the dangerous but tempting fallacies of Communism and Socialism; but we are convinced that the development of taste has great conservative efficacy in resisting these pernicious doctrines, for while they go to destroy man's individuality, the cultivation of taste strengthens individuality, and renders man proud of it.

Furthermore the French Revolution in all its parts must be regarded as a series of anomalies in the world's history, explicable by none of the formularies and theories derived from previous experience. When did the world ever before see Universal Suffrage, and a state of siege?—when before was a Republic maintained in a land where nine out of ten are opposed to Republicanism? The question of non-education and education can hardly be discussed in reference to events so mingled and complicated that their history reads like the record of a troubled dream.

Unquestionably, however, these Revolutions prove to us that something is still wanting in order to perfect the conservative agency and efficiency of National Education. We believe that it ought to be rendered more practical and less speculative; we believe that its directors should ever view as its principal end, an increase in the amount of production, and the improvement of its quality. It is more desirable that we should be a nation of workers than a nation of thinkers, and that we should bestow as much attention on the practical training of the hand and the eye, as on storing the mind with knowledge.

A Report of the proceedings of the School of Design established in the Staffordshire Potteries has been brought under our notice, in which we are gratified to find that a general diffusion of taste among the operatives of the district is deemed not less important than the special training of designers. A local Museum, open at days and hours when the operatives would profit by it, would greatly tend to effect this desirable object, and we trust that it will not be neglected.

But the efficient development of National Taste, and, as a consequence, of National Enterprise, requires that a commencement should be made in our schools. We are strongly of opinion that elementary drawing should form an essential part of any sound system of National Education, and that no opportunities should be lost of pointing out the enjoyment that arises from mere harmony of arrangement.

We are the more anxious to impress the importance of the cultivation of taste to the artisan, because the condition of Europe offers to this country the most favourable opportunity for strengthening the elements of its wealth, and increasing the resources of its manufacturers.

The necessary results of the Revolution of February, and the subsequent convulsions throughout the Continent, were to throw all mercantile transactions into confusion. Stocks were thrown upon the market by men forced to realise at any sacrifice, and these depreciated stocks told heavily on the demand for the productions of regular trade. But, as we foresaw and predicted, those who made such sacrifices, necessarily impaired their own powers of re-production, and it was obvious that a point would ultimately be realised, when regular trade would gradually revive, and be certainly recompensed for its former collapse by an increased demand for its productions. To that point we are now clearly coming, if we have not already passed it; and we have therefore seriously to inquire whether we cannot ensure the lead likely to be offered to us, by artistically increasing the value of our productions.

Economically viewed, the cultivation of taste directly raises the value of the artisan and of his productions in the world's markets. Taste is exercised in perfection of texture not less than

in beauty of decoration. The fabrics of the trained and educated operative will even retain traces of the elevation of his mind, and in every branch of production, where artistic considerations are introduced, it will be found that mechanical dexterity is invariably combined with purity of taste. We were much struck by hearing a wealthy and intelligent manufacturer of Lyons declare that he never wished to have a weaver in his employment who was not noted for taste in the cultivation and arrangement of flowers. From our own experience we can aver that the most skilful workmen in the great manufacturing districts are also the most noted for neatness and taste in their houses.

There are many cheap adjuncts to the cultivation of taste which might be adopted with great advantage. We have already mentioned the establishment of Local Museums, a system which we trust will be largely extended with returning prosperity. The attachment of gardens to the National Schools, to be cultivated and arranged by the pupils, would aid in the early development of Taste, as we have been gratified in testing by experience. The circulation of good prints at a cheap rate, which is now carried to a great extent by some of our enterprising publishers, and in which this Journal has a large share, must ere long be one of the most powerful agencies yet devised for the elevation and purification of the public taste. The country must reap a large profit by these efforts, not only intellectually, but physically. They are most potent agencies for maintaining that manufacturing prosperity and superiority which constitute the main strength of the British Empire.

It would be a sad error to assign popular delusions and popular outrages as a reason for resisting popular elevation of mind. "Taste," we are told, "will not extinguish Revolutionary tendencies," probably not, but will neglect of taste produce this desirable result? In other words, whether is the more danger to be apprehended from the right direction or from the perversion of any of the faculties? We are not very much surprised, though we are very deeply grieved, at the doubts which the insurrections of Berlin, Vienna, and Paris, have excited respecting the expediency of the intellectual training of the masses; but we have shown that while there is an element of danger, there is also a corrective, of which society can easily avail itself as a counterpoise.

But no man can now doubt that National Education must proceed; all that we can now do is to guide and control the movement. To do so effectually, we must establish a moral harmony between its elements; we must take care that the purely literary element does not predominate over those having a more practical and immediate value. We have to educate the man and the citizen, but we have also to educate the labourer, the operative, and the artisan, and our general instruction can at best be but a foundation for future special courses.

One valuable result of the development of taste in the artisan is, that it has, when applied to his productions, a very powerful effect in making him satisfied and contented with his condition and his work. Carpenters have been as proud of constructing a neat cart as statesmen of forming a strong cabinet. This pride is not merely harmless, but most useful; it is an incentive to production, and a motive for that satisfaction which renders men anxious for the maintenance of tranquillity. Thus, Taste has an Economic, a Moral, and a Social value, for, it tends to increase production, it produces healthy feelings of content, and it renders men disinclined to disturb Law and Order.

If the cultivation of Taste be limited to the establishment of Schools of Design, little more than its economic results can reasonably be expected. But these economic results must not be underrated. The only superiority of the French silks consisted in the design, and in the execution of their patterns. Now something more than mere mechanical dexterity is required in the tasty execution even of an easy pattern. Men are not mere machines, the weaver by hand exercises a motion very different from the regulated movements of the Power-Loom, and even in the direction of the Power-Loom, it will

be found that Taste enters largely into that very complex quality which is usually termed mechanical skill.

Every one is aware of the value of Taste to the upholsterer, and of its importance in the various manual arts subservient to his profession. Leacalle, who has recently acquired notoriety for an economic blunder which proved his ruin, really merited great fame for the care he bestowed on the cultivation of taste in all whom he employed as house-painters. Even the boys engaged to mix and grind the paints, had their attention directed to the beauties of the tints derived from the judicious mixture of colours. It was in fact more to stimulate the development of taste, than to prevent waste, that he fell into the Communist error of allowing his workmen a share in his profits. But taste is displayed not merely by the painter, but by the paper-stainer, the carpet-manufacturer, the cabinet-maker, and even the housemaid who arranges the furniture in our rooms. The results of their taste tell upon us and upon our children; the objects by which they are surrounded exercise a most powerful educational effect on the minds of the young, and thus, artisans whom we have never seen become in fact teachers in our families. When we elevate the taste of the working classes, we render them agents in improving the taste of the superior orders; for the intellectual characteristics of the different classes of society act and react on each other more rapidly and efficiently than the physical and material.

The great defect in our national system of education, is that we give precisely the same course of education to the labourer and the artisan; and to this we may add that the prescribed course for both is not that best adapted to the present or future condition of either. Attention has been too exclusively directed to perfecting the literary course of instruction; while others, at least of equal importance, have been almost wholly neglected. We went recently into a National School established by a benevolent lady in a remote agricultural district; education happens to be almost a passion with this Lady Bonifield, and as her own range of information is exceedingly great, she has set up in her school a standard of education, quite unsuited to the circumstances and condition of her pupils. They were examined before us in English Grammar, and they discussed niceties of construction with a philosophic acuteness which would have delighted Harris, Lowth, or Lindley Murray. In Geography they surpassed half the compilers of Geographical school-books; visitors were surprised by their astonishing feats in mental arithmetic;—but, the boys had not been taught to weed a garden, nor the girls to mend a stocking.

We have visited schools in the manufacturing districts and have found similar errors prevail. In all cases book-learning was substituted for practical habits of observation, and nothing of course was done for the development of taste which depends essentially on trained and practised observation. Highly as we estimate National Education, we greatly regret to see its agencies misapplied; we believe that its conservative efficacy must be sadly impaired when young persons designed for a special course of life, receive the training and instruction belonging to another and to a very different course.

The practical good sense of the British people would long since have discovered that such a thing as uniformity in National Schools is an utter absurdity, and that the courses of instruction ought to be varied according to the circumstances of the locality. We have long been convinced that the most important phase of the Education question is the Economic; we do not undervalue the moral considerations connected with the topic, but we cannot help thinking that they are sometimes overrated. Honesty is not learned from the alphabet, nor is virtue derived from the multiplication-table. To us the question practically important is—"Can there be found a system of training and education which will enable men to produce more and better than they do at present, so as to increase their own comforts and add to the general wealth of the community?" This ought to be the first consideration, but in all the contro-

verses and discussions raging around us on this topic it is absolutely the last; we find no notice of it in the minutes of the Council of Education, in the protests of the National School Society, or in the mystified and melancholy statistics of Mr. Baines and his section of Nonconformists.

We maintain that National Education cannot be perfect as a system, until it ceases to be exclusively literary, and has its course of industrial training for the labouring classes, and its course of artistic training for the operative and the artisan. It is not our business to make all men scholars,—if we make the attempt we shall only raise a goodly crop of conceited and trouble-some schoolists;—it is, as we have already said, our proper business to train men "to do their duty in that state of life to which it has pleased God to call them."

We are well aware that many ardent friends of National Education will blame us for recognising "educated pauperism" as a probable or even a possible social evil. But let them look to every popular revolution, insurrection, or convulsion, and they will find that the chief agents in every disturbance have been professional men whose success in life did not correspond with the cost and care bestowed on their education. We appeal to ordinary experience if the chiefs of discount and disaffection have not usually been physicians without patients, lawyers without clients, and clergymen without congregations. We are not quite sure that scholars having no demand or application for their scholarship are likely to prove the most contented and useful of subjects. When you have taught young men that literary education is the one thing needful, when you have led them to devote themselves to its acquisition, when you actually make laws to afford them leisure for its attainment; is there not a danger, or at least, is there not a chance of the danger of giving them a distaste for their special pursuits as labourers and artisans?

In Paris this danger was early detected, and hence the municipality established schools independent of the University, or National System; in which while due prominence was given to literary and scientific instruction, practical learning in the Industrial Arts and in the application of the principles of Art to their development occupied a conspicuous place. These schools, we regret to say, are the institutions that have suffered most by the Revolution of February, and they are still denounced as reactionary in their tendencies by the ultra-democratic journals. This affords at least some presumption that the practical education which they afforded had a perceptible conservative efficacy; for, everything that promotes industry has a direct tendency to establish order.

In all the articles we have written on Industrial and Artistic Education,—they are more numerous and of older date than we are anxious to remember,—it has been our object to show that the great principles involved in the discussion have that universality and unity in their application, which form the most decisive evidence of their truth. It has therefore been our purpose to show that there is a perfect identity between the reasons which call for such a change of our system as will lead to the encouragement of industry on the one hand, and the development of taste on the other. In other words, we insist that national education should have not merely an *ostensible* but a *demonstrable* economic value, that it should show itself to every mind as a means of increasing the amount and elevating the value of the productions of the country. If this be not effected, then every penny bestowed on national education is so much laid out in purchasing the impoverishment of the country, and predestining its futurity to a diminution of means, and an increase of moths.

Kay's work on National Education in Germany, imperfect and even inconsistent as most of its statements are, has, from the family-connections of the author, acquired an influence which has been most injurious both to general and artistic education. It is utterly impossible to discuss the special question satisfactorily without reference to the general bearings of the subject; and we therefore feel it necessary to say that in all the continental systems of education, save

that partially developed by the municipality of Paris, there was a fatal element of error, which has not been eliminated from any one of our British systems. We want good men, good citizens, good labourers, good operatives,—in one word, good contributors to productive development of the industrial resources of our country. Everybody agrees that these are the persons whom we should endeavour to train into active existence by any sound system of national education, but then everybody is anxious that they should at the same time be trained to *something else besides*. Now this *something else besides* is just one of the most mischievous objects to seek, and one of the most unattainable when sought, that can possibly be imagined. Instead of being a conservative principle either in religion or politics, it has proved to be the most destructive to both, and no where more remarkably than at Vienna, where the *some things else besides* were the most valued and sedulously cultivated.

We believe that the moral and social results of developing and elevating the taste of the artisan are of the highest importance to morality and society; but with this belief we are persuaded that the economic consequences are still more important, and that nothing has more injured the cause of education, whether *national* or *special*, than the inexplicable reluctance of its advocates to enter fully and fairly into the discussion of its economic value. We have had sentimental declamations, controversial essays, learned dissertations, and most eloquent Minutes of Council, but we have not had any reduction of the question to the plain intelligible form of pounds, shillings and pence.

We believe that Industrial Education will increase the *amount* of the productions of the country, and that Artistic Education will increase the *value* of these productions; and consequently, that any sound system of National Education should have an obvious and demonstrable tendency to increase the amount of National Wealth. We say, as we have often said before, that a National System of Education, based on any other principle, is "a mockery, a delusion, and a snare;" for no government has a right to levy a tax which is not more or less directly to be applied for the general benefit of the community. If you made all the peasants philosophers and stopped there, you would not have conferred one atom of advantage on merchants and traders; but if you so teach the peasant as that his labour will produce sixteen bushels of wheat instead of fifteen, the additional bushel goes to increase the common stock which is to be distributed for the benefit of the entire community. In just the same way, if you so raise the taste of the artisan as to enable him by the addition of beauties, harmonies and proportions, to enhance the value of his commodity, you thereby increase the amount of those exchangeable values, which, as an aggregate stock, form the commercial prosperity of the nation.

Production is the source of wealth, facility of consumption the means of enjoyment. The pestilent heresy of Communism and Socialism, which at this moment is convulsing all Europe, is entirely based on the blunder of distributing productions for consumption, without making adequate provision for reproduction. Anxious that this dangerous heresy should be adequately met, and more especially anxious because we are painfully aware of the progress that it has made in the British dominions, we feel it our duty to impress upon our friends that the only means by which National Wealth can be increased and National Prosperity developed, are by extending the amount and increasing the value of Industrial productions. To both these objects a sound system of National Education can lend most essential aid, and there is not a tax-payer in the country who has not a direct interest in insisting that such a system should be established.

It must, however, be a system; it must not be a mere congeries of parts; with one hit of excellence here and another there, the interstices being filled with mud or with untempered mortar. We must not have mere literature and no industry; we must not have skilful designers with operatives unable to understand or appreciate their art, and, therefore, unable to give it adequate expression, realisation, and execution.

Of such things we have had enough, and rather too much, already; it is quite time that they should come to an end.

Amid the convulsions which have taken place in Europe,—amid Revolutions which have subverted the traditional principles of uncounted centuries,—amid sudden and violent changes, which the practised philosophy of Lord Brougham declares to be unprecedented in past experience, Economic Principles have stood every test, and come out with fresh strength from every trial. We can reflect with some pride, that we were the first to show that Ecconomical Science and the interests of Art, instead of being at variance, were identical in principle, for we showed that whatever increased the artistic beauty, added to the economic value of production.

There are those who will say that this view of the subject places the intellectual importance of Art, and the development of that taste by which Art is appreciated, on lower grounds than should be chosen by an ART-JOURNAL. We do not differ from them so much as they suppose; we believe not merely that every production of high art, but that even every common design for ordinary manufactures has an influential and beneficial influence over our moral and social relations, of which it is equally impossible to calculate the extent, or overrate the importance. Our anxiety to provide means for the development of the taste to appreciate, as well as of the taste to guide, production, may be fairly received as evidence of the sincerity of our faith. But we beg such persons to remember that we have fallen on practical and unimaginative days; we live in a generation which condemns theory, and expends more on theories than any other which the world ever saw; a generation which writes volumes against speculations, and wastes millions in them; which estimates sculpture like masonry, and bestows more on the worst of masonry than would purchase the best of sculptures; and with such a generation we must deal by pointing out that its conduct is false to its own creed, and abhorrent to its own most favoured maxims.

In national education, as in everything else, a perfect system will be found not only more efficient but far cheaper than a patched system. We do not like to calculate the cost of the parsimony which spoiled the National Gallery by insisting that poor Wilkins should use up the east column of old Carlton House. Europe saw, for the first time, a building got up to match columns, instead of columns being constructed to suit a building. The result of the experiment is before us in monumental stone. Now we dread that a similar result may follow in National Education, more especially in its relations to Art and Design; we have, therefore, laboured to show that our system is as yet but a piece of patch-work, and if we have combined the questions of Industrial and Artistic education, we can only plead as excuse that the dearest wish of our heart has ever been to combine the interests of British Art with those of British Industry.

W. C. TAYLOR.

#### HINTS CONCERNING ETCHING.

ADDRESSED TO AMATEURS.

Now that it has become publicly known that Her Majesty and Prince Albert have devoted some of their leisure hours to the practice of drawing and etching, curiosity is awakened, even more than it has been, to know something of the process of producing specimens in this branch of the Fine Arts. I will therefore, through the medium of the ART-JOURNAL, give a short account for the benefit of those amateurs who are desirous of trying their skill in etching. All engravings have a portion of the subject produced by the etching point, especially those that have much landscape, as it is capable of giving greater freedom and variety to the work than can be accomplished by the graver; but painters' etchings, such as those of Rembrandt, Vandyke, and Ruysdael, are mostly finished entirely with the etching point; and as we have the finest collection of etchings by the celebrated Dutch masters, now in the print room of the British Museum, no one who takes any interest in the subject, or

who purposes trying this method of multiplying his designs, should neglect an opportunity of visiting it. Many etchings are produced on the plate at once without a drawing, such as Rembrandt's, and perhaps also several of those by her Majesty; but as it is customary to have a drawing prepared, so as to transfer it to the copper, I shall describe that process, which is done by laying a piece of transparent paper over the drawing, and tracing the several objects with a black-lead pencil, and passing such tracing under a rolling press, which takes off the black-lead outline on to the plate. It is necessary to have the pencil of a sufficient softness, otherwise it will not give a good reverse: also the tracing must be put between damp paper for ten minutes or a quarter of an hour, so as to loosen the particles of the black-lead. Care must also be taken not to have the press too tight, otherwise it will break the etching ground on the surface of the plate. If a copperplate printing-press is not at hand, the tracing must be fixed down on the plate by a little soft wax at the four corners, and the outline traced with an etching-point, having previously passed underneath a piece of tissue-paper, rubbed over on the side next the plate with a little powder vermilion or red lead, which will give a fine sharp outline of the subject. I shall now describe the method of laying the etching ground on the copper. This substance is a mixture of asphaltum Burgundy pitch and bees-wax, whose proportions differ according as it is intended to be used in summer or winter; but as this ground is to be purchased it is needless to enter into detail in this matter. It is generally sold in small balls, which, previous to using one, a small piece of fine silk ought to be tied over it. This, when passed over the warm copper, distributes it more equally, and prepares it for the operation of the dabber, which is used for the purpose of giving it a smooth, equal surface. This indispensable article is composed of several layers of the finest cotton tied up in fine silk, or French kid leather. We must also have ready a small wax flambeau to smoke the ground with, so as to render it black: this is best made by twisting or doubling a wax taper several times, so as to give it a sufficient thickness. Previous to laying the ground the copper-plate must be freed from all greases, which may be done with a little spirits of turpentine, and a piece of fine linen cloth. It is now to be held by means of a small hand-vice, which ought to be in a wooden handle, so as to remove the hand from the flame of the paper used in heating the back of the copper-plate. Care must be taken not to make the plate too hot, which would otherwise burn the ground and render it brittle; if, therefore, a flat top of a stove can be made use of, or a clear fire, it enables the operator to regulate the heat, also to use both hands, one in dabbing the surface, and the other in holding the plate. When sufficiently even, the ground must now be smoked all over the surface, so as to render it black. This is to be done by holding it up, with the face downwards, and passing the flame of the taper gradually and equally over the whole. If properly done it ought to present a clear shining black appearance, which is only to be procured when the plate is of a proper warmth, otherwise the smoke will settle in white opaque marks. The taper must be also held at a little distance, and not kept stationary, otherwise it will burn the ground. It is now to be placed with its face to the wall to keep it from dust, till it is cool and ready for tracing. I ought to have mentioned, both in tracing and etching the subject, two small supports ought to be made use of, the size of thread papers, and sufficiently thick to keep the etching board, or parallel square, from touching the etching ground. In selecting etching-points it is necessary that some ought to be finer than others, according to the character of the different parts of the etching; and it is likewise necessary that they ought to be all sharpened true and square at the points, otherwise they will not go equally or easily over the surface of the copper, so as to produce a free line; but though it is not necessary to cut deep into the copper, the etching ground must be removed at the bottom of every stroke or touch, otherwise the aquafortis will not act in biting in

the subject. In the progress of the etching, should any lines be made from accident or mistake, a little of the ground, taken up with a hair pencil dipped in spirits of turpentine, will serve to stop them out so as to prevent the acid acting upon them. When the etching is completed, it is then necessary to prepare the plate for the aquafortis: this is done by varnishing round the subject where the wall of wax is to come with Brunswick black, which will enable it to adhere. The bordering wax must be softened in warm water and made pliant to the hand, so as to draw out and extend round the plate, leaving a small corner for the aquafortis to be poured off by. Before pouring on the acid, it is well to pour on a little tepid water, to prove the wall sound and properly secure at the bottom. In drying this, or any other application, a piece of fine old cotton stocking is an excellent absorber, and does not injure the ground. In adjusting the strength of the aquafortis it is impossible to lay down any rule, so much depends upon the quality of the nitric acid before it is diluted with the water: if used too strong, it will tear up the etching ground between the lines; if too weak, it will give a tame, spiritless character to the work. When it is thought to have been long enough on the plate it is to be poured off and a little water put on, which is to be dried as before. A little of the ground may be now scraped off to try the depth of the lines: if not enough, stop out the place with a little Brunswick black, and when dry subject it to the acid till bit enough, when a little warmth under the plate will make the wax easier of removal, and the ground is then to be washed off with spirits of turpentine. It is then fit for the printer to prove. Should it not be dark enough in parts, the lines must be well cleaned out with a little turpentine and a piece of stale bread, and a rebiting ground laid over the surface without going into the lines. This is done by dabbing over it with the dabber alone, taking up some ground on its surface from some other part of the plate. This requires practice and nicety, otherwise it will bite foul, from the plate not being properly covered. The parts not requiring further strength are then to be stopped out, and the acid applied as before.

There is another method of giving greater strength and richness to the effect should rebiting prove unsuccessful, that is, by laying a fresh ground over the whole plate, as described in the first process, but not smoking it, so that the work already done may be distinctly seen, and etching over the several parts requiring enriching; this method also adds greater refinement to the whole, from the shading down by lines more delicately bit in, the first lines often biting where these hatchings cross them, especially if the plate has been kept warm when the ground was laying, as in that case it recedes from the edges of the lines, and leaves them to be acted on by the acid. If still more delicate lines are required to give the work a higher degree of finish, these can be done by a sharp point, without applying the aquafortis. This is termed dry point in consequence, and should a burr or roughness be raised on the edges, it may be removed by means of a scraper. These few hints may be perhaps sufficient to give a clear insight into the process of Etching; and a few trials will enable the amateur to profit both by his failures and more successful efforts: the great secret is to watch and discover the cause of each. I have purposely avoided giving much respecting the manipulation or compounding of the necessary apparatus, or tools for working. Most manufacturers of etching needles and graters keep everything requisite, such as Messrs. Fenn, of Newgate Street, London, and others. Those amateurs who reside in the country, or who may be desirous of keeping the impressions in their own hands, can have a small copper-plate press in their own house, the price of the whole apparatus not exceeding four or five pounds. Before concluding, I can only observe, that if any of your readers are tempted by these observations to give a little leisure time to the practice of Etching and get into a dilemma, by sending a query to the *Art-Journal* they will have their question answered in the Notice to Correspondents.

JOHN BURNEL.

## THE VERNON GALLERY.

### HIGHLAND MUSIC.

Painter, E. Landseer, R.A. Engraver, H. S. Beckwith.

THIS picture was painted in the year 1832; it was not exhibited, but passed direct from the easel to the collection of Mr. Vernon. It is one of those triumphs of objective truthfulness of representation of which no painter, of any age or country, has afforded more skillful examples than Mr. Landseer. We have all the fidelity of imitation of the best Dutch masters, combined with a thorough understanding of the contingent varieties depending on local and incidental causes. To this few only of the Dutch painters have ever attained; and the sentiment of the picture does not yield to the execution of it. A picturesquely Highland piper appears to have mischievously interrupted the frugal meal of a group of hungry dogs, by a vigorous and sudden appeal to his "bag-pipes." The various effects of the "Highland Music" upon the different dogs are most striking. One blind-eyed little terrier, to the extreme left, seems disposed to expel the noisy intruder; another near him has set up an harmonious howl of his own; two others, of a more dignified breed, incline to hear the tune quietly out; while a fifth, probably the piper's own, is crouched at the feet of the musician, and turns up his eyes to the old Highlander with an intensity of expression, which, though not human, expresses effectually the most true sympathetic appreciation of the stirring strains.

Here we have strong sentiment and forcible imitation. This is very observable in the minor accessories of the picture; in the wooden chair to the left, and in the various utensils standing on the large chest near the Highlander; among which his short pipe with its wire guard is not the least characteristic. The picturesque old piper himself stands out with great boldness, through the relief given to his head by the dark recess immediately behind him; and the effect of space in the narrow chamber is very cleverly produced by the introduction of the partial glimpse of light in the extreme back-ground.

We cannot refrain from remarking upon the peculiarly subdued character of the colouring of this picture; a warm tertiary tone prevails throughout,—the only positive piece of colouring being the touch of red of the Highlander's stocking. This wholesome subjection of colour admits of the duly prominent display of the sentiment of the picture, as admirably expressed in the various dogs.

It is a maxim with this distinguished painter that no two of his pictures shall be alike in composition; and mindful of this admirable resolution, we see him, year by year, setting forth some trait of animal nature hitherto unattempted in Art. Mr. Landseer's development of the poetry of zoology, we may sit down with Bezo, Les Fenettes, John Gay, and others, who make animals preach ethics and sound politics—with them we enter only upon a question of the understanding—but the sayings and doings of the animals painted by Landseer reach the heart, because we acknowledge with them a community in the affections by which they are moved. With respect to the varied interest which Mr. Landseer has proposed to himself in the composition of his pictures, it must be said that he sustains his proposition with infinite success. It had never been credited that the cycle to which he limits himself, and in which he stands alone, could be made so prolific. This artist has been preceded by many painters of eminence in his department. Sneyders has left some admirable dog pictures, but he never exhibits more than the commonest natural impulses of the animal—he never defines and contrasts character, and never attained to sentiment. Landseer has alone given to animal-painting a motive which before his time was not recognised as pertaining to it.

In the work of a lifetime, especially in Painting—the coyest of the Art-sisters—we find that if a well-directed mind has been earnest in its application, its emanations grow into purity and elevation; as examples of this in the works of Mr. Landseer, we may instance "The Random Shot," exhibited last year; "The Sanctuary," "Peace," "War," &c. It is only of late years that Mr. Landseer has shown the touching eloquence which addresses us from these canvases.

The little picture, the subject of this notice, is a valuable example of the clean and solid execution of the artist; the textures are rendered with unexampled truth; the coats of these dogs have never been equalled. In the head of the old Grad these are no indications; the healthy hues of his features are laid in with a full brush, and the chiar-oscuro yields an effect which could not be improved by any other arrangement.











ANCIENT SHIPS.

"THE Wooden Walls of England" is a phrase familiar in our mouth as household words. The Navy of Britain has ever been her pride; and the seamen who man her vessels are among her noblest and most valued sons. Yet how little do we know of Naval Archaeology, and how few can picture to themselves the form and build of the early British vessels in which Alfred fought, or William of Normandy sailed to invade our shores. Essentially a maritime people, and glorying in our naval victories; loving our Navy, and fully alive to its importance; strange to say, we had no Naval History of England until the industry and research of Sir Nicolas Harris Nicolas began to supply us with one. But two volumes only were completed when the author's recent demise prevented the continuance of a work that, for laborious accuracy and thorough mastery of the subject, promised to be the text-book of the student.

As we have no naval history, so we have no naval pictures of our early battles by sea, great and glorious though they were; while battles of Hastings, Cressy, and Poitiers have been painted over and over again. This may probably be the result of the difficulties our marine painters have to contend against in procuring proper authorities for such representations. Few artists are antiquaries; and although many of them love "the olden time," and most worthily call up realisations of bygone historic scenes, it is a matter of much difficulty to search, nearly in the dark, for antique authorities. It is now some years since I had the honour to submit to the readers of this Journal a series of articles on "Costume," in which I endeavoured to assist its artist-readers by proper authorities on that subject, and to explain, by contemporary illustrations from manuscript drawings and ancient descriptions, the peculiar fashions of our forefathers. It is gratifying to me to know that, as a guide, I have been serviceable to many in this matter; and it is my wish to be again useful in some similar illustrations of the past, which I propose to give in the ART-JOURNAL.

Sir Nicolas Harris Nicolas commences his "History of the Royal Navy" by saying, "Ships, or rather large boats, must have been coeval with the colonisation of Britain by the Celts; and her ancient name, *Clas Merdin*, 'the sea-defended green spot,' indicated alike her fertility and natural protection. The wants of an insular people soon taught the Britons commerce; and, even if vessels had not become necessary for defence, they were required for fishing, and to carry the produce of their rude agriculture, and



still ruder manufactures, from one part of the island to another."<sup>\*</sup>

Though little is recorded of the vessels digni-

<sup>\*</sup> The most ancient notice we possess of the state of commerce in Britain, is the narrative of the Carthaginian navigator Himilco, supposed to have been undertaken about one thousand years before our era, in search of tin and lead to the Scilly Islands. He describes the people as active, and devoted to trade; but they had, he says, no ships constructed like theirs of timber in which to make their voyages, but they glided over the waters in a rapid and surprising manner in boats made of skins sewed together. These were the coracles above described, and in which the Aboriginal inhabitants of our island are recorded to have made long voyages in fine seasons. The Phœnician traders were so jealous of their traffic in tin being discovered, that they studiously contrived to keep the situation of the British Islands unknown to all but their own merchants.

fed by the name of ships, it may be safely inferred that the largest of them was only a sort of coracle constructed of twigs covered with ox hides, capable of holding three or four persons, and, in summer, used for passing to Ireland, and across the British Channel. A small sail on a single mast, a paddle, like the ancient *clavus*, over each quarter, for a rudder, and a few oars, seem to have completed the furniture of these frail barks, whose furthest voyages did not occupy more than six days.<sup>\*</sup>

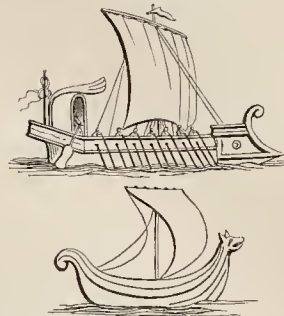
Such vessels are delineated in our first woodcut which is copied from a plate in Meyrick's "Costume of the Original Inhabitants of the British Islands." He has remarked, that such light vessels are still used in Wales, and the writer of this paper saw a boatman on the banks of the Wye, but a few weeks since, carrying his boat, as the ancient Briton, engraved below, is represented carrying his. In Ireland also the same boats are in use, and the author has been carried in one among the islands which crowd Clew Bay. The term *coracle* is still applied to them, and has been since the days of Gildas, who speaks of "the made droves of Scots and Picts who thronged hastily out of their Cornebs, in which they were conveyed across the Scythic Channels." They are now generally made of basketwork or hoops, forming a frame over which hides are stretched.

Sir H. Nicolas is inclined to think that some improvements must have been made in the construction of the British ships before the arrival of the Romans; and the description which Cesar gives of the vessels of the Veneti, a people settled near the entrance of the Loire, may, with certainty, be applied to those of this country, because it is unlikely that there should have been any material difference between them, and because the Venetian fleet had been reinforced from Britain. "These ships," says Cesar, "were built and fitted out in this manner:—their bottoms were somewhat flatter than ours, the better to adapt them to the shallows, and to sustain, without danger, the ebbing of the tide. Their prows were very high and erect, as likewise their sterns, to bear the hugeness of the waves and the violence of tempests. The hull of the vessel was entirely of oak, to stand the shocks and assaults of that tempestuous ocean. The benches of the rowers were made of strong beams, about a foot in breadth, and were fastened with iron bolts about an inch thick. Instead of cables, they fastened their anchors with chains of iron; and used skins and a sort of thin plant leather for sails, either because they wanted canvas, and were ignorant of the art of making sail-cloth, or, which is more probable, because they imagined that canvas sails were not so proper to bear the violence of tempests, the rage and fury of the winds, and to propel ships of that bulk and burden. Between our fleet, and vessels of such a construction, the encounter was this. In agility, and a ready command of oars, we had the advantage; but in other respects, regarding the situation of the coast and the assaults of storms, all things ran very much in their favour; for neither could our ships injure them with their prows, so great was their strength and firmness; nor could we easily throw in our darts, because of their height above us, which also was the reason that we found it extremely difficult to grapple with the enemy to bring them to close fight. Add to this, that when the sea began to rage, and they were forced to submit to the winds, they could both weather the storm better, and even securely trust themselves among the shallows, because they feared nothing from the rocks and cliffs upon the ebbing of the tide."<sup>†</sup>

<sup>\*</sup> Lucan and others mention these light boats, and Cesar, on an occasion when pressed by an adverse army, and wishing to cross a river, "ordered the soldiers to build some light boats, in imitation of those he had formerly seen in Britain, whose keel and ribs were of wood, and the rest of wicker, covered with leather."

<sup>†</sup> These vessels the Romans disabled by affixing scythes to long poles, fastening them to the enemies' rigging, and then rowing their galleys off, the ropes of their vessels were cut, and they were rendered useless, being unable to escape. It is, however, supposed by some authors, that the Britons never possessed such perfect vessels as the Gauls; that they had only rude coracles; or a wooden canoe made out of a hollowed tree, like the Indian canoe, and several of which have been found in this country. One is in the British Museum, which was dug up at North Stoke, in Sussex.

Our second engraving will explain the distinction between the Roman galley and such vessels



as the Britons, and after them, the Danes and Saxons, made use of. The Roman galley is from a classic sculpture, and was rendered familiar to the Britons by their long rule in our island. It appeared upon the coinage of Allectus, the successful usurper of British regal power. The prow of the galley was pointed above the water, in order that it might row into and perforate or sink the enemies' vessel. It had a single mast in the middle, and a square sail, to raise and support which, a transverse pole, or yard, was extended across the mast, not far from the top; to raise it, ropes were attached to each end of the yard, passing to the top of the mast, and a wooden hoop being placed in its centre, was made to slide freely up and down it, and allow the sail to be raised by pulleys at pleasure.

The state of the Arts does not allow of our obtaining such clear and satisfactory delineations of Saxon ships; but the cut below the Roman galley is copied from one of the best and earliest manuscripts remaining of that period. It, however, gives but a hint of their general form; the indefatigable Strutt must supply a description, and his careful pencil another and clearer delineation of their appearance. He says:—

"The vessels which the Saxons generally used upon their piratical excursions were very light, and so built as to weather out a storm, in which a larger and stronger ship would be in danger of perishing; they were generally swift sailers, so that the pirates could suddenly assail the foe, and as easily escape if they were overpowered. By this means they became a formidable and dangerous enemy; for, as on the one hand, the enemy could not be aware of their attack, so on



the other, it was in vain to pursue them when they fled. They would also frequently venture

<sup>\*</sup> The reader will notice the covered seat for the steersman, and the rudder, which he governs, affixed to the side of the vessel, the handle of which was passed through a staple on the edge of the ship. It was like an oar with a very broad blade, and was commonly placed on each side of the stem, and not at its extremity. Ships sometimes had but one of these rudders, but they more commonly had two, the extremities of the helms being joined by a pole which was moved by one man. The singular ornament over the poop in which he sits, was termed the *Aplustre*, and was a fan-like ornament of wooden planks, to which sometimes a lantern was affixed. Behind this was sometimes erected a pole or standard, to which a broad fillet or pennon was attached, as seen in our cut.

to sea in little skiffs, like those of the Britons, consisting only of a light frame of timber, and covered over with skins prepared for the purpose. Yet, for particular occasions, it seems the Saxons had larger and stronger ships; for the first troop of this people who came over into Britain under Hengist and Horsa, arrived in three long ships (say Bede and Gildas), and though the exact number of soldiers cannot be ascertained, yet, we may conceive it was considerable.

"The form of the Saxon ships, at the end of the eighth century, or the beginning of the ninth, is happily preserved in some of the ancient manuscripts of that date; they were scarcely more than a very large boat, and seem to be built of very stout planks laid one over the other, in the manner practised at the present time. Their heads and sterns are very erect, and rise high out of the water, ornamented at top with some uncouth head of an animal, rudely cut; they have but one mast, the top of which was sometimes decorated with a bird, the head of a monster, or some such device. To this mast was made fast a large sail, which, from its nature and construction, could only be useful when the vessel went before the wind. The ship was steered by an oar, with a flat end, very broad, passing by the side of the stern; and this was managed by the pilot, who sat in the stern, and from thence issued his orders to the mariners."

Sir H. Nicolas describing them, says, "while the steersman, who was also the captain or master, and perhaps too, the pilot, held the paddle in one hand, he kept the sheet of the sail in the other, thus guiding and providing for the safety of his vessel at the same time. It is doubtful if, for any purpose, these vessels ever carried more than fifty or sixty men; and when not employed were drawn up on the sea-shore."

Alfred greatly improved the navy; constructing ships to oppose the Northmen, twice as long as usual, with sixty oars or more.

The vessel of the piratical Norwegian monarch, Sweyn, who descended on Norfolk in 1004, was called "the Great Sea-dragon," and the reader who glances at our last cut need not be told that its general resemblance to such fabulous monsters gave it the name. Others were called serpents, and ships in general termed the dragons or horses of the sea; and here we obtain a clue to the literal meaning of the old fabulists who meant but that their heroes went a voyage, when they spoke of them as riding, or being carried off by dragons.\*

Of the gay and picturesque appearance of these vessels we may form some notion, by studying the descriptions of them by contemporary analysts. By one of them we are told that Athelstan received in 931, a present from Harold, the King of Norway, of a ship adorned with a golden prow, having a purple sail, and armed with a complete bulwark of golden shields.

The invasion of England by William of Normandy is an historic event of such interest that we may be warranted in bestowing some extra attention upon it. The total number of vessels amounted to about three thousand, of which six or seven hundred were of a superior order. Their large quantity proves that each vessel

could accommodate but a small number of soldiers. One of these ships is engraved below, and is copied

from the famous roll of tapestry still preserved at Bayeux, and said to be embroidered by the queen of William the Conqueror and her ladies, and presented to the Cathedral of that town in remembrance of her husband's victory. The boat here engraved is supposed to have reached the English coast, and the men in front is preparing to cast anchor, while others are busy in taking down the sail. The yard seems to have moved upon the mast by a wooden ring, as the Roman galleys, already described, are said to have done; indeed, its general resemblance to these vessels and those of the Anglo-Saxons will

be remarked. Like the ships of the latter people, the stem and stern are ornamented with grotesque heads of animals and men. The rowers and soldiers in the centre are protected by a range of shields, which, placed side by side along the vessel, form a bulwark; and, by their variegated colours, aid in the barbaric gaudiness of the ship, whose sail is painted in many tints. The steersman, it will be observed, holds the rudder in one hand, and with the other guides the sail to the wind. The rudder, like that in use by the Romans, is still a kind of broad paddle; the modern form was not known until many centuries after the Conquest.

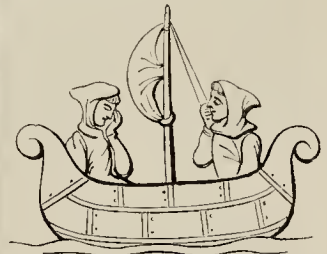
During the Norman period it does not appear that much alteration or improvement took place in the build of vessels. They began to get a little larger. *Le Blanche Nef*, in which the children of Henry I. embarked at Normandy, and were so unfortunately lost at sea, is said to have held 160 persons.

In the reign of Henry II., among the laws relating to commerce, is a statute called the "Assize of Armes," published in 1181, which very emphatically commands the Justices in Eyre, in their progress through the counties, to enjoin upon all the lieges, as they love themselves and their property, neither to buy nor sell any ship for the purpose of its being carried out

ports, all these vessels being constructed both to row and to sail. The Harleian MS. 4751,



supplies us with the accompanying representation of such a vessel. It still takes the fanciful form of the Saxon boat, with the head of an animal in the prow. The mariners are busy in striking sail; the one on the yards has entirely stripped, that his motions may be unencumbered. Another, who stands at the stern, is also stripped, and the other has but loose trowsers on. This freedom from clothing among the lower class of mariners is constantly seen in medieval representations of ships. The sail is painted, and sometimes was emblazoned with heraldic devices. The height of the vessel above the water-line will be observed, but the reader must bear in mind that the figures, as usual in old representations, are much too large for the vessel, and that the proportions of the boat are incorrect. Such a vessel as this was probably about the size of a modern fishing smack.



In the cut here given, from Sloane MS. 3544, we have a confirmation of these remarks. The two sailors are so large, that they fill the entire vessel, although the picture is an illustration of the dangers of the mermaid's song at sea, and consequently this must have been a large seafaring vessel.\* The ship in which they sit is an excellent example of a Norman boat of the twelfth century. Stem and stern are alike, and we now begin to lose sight of the fanciful heads of animals, and the general attempt to make a vessel into a "Sea-dragon," which would appear to have been one of the weaknesses of our Saxon ancestors.

Another curious example of a ship of the twelfth century, constructed for sailing and rowing, as described by the old Chroniclers, is here given from the Egerton MS. 613. Like the preceding, the stem and stern are alike, and the men are busily employed in rowing. It must be borne in mind that the tackling of all these boats is rather imperfectly represented;

\* According to the legend which it illustrates, when the weather was stormy the mermaid began her song, the sweetness of which lulled the sailor who heard it to sleep, and thus he perished in the tempest. The sailors, in our cut, are under the influence of this dangerous somnolency.

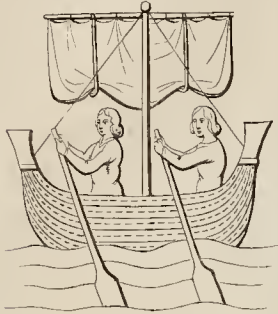


of England; and that no person should convey, or cause to be conveyed away, any mariner out of England. From which it appears that its naval force had now become an important part of its strength, and was the object of a watchful and jealous superintendance.

When Henry II. sailed for the subjugation of Ireland, his fleet is reported to have consisted of 400 ships. The fleet of Richard I., when, at the time of the Crusades, it assembled in the harbour of Messina, is said to have consisted of thirteen large vessels, called busses or dromons, fifty-three armed galleys, and a hundred carricks or trans-

\* Sweyn's vessel was by the old writers said to have been built in the form of the animal whose name it bore, its head forming the prow and its tail the stern; the ships in which he made a descent on the coast of Norfolk in 1004, are described with some minuteness. Each vessel had a high deck, and bore a distinctive emblem indicating its commander, which, it may be presumed, was similar in its object to the banners of subsequent chieftains. The prows of the ships were ornamented with figures of lions, bulls, dolphins, or men, made of copper gilt; and at the mast-heads of others were vases in the shape of birds with expanded wings, showing whence the wind blew. Their sides were painted with various colours, and the shields of the soldiers of polished steel, were placed in rows round the gunwales.

but the sail in this instance is curiously defined, and the cords used in reefing well exhibited.



In the reign of Richard I, Sir H. Nicolas says:—"The English Navy seems to have consisted chiefly, if not entirely, of large galleys, afterwards called galliasses and galiottes, small and light galleys for war, and of busses, which were large ships of burthen, with a bluff bow and bulging sides, chiefly used for the convey-



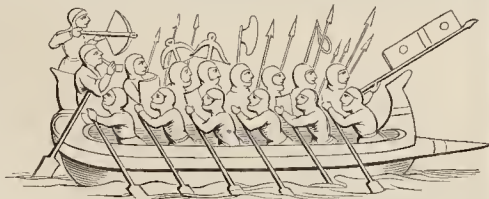
ance of stores, provisions, and merchandise. No drawing or description of English ships before the reign of Edward II, justifies the idea that they had more than one mast; but some of the busses in the fleet which accompanied King Richard I. from Messina to Cyprus, are said, by Roger of Wendover, to have had a "three-fold expansion of sails." An ambiguous expression, which may mean that they had three sails on one mast, or that the sails were affixed to two more masts. Dromons and vissiers are also mentioned at this time. The former were like the buss, and the name used synonymously; the second were vessels large and flat for carrying horses."

Villebardouin's account of the conquest of Constantinople by the French and Venetians in 1204, describes "the ships, and vissiers, and vessels placed in a line which extended more than three bow-shots; and they then began to approach the towers and the wall which stretched along the shore. The mangonels were in the ships and vissiers; and the flights of arrows and

quarrells were numberless; yet those within the city valiantly defended their posts. The ladders on the ships approached the walls so closely, that in many places it became a combat of sword and lance; and the shouts were so great, that they were enough to shake sea and earth." During this famous siege, we are told the Venetians fastened two ships together, that the men in the ships might equal in their numbers those in the towers, and so attacked a single tower, and using their ladders, mounted the battlements.

A manuscript in Bennet College, Cambridge, supposed to have been executed by Matthew Paris in the thirteenth century, gives the accompanying spirited representation of the attack on a fortress by sea. The hesieged betake themselves to their bows; the various forms of which are curiously distinguishable. The ship is particularly interesting, as it shows the height of the stem and stern, and the curious wooden stage erected for archers and slingers at the stern. A brave warrior has mounted the prow, and with his powerful military flail is about to deal some heavy blows on the archers in the fortress. A watchful soldier in the upper story of the fortress is, however, preparing a heavy stone to throw on his head, as he approaches near enough to deal the blow. The way in which the archers kept their arrows ready stuck in their girdle, is seen in the figure who occupies the centre of the

boat. The slingers, in the castle behind, are curious, and were an important body of soldiery. The stones were placed in a leathern bag at the end of the staff, and propelled, as shown in the cut. They were not entirely superseded until the fifteenth century, and their use was defended, because slings were not cumbersome to the soldier, and stones to charge them with were procur-



able everywhere; add to which, the slingers were exceedingly expert.

With this curious cut we for the present close. In the next paper we shall carry our notes onward to the reign of Henry VIII.

F. W. FAIRHOLT.

ETCHING OR ENGRAVING BY ELECTRICITY.

SINCE the introduction of the Electrotpe, several processes have been employed with greater or less success for etching on copper by the agency of the Voltaic current.\*

We desire now to direct attention to a new process of engraving on steel by the same agency, which appears to offer many advantages over that with acid, and which is certainly a very interesting application of electrical power.

This process, which has been named for distinction from the electrotype-etching, *Vid Stuedt*, or by the *Dry-way*, was first brought forward by Dr. Pring in 1843, and it has since that time been considerably improved in its manipulations. In a small tract, "*An account of a method of Etching or Engraving by means of Voltaic Electricity*," by James H. Pring, M.D., those interested in the process are put in possession of the whole of the process. Its principles and mode of application may be readily rendered familiar. Having united six moderate-sized Smee's batteries, and included likewise an electro-magnetic coil in the circuit, a steel plate, a sword blade, or any instrument or ornament, is attached by a wire to the zinc extremity of the battery, the electro-magnetic coil being interposed between the plate and the zinc; then taking the wire connected with the platinum silver plates, it is used as a pencil or a graver, and the drawing is made with it upon the steel. The point of this wire should be of platinum or gold, and it should be fixed into a glass or ivory handle to protect the operator from the slight shocks he might otherwise receive in making or breaking contact. The engraving is made by actually burning out the metal along the lines of the design, deflagration taking place every time the point is brought in contact with the steel plate; the harder the steel, the more vivid is the spark produced by completing the circuit with the platinum tracer. It will be apparent from this that the method of working must necessarily consist of a series of dots, and the author remarks, "By a little practice a facility is acquired in this mode of manipulation, which renders it less tedious than might be supposed; whilst its perfect cleanness and freedom from the employment of acid, together with the peculiar effect of the spark which constantly marks the progress of the work, are circumstances which lend to the process a character at once interesting and pleasing."

It appears that this simple scientific application of a fact which has, indeed, been long known—the power of an electric current to deflagrate certain metals, and particularly carbonised iron or steel—is capable of being rendered available to many of the purposes of ornamentation where acid cannot conveniently be employed. The tracing produced upon polished steel is beautifully white, which, contrasted with the dark surface, has an exceedingly pleasing appearance. In connection with this process may be named, as a pleasing experiment, what have been called *magnetic pictures*, depending upon a modified influence of magneto-electricity, in the place of a Voltaic current.

If a steel-plate is taken, and a drawing is made by merely passing a good permanent magnet over its surface, nothing is visible—no trace of the figure is anywhere apparent. But if at any time some fine steel filings are thrown upon the plate, they all arrange themselves along the magnetised lines, and present a curious electrical picture. This does not appear capable of any useful application, but it furnishes us with one of those curious philosophical toys which are always interesting and instructive.

Dr. Pring's process may, by reversing the operation,—that is by connecting the steel plate with the platinum plate of the battery and the tracer with the zinc,—be made available for another purpose.

Under these circumstances, whatever metal may compose the point of the tracer, it will be deposited on the steel plate; and if it be gold or silver, we may thus draw any design in gold or silver upon the steel.

Here we have at command two very different operations, we may engrave or gild a plate by the same tools; changing the places of the plate and tracer.

Whether the artist will avail himself of this electro-etching process or not, depends of course upon the economy of time and material. In indicating another application of a subtle power which is already ministering to the economic uses of man, we are fulfilling the intention with which these papers were commenced, viz., giving as speedily as possible all the proposals of scientific applications, and explaining, as far as is practicable and useful, all those working processes, which for their success depend upon a knowledge of scientific principles.

ROBERT HUNT.

\* See *Art-Journal* for April. Article, "Electrotpe."

## PASSAGES FROM THE POETS.



Drawn by J. Noel Paton.

Engraved by W. T. Green.

## THE CYCLOPS IN LOVE.

"— that ancient shepherd, Polypheme,  
 Who lov'd the sea-symph, when he luddied first  
 About the lips and curling temples:—lov'd,  
 Not in the little present-making style,  
 With baskets of new fruits and pots of roses,  
 But with consuming passion. Many a time  
 Would the flocks go home by themselves at eve,  
 Leaving him wasting by the dark sea-shore;  
 And sun-rise would behold him wasting still."

Translated by LEWIS HUNT,  
 from the 11th Idyll of Theocritus.



PASSAGES FROM THE POETS.



Drawn by F. W. Hulme

Engraved by W. T. Green.

THE CASTLE OF INDOLENCE.

"In lowly dale, fast by a river's side,  
With woody hill o'er hill encompass'd round.

It was, I ween, a lovely spot of ground;  
And there a season atween June and May,  
Half prankt with Spring, with Summer half embrown'd,  
A listless climate made, where, sooth to say,  
No living wight could work, ne cared even for play.

"Was nought around but images of rest,  
Sleep-soothing groves, and quiet lawns between."

TROMSON.



*Martin Archer Shee*

SIR MARTIN ARCHER SHEE, the venerable President of the Royal Academy, was born in Dublin on the 23rd of December, 1770, of a family to which the genealogists of Ireland assign a prominent rank among the few Milesian Houses, tracing a clear descent from the ancient sovereigns of the country. His father, an accomplished gentleman and a good scholar, was engaged in mercantile pursuits at Dublin, till about the period when the son had reached his fourth year of age; he then retired and took up his residence in the neighbourhood of Bray, in the county of Wicklow, where the early years of Sir Martin were passed unimpeded by the paternal roof.

The taste for drawing evinced by young Martin was a source of perplexity to his father, who had some misgivings as to the chances of a successful professional career, which the neglected state of the Arts in Ireland, at that period, rendered very precarious. By the advice of competent judges, however, and in compliance with his own earnest entreaties, the young artist was allowed to pursue his studies, and was admitted as a pupil in the Dublin Society, then under the direction of Mr. F. R. West. In this establishment, before he was twelve years of age, the future successor of Reynolds, West, and Lawrence, had obtained the three chief medals for drawings of the figure, landscape, and flowers; and but a few years after, although still quite a youth, his talents as a portrait-painter had attracted such attention in his native city, that the Dublin Society testified their sense of his extraordinary merit, by presenting him with a silver palette, bearing an

(The engraving on wood is from a portrait by T. Bridgeford, painted about eight years ago.)

inscription expressive of their approbation of his abilities and industry.

The death of his father about this time, left young Shee almost entirely dependent upon those talents with which nature had supplied him; these, however, were exercised with so much skill and perseverance, that, at sixteen years of age, he was in full occupation as a portrait-painter in Dublin; nor was his professional success unattended by a commensurate amount of social popularity; his graceful manners, extensive information, and great conversational powers, even at that early age, rendered him a welcome guest in the best circles of what was then a brilliant and refined Metropolis. Gratifying as such a position must have proved to a youthful artist, he was fully aware that there existed in Dublin but few opportunities for the study of Art in its highest excellencies; he resolved, therefore, on encountering the chances of a removal to London, where he arrived in the summer of 1788, and for a period of two years, steadily persevered in his pursuits, living with strict economy, and devoting every hour of daylight to his professional labours, and passing his evenings in the ardent pursuit of literary, classical, and philosophic knowledge. During this interval he had neither exhibited at the Royal Academy, nor taken any step to avail himself of the course of study afforded to young artists by that Institution. A personal introduction, however, to Sir Joshua Reynolds, through Edmund Burke, altered his views on this point, and probably exercised a material influence on his after career. Burke kindly undertook the task of introducing his young countryman to the notice of the President, and there are few pas-

sages in Sir Martin's life on which he dwells with more pleasure than on this acquaintance with the two men who were beyond all others of their age, and who have ever remained in their respective departments, the objects of his most enthusiastic devotion.

By the advice, and under the immediate auspices of Sir Joshua, young Shee obtained admission to the Royal Academy, where he studied for many years, but without competing for any of the prizes there given; his gradually increasing reputation as an artist, and as an exhibitor at the Academy, beginning at length to open to his view much higher objects of ambition.

In 1796, Sir Martin married Mary, the eldest daughter of James Power, Esq., of Youghal, in the County of Cork. To this alliance he was indebted for an uninterrupted course of domestic happiness during a period of forty-nine years.

In the year 1798 he was elected an Associate of the Academy; and in the year following he removed from Golden Square to the house in Cavendish Square (formerly the residence of Romney), which he has continued to occupy till the present time. In February 1800, he was elected a Royal Academician; and at the Peace of Amiens, in 1802, he visited Paris, in company with several other members, for the purpose of examining the treasures of Art which the conquests of Napoleon had collected there, from the various countries of Europe.

Though Art exacted the chief homage of Sir Martin's powers, he was not neglectful of the claims of Literature, to which he devoted a portion of his well-ordered time. In 1805 he published the first part of a didactic poem, under the unpretending title of "Rhymes on Art," a work which produced considerable sensation in the literary and artistic circles; and to which its merits justly entitled it. Encouraged by the success of his first appearance as an author, he brought out, in 1809, the remaining parts of his Poem, entitled "Elements of Art," which sustained his fame as a poet, while it added to his reputation as an acute observer, a judicious critic, and an excellent expositor of the principles of taste. Other works followed; his latest being "Oldcourt," a novel, published in 1828.

The death of Sir Thomas Lawrence in 1830, placed Mr. Shee in the highest position to which a British Artist can attain; he was elected President of the Academy, on which occasion he received the customary honour of knighthood. From the date of his appointment until the failure of his health at a comparatively recent period, Sir Martin's conduct in office has been invariably marked by the most constant and energetic devotion to its duties,—duties for the performance of which he was pre-eminently qualified, as well by the sound judgment, the unbending integrity, and dignified firmness of his character, as by the graceful eloquence of his language in the chair, and the high-bred courtesy of his demeanour on all occasions. Kindly accessible at all times to the humblest professor of his Art, ever ready to foster obscure and modest merit, and to impart the benefits of his long experience and matured knowledge to the youthful aspirant for fame,—he has been alike the revered and beloved chief of his brother Academicians, and the "guide, philosopher and friend" of the rising talent of the day.

The space to which we are restricted in this notice, necessarily compels us to omit much interesting matter connected with Sir Martin Shee's career; we must allude, however, to his resignation of the President's chair in 1845, when continued ill health prevented such application to the duties of his office as its importance demanded, and his delicate feelings and high sense of honour induced him to resign a position where he could not discharge its functions. An unanimous address, however, from the members and Associates of the Academy, alike honourable to all parties, induced him to withdraw his resignation, that he might continue, as President, to afford the Institution the benefit of his advice and counsel. There even now, though his works no longer adorn its walls, and his voice is no more heard in its assemblies, the recollection of the former has not faded away, nor is the influence of the latter diminished.



## AUTOBIOGRAPHY.

IN LETTERS ADDRESSED TO A RELATIVE.

LIKE my favourite hero, Robinson Crusoe, "I was born in the year —, in the city of York." So he says—so say I, only he was born in 1632, I in 1787, March 10, of an honest and industrious family. Like Rembrandt and Constable, my father also was a miller, and his mill was standing till this year on the old York road to London, about half a mile from York. My first panels on which I drew were the boards of my father's shop floor; my first crayon a farthing's worth of white chalk; but my pleasure amounted to ecstasy when my mother promised me that next morning, if I were a good boy, I should use some colours, mixed with gum water. I was so pleased I could scarcely sleep. On the 8th of October, 1798, last Sunday week, just half a century ago! I was destined for a different scene. At the tender age of eleven and a half years I was sent abroad into the world, and put an apprentice to a letter-press printer, as a compositor, at Hull, to which business I served seven full years faithfully and truly, and worked at it three weeks as journeyman; but I had such a busy desire to be a painter, that the last years of my servitude dragged on most heavily. I counted the years, days, weeks, and hours, till liberty should break my chains and set my struggling spirit free! That hour, that golden hour of 12,

[The engraving on wood is from a calotype, produced in Edinburgh about four years ago.]

on the 23rd of October, 1805, I watched on the dial-plate of Hull High Church, and felt such a throch of delight as for seven long years I had been a stranger to!

"'Tis liberty alone which gives the flower  
Of fleeting life its lustre and perfume,  
And we are weeds without it."

I was now entirely emancipated from servitude and slavery; I was flapping my young wings in the triumphant feeling of *liberty!* not the liberty of licentiousness and jacobinism, but natural rational freedom of body, mind, and will, to which for seven long years I had been an entire stranger! Mr. Peck, my master printer, did me the justice to write on my indenture, which I can now show, "This indenture was faithfully fulfilled, to the satisfaction of the master and the credit of the apprentice. Robert Peck." Poor man! he sleeps in Hull High Church. And what was worse, during the whole of this long seven years, the Sunday shone "no sabbath-day to me;" our publishing-day of the newspaper being Monday, we had always to work a considerable portion of Sunday to be ready; so that I had enough to do to attend in time the High Church in the afternoon, or to hear the feeling Rev. Mr. Dieky preach at St. John's, and sometimes, too, I dined in Parliament Street, with your dear father and mother. Harassing and servile duties, late and early, frost and snow, sometimes till twelve at night and up again at five, my servitude, I can assure you, was no bed of roses. Seven long years I patiently hid my time, but the iron went into my soul; and I now even sometimes dream I

am a captive, but wake and find it luckily but a dream. I worked for three weeks as a journeyman printer, waiting with anxious expectation each morning a summons from London, either from my dear brother Walter, or your noble and beloved grandfather, my dear uncle, William Etty, of the firm of Bodley, Etty and Bodley, 31, Lombard Street; \* himself a beautiful draughtsman in pen and ink, and who, if he had studied engraving, would have been in the first rank. He smiled on and patronised my juvenile and puny efforts, but saw enough to convince him that my heart was in it alone. These three benevolent individuals, my uncle, and brother, and Mr. T. Bodley, united hand in hand to second my aspiring and ardent wishes; and having painted in crayons a head of your dear mother, Mrs. Clark, and also two successful crayon heads of my uncle's two favourite cats, I was encouraged in this my darling pursuit, and the sun of my happiness began to shine! And here I will beg to say—because I hope it will have an influence on the younger aspirants in the Art, and I can give the experience of a long life, that I strongly and strenuously recommend to their notice—that however I might at times, and who does not, forget my duty to my God and Maker, yet it was impressed on my mind by my dear parents, and echoed feelingly in my own heart, a love and fear of Almighty God, and a reference of every action to His divine will; a confidence in His friendly mercy, a fear of offending Him; and I may safely say, I never for one moment forgot the path of virtue without the bitterest feeling of remorse and ardent desire to return to it, the only path of sunshine, happiness, and peace; and my sincere wish, in whatever station of life I was placed, was to be actuated by an honest desire to do my duty to God and man, and whatever deficiency may have arisen, this was my only principle of action, and one I can confidently recommend to the young who are desirous of raising the reputation of themselves or their country, whether in the Arts or in any other liberal pursuit. Having said thus much, I will proceed to my story.

I drew from prints or from nature, or from anything I could; I was made at home at my uncle's, I was furnished with cash by my brother. My first academy was in a plaster-cast shop, kept by Gianelli, in that lane near to Smithfield, immortalised by Dr. Johnson's visit to see "The Ghost" there. I drew, in heat and cold; sometimes the snow blowing into my studio under the door, white as the casts. There I studied and drew the "Cupid and Psyche," after the antique, well enough to take to Mr. Opie, to whom I had a respectable letter of introduction from Mr. Sharp of Mark Lane, Member of Parliament; then, with palpitating heart and admiring feeling I approached the dread study of this truly great and powerful artist. He encouraged me, and gave me a letter to another great and powerful genius, Fuseli, who admitted me as a probationer in *Dear Somerset House*. With a flannel vest tied round his waist and an eagle eye, he received me in that magic circle of unearthly creations, peculiarly his own. Opie and Fuseli and Lawrence were three of that constellation of great men which certainly graced the reigns of George III. and IV., and shed a lustre on our beloved country; the more remarkable and the more praiseworthy, because it was to the energy and perseverance of the *artists themselves alone*, without parliamentary and government influence, that these splendid efforts were owing. George III., his painters and engravers, will not be forgotten; his Woollett, his Reynolds, Opie, Barry, Romney, Fuseli, will tell a tale for a future day; the arms of England stood *alone* against united Europe, the artists made efforts at the same time worthy of their glorious country and their glorious cause!

I drew in the Royal Academy! here was an event in my life so long looked for and hoped for.

[We are reluctantly compelled to postpone to our next number, the remainder of this highly interesting document.]

\* To Thomas Bodley, Esq., then the junior partner of the firm of Bodley, Etty and Bodley, I was infinitely indebted for encouragement, patronage, and support, in this my new professional career; and with three such benevolent persons to uphold me I soon began to work with ardour.



EXAMPLES OF MEDIÆVAL ART APPLICABLE TO MODERN PURPOSES.

In commencing a series of illustrated papers under the above title, it is felt that they will be calculated to gratify not merely antiquaries and those who regard the Arts of the Middle Ages as a part of its history, but that they may afford the most important instruction and information to all persons engaged in the Arts of Design.

The painter cannot fail of being conscious how much the truth of a picture, and consequently the illusion he wishes to produce, depends on his making his accessories consistent with the time, as well as the character, of the scene represented. And, in the absence of any public collection in which he can refer to real objects, he will find these representations of the various articles in use at different periods, both for sacred and domestic purposes, a valuable collection of authorities on all matters of a decorative nature.

The class of persons who will probably benefit to the greatest extent by these illustrations, are the artists who are employing their taste and inventive faculties in adding to articles produced by machinery, as well as by manual dexterity, the beauty that may give them value as works of Art.

The government have shown that they are conscious of the importance of combining with the great mechanical skill for which this country is celebrated, the superior taste common among operatives on the Continent, by establishing Schools of Design both in the metropolis, and also in the leading manufacturing towns. These in their earlier stages were to a considerable degree insufficient in affording the particular instruction required in such estab-

lishments, arising in some measure from the novelty of the undertaking, and consequent inexperience of the masters employed, and partly from a compliance with the mistaken principle so commonly acted upon in the public institutions of this country, of forming the council, or governing body, from classes of men whose importance is derived from their social position, or their reputation in other pursuits rather than an intimate acquaintance with the objects committed to their care. Improvements have, however, been gradually introduced, and they are now directed by teachers, some of whom are distinguished for their talents in the higher walks of Art, as well as a practical knowledge of the kinds of decoration suited to the various fabrics and materials employed in manufacturing purposes. And thus a class of persons, whose labour for ages has been devoted to mere mechanical toil, are beginning to feel that the commonest articles, formed of the humblest materials, may be made to exhibit some beauties, either of form or of colour. Those who have paid attention to this interesting subject, are now convinced, that by educating our workmen in branches of Art suited to their occupations, we may develop the dormant talent and genius Providence has kindly bestowed upon all classes; and, at the same time, increase the national wealth and their own intellectual and pecuniary resources, by combining taste with ordinary labour.

I do not assume that these examples will generally furnish models for literal imitation in articles suited to modern wants, exceeding in matters of detail, and even in that branch of study the student should refer to nature for the many examples our botanical collections now offer him from every part of the world, and which the artists of former times would doubtless have employed had they been acquainted with such admirable types. It must, however, be evident to every one who has studied these relics of the genius of past ages, that in the almost endless variety of beautiful forms, the skilful management of materials, and the tasteful arrangement of colours they exhibit, the accomplished artist will find an abundance of hints on which he may exercise his judgment in moulding them to the shapes necessary for present uses. In fact, if we hope to find Della Robbia in our potteries, or Cellinis among our workers in metal, drawing must be made an essential part of the workman's as well as the professional draughtsman's education; and they must have their capacities developed and refined by constant opportunities of consulting the best models and the best works on every class of decoration. Perhaps the most apparently original conceptions in Art, in Music, or in Poetry, are the mere embodiments of those floating recollections impressed on our memories, we scarcely know when, or whence, and which assume new forms, or new combinations of elegance or beauty, in proportion to the activity of those faculties which create a sympathy for such impressions.

The first example in the present series is a silver-gilt Grace Cup, belonging to Henry Bevan, Esq., of Hamilton Place, Piccadilly, and Twicken-



ham House, Twickenham. This exquisite specimen of goldsmiths' work is of the 14th century. The bowl, and also the cover, have each three windows fitted with enamel, in imitation of stained glass, the windows being separated from each other by bands, inlaid with the same precious material in the shape of flowers and scrolls. The wonderful delicacy of the gold plates dividing the lights and tracery of the windows, as well as the various colours employed in the bands, shows an amount of manipulative skill in the execution of this beautiful work of Art truly astonishing. These plates, although scarcely thicker than the finest hairline, are worked round all the complicated curves with the greatest accuracy; and have proved sufficiently strong to keep all the parts in their places, with scarcely an appearance of injury after a service of 500 years. Even the minute crosses on the windows, and delicate tendrils springing from the scrolls

and mullions, pass completely through the enamel, and are calculated to perplex those unacquainted with the process by which they are imbedded in that material. It is thus: the gold plates are first worked into the requisite forms on a mould. They are then filled in with the various coloured enamels in a powdered state, and exposed, by means of a blow-pipe, to a sufficient degree of heat to melt the enamel without affecting the metal, and then ground to the requisite thickness, and polished.

In this kind of enamelling, gold was always used to divide the various colours, no other metal being sufficiently flexible for that purpose. The bottom of the cup is inlaid with enamel, similar to the bands. As the small circles round the base and the rim of the cover are perforated, I think it not improbable that they were originally filled with pearls.

The branches of oak leaves and acorns, vine leaves and grapes, birds, &c., are most delicately dotted on the surface of the polished metal, and produce a very pleasing effect—the dots forming the shadows where the light falls, while they catch the reflected light when in shadow. The cup is in excellent condition, with the exception of the top of the finial, which I have ventured to fill in with berries to give it a complete appearance, as the leaves now enclose only a screw, to which was probably attached the crest of the person for whom it was made. It was bought by Mr. Bevan, at Antwerp, many years ago, and is, I believe, of Flemish workmanship.

Our next specimen is a very elegant

Salt-cellar, of the 17th century, in the possession of her most gracious Majesty, at Windsor Castle. The lower part of the bowl is of mother-of-pearl. The graceful bunch of flowers and tendrils forming the top of the cover are of frosted silver, with the exception of the centre one, which is coated with green enamel. All the other portions are of silver gilt.

The remaining cuts are from a most interesting volume in the British Museum, containing one hundred and eighty-two drawings from goldsmiths and jewellers' work by Hans Holbein. These designs show the exquisite taste and fancy of that celebrated painter, whose intimate acquaintance with Decorative Art may be seen in the background of many of his pictures, as well as in the rich dresses of his female portraits. The profusion of jewellery displayed in most of them, naturally suggests the idea, that the celebrated dames of that time had no faith in the doctrine that "beauty unadorned is adorned the most."

The two first examples are evidently for sword or dagger sheaths, and the succeeding one for a pair of hinges. These designs are for gold, or more probably silver gilt, and picked in with black.

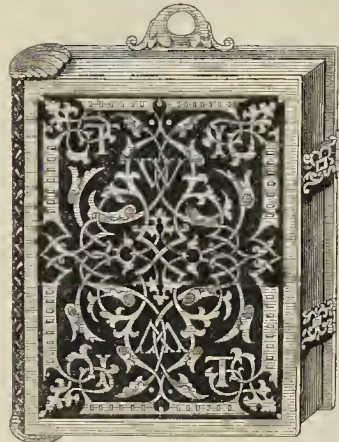
The two following designs are for caskets or book-covers, and from the rings on them, were evidently intended to be suspended, most probably from the girdle, many examples of which may be seen in the portraits of the period. Mr. Farrer the celebrated dealer, who has imported from the Continent many of the finest pictures and rarest articles of *bijouterie* which grace our most celebrated public and private collections, has one of Queen Mary by Sir Antonio More, in which a book of a



similar character is so placed. He has also the celebrated one formerly belonging to Queen Elizabeth, which he bought at the sale of his late Royal Highness the Duke of Sussex. It is of



solid gold, about three ounces in weight, and has very rich enamels in relief on the covers, the one representing the Judgment of Solomon, the other, Moses and the Brazen Serpent. A memorandum of an early date states, that "this book of private prayer was presented by y<sup>e</sup> Lady



Elizabeth Tirwit to Queen Elizabeth during her confinement in y<sup>e</sup> Tower, and y<sup>e</sup> Queen generally wore it hanging by a gold chaine to her girdle,



and at her death left it to one of her women of her bedchamber."

In an article in the "Archeological Journal"

for June 1845, on the "Decorative Processes in use during the Middle Ages," by Mr. Albert Way, whose exquisite taste and skill as an amateur artist and unwearied zeal in investigating every department of knowledge connected with Medieval Antiquities have enabled him to add so many valuable contributions to our store of information on the subject of archaeology, will be found a most interesting description of the various kinds of enamel in use at different periods. He states that "the term enamel properly designates vitreous pastes, to which various colours are given by means of metallic oxides: they are either opaque or transparent, and are capable of being applied superficially to several substances, earthy or metallic, forming a decorative covering, or *vermeilment*, as it is termed by French writers, of admirable brilliancy and durability. The rich blue and green colours which are seen on the little figures of deities, and on various ornaments discovered in Egypt, appear to be enamels: porcelain, pottery, and glass, have served as the ground-work, to which enamel has been applied with the most attractive effect."

"The metals capable of being employed as ground-work for enamel, are gold, silver, and copper, brass being of too fusible a quality. No course of experiments has hitherto made known the substances of which ancient enamels were composed, or the proportions in which they were employed: a few ancient recipes for compounding enamel have been discovered, and one of the most interesting is given in an appendix to this notice. It may here suffice generally to state, that the colouring paste, which forms the base, consists of oxides of lead and tin fused with silica, in certain quantities, the opaque qualities being given by the oxide of tin, whilst various colours are produced by the addition of the metallic oxides; thus from copper green is obtained, red from gold or iron, and blue from cobalt. The use of this last mineral, and the exquisite colour produced from it, seemed to predominate to a remarkable extent in the earlier enamels; the field of which is almost invariably enriched with the brilliant hue of the substance called *smalt*."

The recipe above referred to is from a Sloane MS. in the British Museum, and is the most ancient one yet noticed for the composition of enamel. It appears to have been written in England in the earlier part of the fourteenth century. It deserves observation, as indicating that English artificers were not unskilled in the art of enamelling—that in the roll of the inhabitants of Paris, A.D. 1292, the names of goldworkers appear, designated as English men, or of London; and that of five enamellers then settled in Paris, one entered as "Richardin l'esmailleur, de Londres."\* Sloane MS. 1754, f. 231.

"Ad faciendum Enallum. Emallum sic fit: accipe plumbum et funde, semper accipiendo crustulam supereminentem, quousque totum vastetur plumbum, de qua accipe partem unam, et de pulvere subscripto tantundem; et est iste pulvis: Accipe parvos lapillos albos qui sunt in aquis, et contere ipsos in pulverem minutissimum; et si volueris habere citrinum,

appone oleum de avellanis, et move eum virga coruli: pro viridi, appone limaturam cupri, vel \* Documens Inédités; "Paris sous Philippe le Bel," p. 23.

viride Grecum; pro rubro, appone limaturam latonis cum calamina; pro indico, azorium bonum vel saffre, unde vitrearii faciunt vitrum indicum."

"To make Enamel. Enamel is thus made:—Take lead and melt it, occasionally taking off the pellicle which floats on the surface, until the whole of the lead is wasted away, of which take one part, and of the powder hereafter mentioned, as much; and this is the said powder: take small white pebbles which are found in streams, and pound them into most subtle powder, and if you wish to have yellow enamel, add oil of filberts and stir with a hazle rod; for green, add filings of copper or verdigris; for red, add filings of latta with calamine; for blue, good azure or saffre, of which glaziers make blue glass." See in the same MS. f. 234, "pro azuro faciendo, the chief ingredient being "lapides lazuli, i. lapis minere." Compare f. 225, 236, vo., "ad faciendum lazurium," a composition of quicksilver, sal-ammoniac, &c. The mention of "saffre," if by that term may be understood zaffre or cobalt, deserves especial notice; but some writers suppose that the saffre of the ancients was our lapis-lazuli. See Beckman's "Notices of Ultramarine and Cobalt," Hist. of Inv., vol. ii.

The three small borders are designs for enamel. The lighter tint represents the gold; and the others, red, blue, and black, according to their intensity.

This very curious collection of drawings is well worthy of being consulted by all classes of decorators, for the great variety and ingenuity exhibited in the different designs. They consist of articles of plate, the various kinds of jewels in use at that period, sword hilts and mountings, a great number of most ingenious monograms, enamelled borders, and little studies united to all kinds of ornamental purposes.



The initial letter with which this article commences, is from a drawing in the possession of Mr. Pickering, the bookseller, of Piccadilly; and from its style, and that of another by the same



hand, in which is introduced a figure of Diana, I imagine it to be by Petit Bernard, the celebrated designer of jewellery, binding, &c. to



Diana of Poitiers, the mistress of Henry II. of France, in which that goddess and her emblem are so constantly and gracefully employed.

HENRY SHAW.

[It may be well to add that we shall be at all times glad to forward to any Manufacturer such information as he may consider desirable, in reference to books he may wish to consult: not only those published in England, but such also as have been issued on the Continent—especially in Germany and France. It is scarcely necessary to say that in the British Museum will be found many curious and valuable works—which are full of treasures to the Designer and Manufacturer; to these ready access may be had; we shall be happy to give more distinct reference to them, for the guidance of those who desire to study from them. We would state also that Mr. Shaw's own publications are rich in suggestions and models, and ought to be in the hands of all who really aim at excellence in the various Arts of Manufacture.—Ed.]

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

ARTIFICIAL STONE—STATUARY PORCELAIN.

The necessities of a progressively improving taste, and the demands made by the growing desire for those luxuries which mark the advance of civilisation, have been met in a remarkable manner by inventions characterised by mechanical ingenuity, artistic skill, and scientific knowledge.

The instances already taken as examples of scientific applications are, many of them, of a striking character, and to these, as a most apt illustration of our position, we now add the rather extensive class of combinations which may be grouped under one general head—as Artificial Stones. These may be divided into five classes: Semi-vitrified bodies—as opaque glass, porcelain, stone ware, terra cotta, &c. Hydraulic cements—sulphate and carbonate of lime, including the largest number of the cements. The bituminous compounds—as Seyssel asphalt and the Trinidad mastic. Oleaginous cements—such as putty composition, Venetian cement; and siliceous combinations—as Ransom's stone, Kuhlmann's, &c. From these it is our intention to make such a selection as will enable us to give a popular explanation of the principles involved in each class, and to show the advantages derived from a scientific knowledge in their various applications to purposes of ornamentation. This will necessarily extend itself to several papers. The art of the potter is perhaps, next to that of the agriculturist, the most ancient of all; and the potter's wheel was evidently one of the earliest inventions of human ingenuity taxed to meet the necessities of an existence, upon which rested the task of labour, as the only road to the enjoyment of being. Beyond the mere necessary utensils which almost through all time appear to have been manufactured from clays, the passion for ornament, and those strange and mysterious desires connected with the ignorant worship of an unknown cause, which lead to the embodiment of the idea present to the bewildered mind of untutored man, have from the remotest antiquity given rise to representations of nature and imaginings of fancy in the same material. In the remains of the Assyrian temples, in the tombs of Egypt, and in the marvellous relics of a civilisation which once existed in central America, we find singular evidences of these attempts in the Plastic Art, many of which are preserved in our museums, representing, even in their grotesqueness, a rude history of the struggle of the human intellect through the night of ignorance, and affording evidence of the progress of manufacture. The history of the Ceramic Art, whether, as the Grecian Myth relates, it originated with Ceramus, the son of Bacchus and Ariadne, or with the more humble Dibutade, the sculptor, is one of far too comprehensive a character to be embraced within our limits, and we refer to it merely for the purpose of showing, that from the period when the Nomadic races to the south of the Caucasus began to assemble within the rude walls of their first towns, the process of forming ornaments in artificial stone was one which occupied the ingenuity of some amongst the tribes. Passing over the Assyrian and Egyptian examples, we find in the palmy days of Athens, when the princely taste of Pericles, and the surpassing genius of Phidias, rendered that city an example of the perfection of the sculptor's art, and when every dwelling was crowded with its household gods, that argillaceous compositions substituted the more expensive natural marbles; that Phidias and Miron were pleased at directing the manufacturer, not uncommonly furnishing the form to the more humble artist.

Most of the specimens preserved to us have more the character of terra cotta than of porcelain. The Arabs appear to have been in possession of a process for glazing earthenware; and tablets and other ornamental decorations, of this material, were employed in the celebrated Moorish palace of the Alhambra.

The production of true porcelain in Europe, with which we have more particularly to deal, dates probably no further back than 1703, when a German alchemist, Böttcher, appears to have produced a white porcelain from the clay of Aue, near Schneberg, and founded the manufactory of Meissen. The tender porcelain of Sévres, which was superseded by the discovery of Böttcher, could scarcely be regarded as other than an opaque glass, being composed of salt-petre, sea salt, alum, Alicant soda, gypsum from Montmartre, and sand from Fontainebleau.

It will be necessary before we proceed to any description of the manufacture of the porcelain statuary, that we should give some account of the nature of the materials employed in the several manufactories on the continent and in England.

The composition of the mass of the true or hard porcelain is Kaolin, (a name very generally adopted from the Chinese,) or China clay a decomposed felspar, quartz or a pure silicious sand, and sometimes gypsum. The finest clay obtained in England, is that procured from the granite districts in the west of England, and its average composition is as follows:—

Silica . . . . .	46.00
Alumina . . . . .	45.00
Iron . . . . .	27
Lime . . . . .	43
Magnesia . . . . .	50
Water and Alkali . . . . .	12.50
	100.00

We may therefore regard porcelain as a combination of alumina (pure clay), silica (pure flint), and an alkali (potash), by which the whole is fused into a semi-transparent mass. The body of the material must be regarded as clay—a porous and spongy body—into which the silicate of potash (glass) is run, by which it is rendered a dense mass. Such are the general characteristics of porcelain, the composition varying slightly in different manufactories, particularly as they are dependent upon natural productions for the substances employed, which is the cause of the varying physical characteristics of the porcelain of different districts.

The variety, however, known as Wedgwood ware, may be regarded as approaching nearer to that employed for porcelain statuary than any other; and in it we have Cornish and plastic clay fluxed with Cornish chert stone, which contains a large quantity of quartz and potash. From this kind of stoneware chemical utensils are produced, and those very interesting imitations of the celebrated Portland Vase, in which white figures are represented upon a blue ground. The heat to which the porcelain statuary is exposed is, however, very considerably greater than that required for Wedgwood ware. Wedgwood, perceiving the advantages to be derived from the introduction of elegant forms, succeeded in obtaining the assistance of Flaxman, and thus furnished some very fine designs to the public in this ware. For a very complete account of the Staffordshire Potteries, and of the processes of manipulation in the several departments, we must refer to the *Art Journal* for 1846, October and November; and in those papers will also be found some very important notices and good woodcut illustrations of the beautiful porcelain statuary of Mr. Copeland, and of the productions of Messrs. Minton and other large manufacturing establishments in the Potteries.

The Statuary Porcelain and the Parian, which in all physical peculiarities resemble each other, must be distinguished from the "bisque" china, in which a great number of figures have been produced by Messrs. Minton and others. Those pretty compositions in which net-work and lace are introduced, are of "bisque;" the delicate effect of the drapery being produced by actually dipping net or lace in the porcelain "slip," or argillaceous mixture, from which the organic matter is afterwards burned out during the operation of "firing."

The dead white of these figures is to many very objectionable, and it became desirable to introduce some material which should have the semi-transparency of marble. To this point Mr. Battam appears to have turned his attention, and the result of his assiduous experiments was the production of a most faithful imitation both

as to surface and tint, to which he gave the name of Statuary Porcelain. Some statuettes having come under the observation of the editor of the *Art Journal*, the value of the material was immediately appreciated; and through his instrumentality (after being submitted by him to Mr. Gibson, and other eminent sculptors, who declared it to be "the best material next to marble,") the specimens were laid before the council of the Art-Union of London, and a commission was given from that Society for the production of a number of copies of Gibson's "Narcissus" to be awarded as prizes to its members. This encouragement gave a healthy stimulant to further exertion; and during the time occupied by the execution of the reduced model of the figure, further experiments were made, and combinations tried, which resulted in the production of an improved material scarcely inferior to marble in appearance. This substance is of a cream-white colour, and possesses sufficient transparency of surface to reflect as much light as is agreeable to the eye. It is unaffected by the varied conditions of our atmosphere; indeed, strong acids have no effect upon it, and when soiled it may be cleaned by washing with soap and water. Before we enter upon any of the considerations which naturally arise from so important a scientific application, we must give some description of the mode in which the manufacture of porcelain statuary is carried on in the works of Messrs. Copeland, Minton, and others.

We are enabled to do this through the kind attention of Mr. Thomas Battam, to whom we are indebted for the origin of the material as at present employed, having been furnished by that gentleman with the following particulars:—

The material is used in a liquid state, technically termed "slip," about the consistency of thick cream. It is poured into the moulds forming the figure or group, which, being made of plaster, rapidly absorb a portion of the moisture, and the coating immediately next the mould soon becomes of a sufficient thickness for the cast, when the superfluous "slip" is poured back. The cast remains in the moulds for some time at a high temperature, by which it is (through the evaporation that has taken place), reduced to a state of clay, and sufficiently firm to bear its own weight when relieved from the moulds, which are then opened, and the different portions of the subject taken out.

Each figure requires many moulds; the head, arms and hands, legs, body parts of the drapery, when introduced, and the other details of the subject are generally moulded separately. In one group, representing "The Return from the Vintage," consisting of seven figures, there are upwards of fifty moulds, and each of these in several divisions; these parts being removed, have then to be repaired, the seams caused by the junctions of the mould cleared off, and the whole put together. This is a process requiring, when well executed, the greatest nicety and judgment, the fragile nature of the material in its present state rendering considerable practical knowledge necessary to form a perfect union of the different members, and also that they are so disposed as to be in strict accordance with the original model. For, though made from the same moulds, it by no means follows that all the casts will possess equal merit; so much depending upon the taste and skill of the finisher, 'the figure-maker.'

"Peculiar care is required in putting together nude figures, in which the junction of the parts generally presenting a level circular surface, requires the decision of an educated eye to fix with accuracy. Surfaces that possess a marked and broken outline, which will only fit together at one particular point, are of course exempt from this difficulty. Want of judgment in this respect will often cause such a deviation of outline, as seriously to injure the beauty of the work. The parts are attached together by a 'slip,' similar to that used for the casting; the surfaces to be joined together being either dipped into them, or the 'slip' is applied with a pencil, and, according to the discretion with which this is executed, and the neatness with which the sections of the moulds are made to fit, will be the greater or less prominence of the seams which so often disfigure pottery castings. It is possible, with

care, that these seams shall be so trifling, as to be scarcely perceptible, even upon a close examination; and it is only the want of proper precaution that the contrary is too often the rule instead of the exception.

"The 'slip' in this case is merely required to soften the surface of the clay of the members which have to be united, just sufficiently to cause adhesion. All that is used beyond that requirement is not only superfluous, but actually detrimental; moistening the parts to which it is applied so much that the edges become pliant, and yielding to the pressure, while being attached, distort the outline, and by causing unequal shrinking in the process of firing the junctures become evident and unsightly. This fact cannot be too forcibly impressed upon those engaged in this branch of the Art, as it is of the greatest importance to the beauty and perfection with which these objects are produced, will this novel and valuable introduction merit and obtain success.

"The figure or group being thus put together remains two or three days, when being sufficiently dry, it is supported by 'props' made of the same material, placed in such positions as to bear a portion of the weight, and prevent any undue pressure that might cause the figure to sink or yield in the 'firing.' Each end of the 'prop' is embedded in a coating of ground flint to prevent adhesion, and is thus easily removed. It is then placed in the oven, and submitted to a heat of about 60° of Wedgwood's pyrometer.

"This operation, which is gradually effected, occupies from sixty to seventy hours. The fires are then withdrawn and the oven allowed to cool; and when sufficiently so the figures are drawn out, the seams rubbed down; they are again placed in 'saggers' and embedded in sand, and then re-fired at a still higher temperature than they were previously submitted to. The bedding of sand is preferred in this part of the process to 'props,' as it more equally and effectually supports the figure. It could not be used in the first instance when the figure is in the clay, as by resisting the contraction, it would cause it to be shattered to pieces. It is even sometimes necessary to fire casts three times, a peculiar degree of heat being required to produce the extreme beauty of surface which the finest specimens present.

"The total contraction of the figures from the mould to the finished state is *one-fourth*. The contraction of the 'slip' with which the mould is first charged, to the state in which it leaves the mould, is *one-sixteenth*; again it contracts another sixteenth in the process of drying for the oven, and one-eighth in the process of trifurcation, so that a mould *two feet high* will produce a fired cast of *eighteen inches only*. Mr. Minton states the contraction of their improved composition as being but little more than one-fifth.

"Now let it be considered, that this contraction should in an equal degree extend through every portion of the subject to insure a perfect work; and it will be immediately apparent that there is considerable difficulty to be overcome in its production, particularly to achieve such a result as would satisfy the requirements of a highly cultivated taste. Still, difficult as it may be and is; with judgment in the selection of subjects, and practical knowledge brought to bear in their execution, there is no impossibility in the conclusion, that a faithful realisation of the beauties of the finest works of Art may be effected.

The chemical elements of this composition are essentially alumina, silica, and felspar, which, by the action of the intense heat to which the mass is exposed, actually agglutinate so as to form the beautiful body which the finished figures present, the perfection of which is still more apparent in a fractured portion. Every manufacturer naturally employs different proportions of each substance; and it often occurs that some material peculiar to a certain manufactory marks its character. Wedgwood, for instance, introduced the sulphate of barytes, or caulk-stone. Bone ashes are employed by many, and the stearites are used by others. During the processes of 'firing,' a very considerable change must necessarily take place in the chemical arrangement of

the constituents, and any volatile bodies are of course expelled; it is not therefore to be inferred that an analysis of a portion of the burnt ware represents the *actual* composition before burning, but as such an analysis is interesting the following is given, it having been obligingly undertaken for us by Mr. J. A. Phillips, of the College of Civil Engineers.

Silica . . . . .	69.35
Alumina . . . . .	32.60
Soda . . . . .	4.16
Potash . . . . .	2.55
Lime and Magnesia, a trace	
Iron, very faint trace	
	99.66

The contraction of the composition has been spoken of as one great obstacle in the way of perfect success. This depends entirely on a peculiar physical property of alumina, which property is so obedient to certain fixed laws, as to indicate by contraction the heat to which the clay has been exposed. On a knowledge of this fact the ingenious Wedgwood constructed his pyrometer. This instrument consists of pieces of the Cornish china-clay, moulded into cylinders of a determinate size, and baked in a low red heat. These rods of clay were of such a size that they just entered between two graduated brass rods, fixed on a brass plate, half an inch asunder at one end, and 0.3 of an inch at the other; and being exposed to any elevated heat, the degree of shrinking marked the temperature on Wedgwood's scale. Thus, the heat of melted silver so contracted the clay, that it could be passed between the rods to 28°; that of gold allowed of its being advanced to 32°; whilst that of cast-iron shrunk it, so that it could be pushed forward to 153°. These temperatures respectively represent 471°, 523°, and 2163° of Fahrenheit's scale. For practical purposes this instrument is often employed, but being liable to some errors, it has, for philosophical investigations, been superseded by instruments of greater delicacy.

Such is the property of all clays, no two varieties of clay contract equally for equal heats, but the contraction is fortunately always the same for the same kind of clay. The contraction in volume on the average, for the porcelain clays, is about 38 per cent. It has been already stated to what amount the porcelain statuary contracts in each stage of its manufacture. It will of course be understood that this depends upon the manner in which the mass is formed. All bodies cast in a mould shrink the most, as being more liquid and less coherent; those formed by pressing into a mould the least, owing to the greater tenacity of the mass. The first contractions are due to the evaporation of the water from the material, and the last to the incipient fusion of the mass, and consequently the closer aggregation of the particles.

When we regard the difficulties of the process by which the beautiful copies of the works of our best sculptors are produced in the potteries in a material closely resembling marble in its external characters, and even superior to it in its power of resisting the action of corroding substances, we cannot but regard the skill and industry to which the present state of Statuary Porcelain is due, as worthy of the highest praise.

Wedgwood appealed to high Art for assistance in making creations of the truly beautiful familiar. With Wedgwood appears to have died the spirit which actuated him; and until a comparatively recent period, Art appeared to fancy itself degraded by any association with the economy of manufacture. By the energy, however, of several of our most extensive potters, among whom Mr. Copeland and Messrs. Minton deserve especial mention, a new style of material has been given to the public who, appreciating the improvement, have stimulated the manufacturer to further exertions; and the spirit of Wedgwood, could it revisit the earth, would rejoice in the restoration of that union of Art and Manufacture which he made the labour of his life.

In the perfection of the sculptor's Art we have certainly the realisation of the highest powers of the creative faculty. As it is the most difficult, so is it the most sublime of human attainments, and the "mind and music" which seem to breathe from the chiselled marble exert an influence only inferior to that of the living expression.

That the creations of genius, destined as they are to pioneer the way along which mankind advance in their siege upon ignorance and superstition, should remain as isolated specimens of human power in the halls of wealth is so deeply to be regretted, that we can scarcely imagine it can any longer be allowed. The painter speaks to a world through the medium of the engraver; why may not the sculptor teach as eloquently through the agency of his elder brother the potter?

Notwithstanding the beauty of many of the productions in porcelain statuary, the difficulties, arising in particular from contraction, at present prevent its taking that elevated ground which evidently belongs to it. But the well-known industry of the British labourer in any Art—the restless desire to excel, which distinguishes the manufacturers of Great Britain—will, we are certain, before any prolonged period, achieve that correctness which will at once place in *vraisemblance* the works of the best artists in the hands of an appreciating public.

We hope in our next article to enter carefully into an examination of the many interesting productions of Messrs. Minton, which come naturally under our consideration, together with the analogous manufactures of Messrs. Singer and others.

We feel it a duty we owe to all, to explain at once that in these articles on the Applications of Science we have the most earnest desire to give with correctness the merit of every discovery and ingenious adaptation to the rightful owner of it. As this is often a subject of dispute notwithstanding our care, it may sometimes seem we err; but ever open to correction, we trust to give offence to none. Between the merits of the productions of rival manufacturers we will not attempt any decision, but we hope fairly and honestly to represent the best points of all. To our numerous applications to manufacturers connected with "Artificial Stone," we have received the most prompt replies, and, in general, the desired information. To all we express our sincere obligations, but in particular we have to acknowledge the assistance received from Mr. Battam and from Mr. Blashfield.

In every manufactory there is a certain amount of valuable information which may be given to the world with advantage without at all trenching on those private processes and modes of manipulation with which, as personal property, we have no concern. The manufacturer may furnish to the experimentalist many suggestive instances, and the man of science at the same time give to the manufacturer such knowledge as may serve to economise his material and increase his profits, and both supply matter of importance and popular interest to the public. Our endeavour is to unite these objects, and with the friendly aid of all parties we do not doubt of succeeding.

ROBERT HUNT.

## THE ARTS IN PORTUGAL.

To the Editor of the Art-Journal.

ONE of my principal objects in Lisbon was an inquiry into the present state of the Fine Arts in Portugal, and to see such collections of pictures as were there. I did not expect much, but as I had made no previous inquiries, I own I was greatly surprised to find there was "no state of the Fine Arts at all"—that it might almost be said that neither the taste for, nor the practice of them, existed; and yet this is in a country which produced in architecture, BATALIA, and the chapel and convent at BELEM: the first a beautiful specimen of pure Gothic; and the latter one of the most enchanting examples of enriched Gothic I ever saw; this style is called by the Portuguese, Gothic-Arabo. I may also mention the doorway of an old church, in the lower part of the town, now in ruins, much in the style of the chapel at Belem, and equally beautiful.

As regards painting; in the Museum there is a large collection of pictures by the "Gran Vasco," and his scholars or followers. These are in the style of Albert Durer, but I think with much of the Italian feeling of the time of Perugino. One should have supposed, with so good a foundation for a national school, increasing excellence would



have been found; but as far as I could learn, there are very few others who could be styled Portuguese painters, although in the beautiful hall of the convent at Belem there are two grand pictures by Diaz,\* especially the one in the middle of the side of the hall. It is a subject of regret that pictures of such value as the above should be allowed to perish for want of a little care, as is the case with these works, and especially seeing that this, and the works of Vasco before mentioned, are nearly all the pictures of early Portuguese masters in Lisbon. Colcho, a painter of the seventeenth century, some of whose works are in Lisbon, was born in Portugal, but in fact was educated in Spain, and his principal works are in the Escorial. Vieira was also a Portuguese painter who lived in the last century; one of his pictures is at the academy; he studied at Rome, and when I state that he was a pupil of Carlo Maratti, and that his pictures have a great resemblance, as the Portuguese admit, or rather boast, to those of Angelica Kauffman, they have no reason to be very proud of him. A Portuguese artist of the name of Segovina, lately died at Rome, whose works were, I have reason to know, much admired by English artists: the Duke of Palmella has some of them, which are in the style of Rembrandt, but I did not see them.

As regards the academy, there is a regular staff of directors, professors, &c., and some of the pupils whom I saw at work were drawing well from the round: but in the drawing-school, similar to our London School of Design, nothing could be worse than the shaded copies of drawings of ornaments which the pupils were making: drawings in the worst taste from the worst examples, and this, when within two miles of Belcm, the beautiful architectural ornaments afford an inexhaustible mine of original designs. I saw an unhappy scholar copying one of the pictures of the "Gran Vasco," he appeared to be working with great care and to draw well, but either the professor of painting did not attend to him, or he considered a picture painted on a pure white ground, with the shadows exquisitely transparent, was held in esteem on a dark, leather-coloured canvass. M. Fonseca is the professor of painting. I saw some of the frescoes which he has just painted for a new church; as far as execution goes, he appears to have been successful, but the designs are of the commonest conventional kind, just such as might be compounded out of any book of prints, from second-rate pictures, and are quite out of harmony with the very delicate light blue ornaments of the ceiling: the pictures are hard and black, and in a very short time they will be darker and the ornaments will fade, and the frescoes will look like dark spots on a white roof; this is the more remarkable, as I understood that the painter directed the whole of the ornaments, as well as executed the frescoes, so that he had a better chance than the artists have who are employed at our Houses of Parliament, where the architect decorates, and several painters, in different styles and modes of execution, all work in the same chamber, and of necessity produce a very incongruous whole.

There are one or two other painters, students of M. Fonseca, who are, I believe, now abroad. M. Fonseca studied under the patronage of Count Farnbo for ten years, at Rome, and amongst some good copies by him, made in Italy, there is one of the "Transfiguration of Raphael," in the Count's collection; which appears well executed, though, like his frescoes, it is rather black. I saw a large picture of his in progress at the academy, intended for an altar-piece, which appeared, in all respects, inferior to his frescoes. At the academy I visited the school of engraving, the professor appeared very old, and there was a solitary pupil; he was etching an immense plate of Batalha, from a print by the professor, and had the consolation to learn that he would be two or three years occupied in its execution.

I visited the studio of the Chevalier L. P. de Menezes, a young man of good family in Lisbon, who has devoted himself to painting, and has studied for more than three years in Rome and Venice. I saw several copies and memoranda made whilst there; an excellent large picture of an old beggar and boy, and two or three good portraits. His style is broad and his colouring good, and he evidently appears to have preferred Paul Veronese to others of the Venetian masters, as regards colour and mode of execution. His recent portraits are executed in a bold broad manner, which reminded me somewhat of those by Opic.† If the Fine Arts are destined to be

\* Diaz painted about 1534. The Portuguese consider that he studied at Rome, and was a contemporary of "the Gran Vasco," and the pupil of M. Angelo and Raphael.

† I understand that some of the royal palaces (Aguada), are yet unfinished, is decorated with frescoes, but that these are quite below criticism, so I did not visit them.

cultivated in Portugal, I think it is probable he is the person who will give the first impulse.

It is useless to speculate on an independent country communicating at once with Italy, Germany and Spain, not having, since the earliest times of the revival of painting and architecture, produced any works worthy of observation; for even as to architecture there are, I believe, no examples of these fine works I have mentioned being followed. All the churches, convents, and the palaces, are either bad Greek or Roman, or in the Boromini style; nay, the Gothic church at Belem has a chapel with Ionic and Corinthian columns, and the organ-gallery has been repaired with a Greek screen, not, however, more barbarous than the additions and repairs in the Duomo at Milan, where the same grievous inconsistencies have been perpetrated. I thought that in England, we were at the head of the Art of book-making, but I find Count Radzinski, in his two works (*Les Arts en Portugal*, and *Dictionnaire Historico-artistique*) has beaten us hollow. I really believe I have stated all there is worth relating as to Portuguese Art, and yet the Count has, by bringing together a host of names, many, nay most of which, are unimportant, quoting books which he quotes but to rebut, giving long accounts of evidence relating to the shadowy existence of the "Gran Vasco," printing a translation of an old Portuguese treatise on painting, which shows nothing relating to Portuguese Art, and rebutting in the end what he has brought forward at the beginning, enumerating third-rate altar-pieces and bad churches, printing the catalogue of the exhibition of the student-pictures in 1843, without even stating any opinion of their works; and thus has made up his two volumes.

I may mention that as regards portrait-painting (which generally flourishes even in countries where the Fine Arts have taken no deep root) that the portraits I have mentioned of M. de Menezes, there is no artist who appears capable of painting a head. Some adventurer of the lowest order came from Madrid a short time since, and painted the whole of those who wished to perpetuate their likenesses, at about 2*l.* 10*s.* per head.

I may also mention that there is not a single painter either of landscape, or what is termed *tableau de genre*.

The drawing-master of the Orphan's Hospital at Belem, painted a portrait of the present queen, her father and his second wife; I do not think even the Vicar of Wakefield would have patronised such a painter. If, as must be the case in every civilised country at some time or another, the Arts should flourish here, this work will be preserved in one of the finest buildings, as a curious specimen of what was the state of native Art, patronised by royalty in Portugal in the nineteenth century.

I am aware that the distractions of politics and revolutions, past, present, and perhaps to come, prevent even the most enlightened from turning their attention to the cultivation of the Fine Arts at this present moment. But in happier times there must be much to hope; and I think, considering that the king himself is a friend of Art, and, like his Royal Highness Prince Albert, both draws and engraves,\* it is impossible but that he must see the value to his adopted country of the Fine Arts, as one of the surest means of civilisation; and as a question of commerce the point is of importance. At present one does not see in the few manufactures of ornaments in jewellery, pottery, or decoration, the slightest symptoms of taste or knowledge; the shops being filled with jewellery, printed papers, bronzes, &c., of French manufacture; and yet, from what I saw at the academy, I think it is clear that much of practical skill in drawing would soon be called into existence if there were but the demand.

In my statement as to the deficiency of ornamental manufactures I ought to except that of painted tiles. These appear admirably executed, and many of the exteriors of houses, and the walls of rooms, are ornamented with them; some have very bold and finely designed ornaments and figures.

Whilst I foresee that it is probable the taste and knowledge of the king, in happier times, may induce him to devote himself to the encouragement of the Fine Arts, as applicable to the luxuries and enjoyments of the rich, and to the improvement of the manufactures of the country, I feel assured, from what I saw of M. de Menezes's works, that his Majesty will find in him a person well able to carry into execution, what may be considered desirable to give the necessary impulse to the revival of painting, both in the higher branches and in ornamental design.

H. B. K.

\* I accidentally saw one of his drawings and several of his etchings, which show much dexterity of execution and considerable feeling.

#### SCHOOL OF DESIGN AT BELFAST.

AMID the din of political excitement and the distress and misery consequent upon popular insurrections, with accounts of which the Irish newspapers have so long teemed, it is not a little gratifying to find the columns of the *Belfast Northern Whig* occupied with an exceedingly interesting statement of a meeting, the object of which is to promote the arts of peace, and to afford assistance and encouragement to native talent and industry. On the 27th of November last, a large number of individuals interested in the trade and prosperity of Belfast assembled in the Town Hall of that city, for the purpose of taking the necessary steps towards the foundation of a School of Design, the Government having placed at the disposal of the Lord Lieutenant a grant to aid the establishment of three such schools in Ireland; the other two were proposed to be formed at Dublin and Cork. Without any disparagement to these latter cities, it may fairly be presumed that Belfast, from the extent and importance of its manufactures, is entitled to primary consideration in a matter of this nature, for though its population is numerically far inferior to either, it is unquestionably the manufacturing capital of Ireland, and the great bulk of the inhabitants are engaged in a variety of trades directly and afterwards exported to America and the West Indies. As it is found impossible to imitate these patterns successfully in similar styles, there is no alternative but to copy them, and even this is clumsily done. The articles upon which they are reproduced are then exported to markets where the designs are already old and well known, and are frequently sold at a "ruinous sacrifice" in consequence. Even when designs of more than average merit are wrought here, they cannot be sold as Belfast work, but must be passed in the market as the production of another country, the prejudice arising from its general inferiority being so strong against it. As an exception to this almost universal fact, it was stated by one of the speakers at the above meeting that Mr. Andrews, the extensive manufacturer of damasks at Ardoyne, near Belfast, had produced many original designs in his establishment, which were considered to be of the very highest order and of the most beautiful character; these "had found their way to all parts of the world, where they were much admired." Now, we can testify to the truth of this, from having ourselves seen numerous specimens of Mr. Andrews' taste and skill—some of which we have introduced at former times into the pages of our Journal. We may here notice a compliment paid us by another speaker—Dr. McGee,—a compliment to which we presume to think our efforts in the cause of Manufacturing-Art entitle us; but for which we are not the less grateful to the speaker. This gentleman remarked, that most of the information he had derived with reference to the statistics of this department of Art, he had gathered from "the pages of the *Art Journal*, an excellent publication, which should be in the hands of every one who wished to foster or encourage Arts or Manufactures." Such testimony, we may be permitted to say, is not of rare occurrence; it is, however, our reward for the past, and an additional stimulus to persevere in the course we have pursued.

It is scarcely necessary for us to add that the promoters and supporters of the Belfast School of Design shall have our hearty concurrence and aid to enable them to carry out their plans; its ultimate success must, however, in a great measure, rest with those who are most interested in it, and who must derive the greatest advantages from it, namely, the Manufacturers: these must give not only their pecuniary assistance, but their personal attendance to direct, to stimulate, and to encourage the supervision and control of the school should not be left to irresponsible directors, however energetic, nor to the entire superintendence of masters, however able and energetic. Some of our English establishments have suffered in repute, and have lessened their means of usefulness, because the manufacturers of the respective localities have kept aloof from them. They who attend Schools of Design as pupils expect (and the expectation is a reasonable one), that the result of their attention and study will be recompensed by those who have watched over their progress—their future employers.

## OBITUARY.

LIEUT.-COLONEL ROBERT BATTY, F.R.S.

It is with much regret we record the death of this eminent amateur artist, at his residence, Ridgmount Place, Amphill Square, after long suffering, on the 20th of November last. Lieut.-Colonel Batty was formerly of the Grenadier Guards, in which regiment he served during the campaign of the Western Pyrenees and at Waterloo.

Among his military honours may be reckoned his employment as aide-de-camp to Sir William Clinton in Portugal; also on the staff of Count (now Prince) Woronzow, who commanded the Russian forces at Manbuge. He has recorded the gallant services of his corps in a quarto volume, illustrated with an admirable plan, and views of his own taking, etched by himself.

His historical memoir of Waterloo (where he was wounded by a shell in the hip while in square), met with the decided approbation of the great Commander, the Duke of Wellington.

Lieut.-Colonel Batty was well known in the world of Art for a number of interesting works engraved by eminent men.

The son of an eminent physician, at the age of fifteen he accompanied his cousin, the present Lord Langdale, to Italy, where he probably laid the foundation of a taste for Art, which he afterwards cultivated with so much success.

In the *Somerset House Gazette* of May 1824, there is a very flattering but just notice on the first part of his "Views on the Rhine, Belgium, and Holland." The notice says:—"The family of this gentleman is particularly identified with the Arts. Dr. Batty, M.D., the father of the Captain, long and deservedly bore his name among the most distinguished by his own profession, has been equally long known as an amateur artist and encourager of the Arts. The fair daughter of the Doctor too, eminent for her topographical taste, has given to the world a series of Views of Italian Scenery, illustrative of a tour which she made to those classic regions, in an elegant publication, which will perpetuate her fame among the works distinguished by her sex." The venerable Doctor still survives. The daughter, now married to Mr. Philip Martineau of the Court of Chancery, retains her brilliant talents, which served latterly to soothe the suffering invalid, her brother, who, with paralysed limbs, painted within a few weeks of his lamented death.

Lieut.-Colonel Batty was educated at the ancient College of Gonville and Caius; and not long after entering the army, he returned on leave to Cambridge, and took his degree in Medicine, for which profession he had been originally intended, but which he finally relinquished for the army. He again visited Italy, and also made the tour of Spain, alone, with no other protection on his person but the penknife he cut his pencil with. He fortunately met with no molestation, and sketched some wonderfully accurate views of Madrid, and of nearly every place of interest or importance in that country. Of these, a very few years ago, he finished in water-colour a selection for publication, similar to and equalling, if not surpassing, his other works; and we regret that diffidence of success on the part of the publishers to whom it was disposed of, has hitherto prevented its publication.

His other works of Art, all of which have been much esteemed, but which we have not now space to mention more particularly, are the French Scenery, German Scenery, Views of the principal Cities of Europe, and Welsh Scenery.

His highly respected father-in-law, Sir John Barrow, Bart., who survived him but three days, died suddenly on the 23rd of November last, at the advanced age of eighty-four, having apparently been, till within the hour of his death, in that health and strength, which, with scarce an exception, he enjoyed during the whole of his life.\*

MR. WILLIAM SKELTON.

This eminent historical and portrait-line engraver was born in London on the 14th of June, 1763. He was descended from the ancient family of the Skeltons, in Cumberland, by a branch which settled subsequently in Yorkshire. He was some-time pupil of James Basire, and afterwards of William Sharp, the celebrated engraver; he was also a student of the Royal Academy, and enjoyed through life the intimacy of most of the distinguished members of that Society.

Sir Richard Worsley, Bart., and Charles Town-

\* We are indebted to his friend, and brother soldier and amateur artist, Captain J. D. King, for this notice. He helped to soothe the last days of this accomplished man, and witnessed daily the unremitting attention of the amiable wife and daughters, to alleviate the sufferings of the best of husbands and most affectionate of fathers.

ley, Esq., were amongst his earliest patrons. Then both Boydell and Macklin (at that time rival print-pUBLISHERS,) gave him considerable commissions. The Dilettanti Society employed him for several years; and amongst their valuable engravings are to be found the best specimens of Mr. Skelton's skill. Towards the close of his professional career he published, on his own account, his series of Royal Portraits, which embraced that of George III. and every male member of his family.

His labours were so far rewarded, that in time a competent independence accrued to him, and he thus was enabled to indulge in his naturally benevolent disposition. He became, at an early age, a guardian of the Asylum for Female Orphans at Lambeth; to which valuable institution he was introduced by his father, who was likewise a guardian till his death. So great, indeed, was his devotion to this Charity, that for nearly sixty years he bestowed upon it his unceasing care. He was upwards of fifty years on the Acting Committee, so that he was called the Father of this Asylum, as he well might be, for he was for several years the oldest guardian. He seemed to know every member, and to be deeply interested in the welfare of every child in the Institution. Nor were his benevolent acts confined to this Charity; his quiet and gentle earnestness in every work of private benevolence was unbounded; and at many a poor hearth, which he had cheered by his kindness, there will be deep sorrow for the loss of this most amiable old man. He died at Pimlico, on the 13th of August, 1848, in the eighty-sixth year of his age.

MR. CHARLES HEATH.

The death of this eminent engraver took place on the 15th of November, at the sixty-fourth year of his age. He was brought up to his profession by his father James Heath, who had also acquired reputation in this department of Art by his plates for illustrating books, and more especially by his full-length portrait of "Washington" after Stewart, "Death of Major Pearson" after Copley, and "Riot in Broad Street" after Whieldy. Many of the works of Stothard and Smirke have been admirably executed by him. The father was an able preceptor, and the son availed himself of the instruction afforded him, in a manner to carry book-illustration in the form of the Annual, to a very high degree of perfection. Indeed, it is in this class of plates that his excellence has been principally shown, his larger productions being of unequal power. Some of his plates after the single figures of G. S. Newton, R.A., were characteristically tender in treatment; and the feeling characterising the portrait of Lady Peel, after Lawrence, has never been surpassed. In his execution there was a delicacy of line perfectly adapted to book illustrations; but when this was applied to larger plates, necessarily demanding more forcible treatment, the effect was not so happy. It has been said for Mr. Heath, that he was the projector of the Annual; the originator he was not; but he was at least early in the field, and until a late period of his life had been engaged in works which may be said to have originated in this temporarily popular kind of work, to which it cannot be denied that Art of every department is much indebted. Enterprises of this kind were numerous; some were successful, and many were failures; they afforded, however, employment to painters and engravers, and were a means of bringing together the artist and the living author, the labours of the former having been principally bestowed on the illustration of the works of the men of a past time. The plates of Mr. Heath have been among the latest surviving works of the genre with which they have been so extensively identified, and to their author there is due no small share of the honour of having contributed to establish a taste for superior book illustration; for to those who have watched the progress of book-plate engraving, it must be obvious that the excellence of this department of Art has enforced a corresponding amelioration in every department associated with letterpress. Mr. Heath's very extensive engagements led to the employment of many pupils and assistants, some of whom have already acquired reputation. Mr. Devo, the engraver of "Knox Preaching before Queen Mary," was a pupil of Mr. Heath, as also was Mr. Wait, another of the most eminent artists of our day. Of late years he may be said to have been the principal of a school of engraving, for of the many works that came forth under his name, there were but few that were executed by his own hand, his principal occupation being the superintendence of the numerous publications in which he was interested. Mr. Heath has left a large family to lament his loss, one of whom is already distinguished in the same profession in which his father has long enjoyed a position so eminent.

## THE VERNON GALLERY.

THE WOODEN BRIDGE.

PAINTER, SIR A. W. CALLEOTT, R.A. ENGRAVER H. DENLEY.

This is a small gem, belonging strictly to the class of *imitative* Art; a faithful objective treatment of a simple prospect; one of those homely scenes in which the vicinity of our English towns and villages so richly abound.

"The Wooden Bridge" occupies the centre of the picture; the clear water of the calm stream which passes under it, is slightly rippled by some ducks sporting on its surface to the right; on the opposite side, a man seated in a boat is conversing with a woman, who holds an infant in her arms, and stands on a small landing-place near him—the greeting, perhaps, of a wife and husband after the latter's return from market. On the left of the bridge above is a farm-house, or some other rustic tenement, agreeably situated in the shelter of a clump of tall trees. The obvious calm solitude of the scene is interrupted by the passing gale, just on the point of crossing the bridge; a simple incident,—one, however, which agreeably and effectively connects our retired scene with the busy world beyond it.

The execution of the picture is very elaborate, and it is much more positively coloured than the familiarity of a landscape would lead us to expect. The fine cluster of trees contrasts beautifully with the bright sky above, and the eye is very cleverly drawn to the bridge, the principal feature of the picture, by the judicious introduction of the white horse just emerged from the shady retreat on the left. The colouring is remarkably rich and healthy throughout, and the foreground of the picture has considerable force by the delicacy with which the distant prospect, seen beneath the bridge, is managed.

Besides "The Wooden Bridge," the Vernon Collection contains other remarkable examples of this artist—painted at epochs far apart. These works exemplify, that how much soever a man of genius may yield for a time, to the prevailing axiom of a school, he could not consent to look at Nature according to rule, and paint her from reflection. Calcott was a student to the end of his life; with him it was never too late to learn; and if we examine the works of any painter who sincerely acknowledges this, they will ever be distinguished by the freshness of Nature, without betraying signs of the waning powers of the physician—a fact incontestably evidenced by the last important picture painted by this artist, entitled, we believe, "An English Landscape,"—a work of merit sufficiently exalted to take rank by the side of the rarest productions of any school.

Manner is the heresy of Art, and it is deeply intimated to observe a powerful and inquiring intelligence growing up to conviction in the true faith—that of Nature. We see in this collection the point of departure of this distinguished painter, and we remember the last of his glories; we instance, in short, his *alpha* and *omega*, but we have not space here to follow the progress of his conquest of reputation. Like many other men, Calcott mistook the direction of his powers. He intended himself for a portrait-painter, and laboured hard to make himself one, but without success. His first essay in landscape-painting, ventured by advice of a friend, was a common-place subject, a heath scene, or some such material. It was at once a reputation, and changed the destinies of its author.

The character of the works of Calcott is a combination of sweetness and tranquillity unbroken by any acerbity of intonation, undisturbed by any obtrusive impertinence. He saw and admitted the importance of every component of natural composition, and he dealt with the whole in a manner which few have accomplished; he recorded and enumerated every item and existence which he himself saw; they are all on his canvasses, but the eye must seek them; and this constituted a great measure of his superiority over others who could only generalise by *omission*; for if these attempted an accurate relation of what they beheld, they fall into vulgarities which they mistake for emphatic expression. The same holds true of landscape painters recommended to students to begin by carefully studying "little bits." When we look at the unassuming picture, "The Wooden Bridge," our eye always falls upon the sedges at the water's edge, and we recognise at once the value of the precept. Certain painters affect to have done with Nature—and they close her book—but if we mark the epoch of their lives, here we find the beginning of their decline. The Sybilline volume was before Calcott even to the end of his life; and thus, had he lived even longer, his hand might have trembled with age, but the works of that hand must have ever been fresh and young.



The first part of the document discusses the importance of maintaining accurate records of all transactions. It is essential to ensure that every entry is properly documented and verified. This process helps in identifying any discrepancies or errors early on, allowing for prompt correction and ensuring the integrity of the financial data.

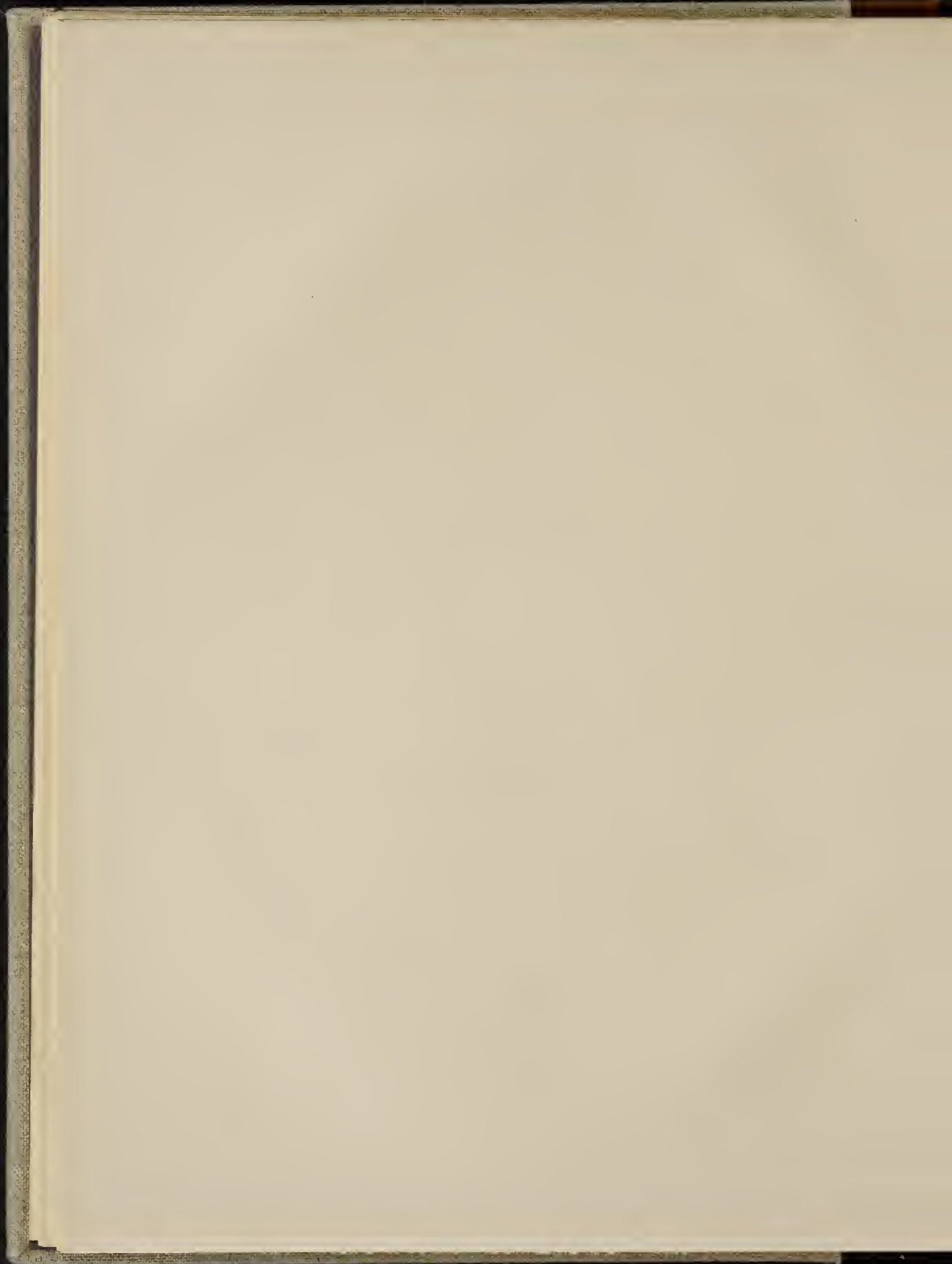
Furthermore, the document emphasizes the need for transparency and accountability. All stakeholders should have access to the relevant information, and any changes or updates should be clearly communicated. This fosters trust and ensures that everyone is working with the most current and accurate data available.

In addition, the document outlines the procedures for handling sensitive information. It is crucial to implement robust security measures to protect data from unauthorized access, loss, or theft. Regular audits and security checks should be conducted to ensure that all systems and processes are up-to-date and secure.

Finally, the document stresses the importance of ongoing training and development for all staff members. Keeping skills and knowledge up-to-date is essential for maintaining high standards of accuracy and efficiency in all operations. Regular training sessions and workshops should be organized to address any new challenges or changes in the industry.



W. H. STONE



PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

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

THE BIRTH-PLACE OF THOMAS CHATTERTON.



CHATTERTON—poor Chatterton! We had been brooding sadly over his fragment of a life, ending at seventeen—when ordinary lives begin—and turning page after page of Horace Walpole's literary fooleries, to find his explanations and apologies for want of feeling and sympathy,

which his flippant style, and heartless commentaries, illustrate to perfection; and we closed, with an aching heart, the volumes of both the parasite of genius, and him who was its mightiest creation and most miserable victim:—

'The marvellous boy who perished in his pride!'

It was only natural for us to recal the many instances we have ourselves known, during the past twenty years, or more, of sorrow and distress among those who sought distinction in the thorny labyrinths of literature:—those who

'waged with Fortune an eternal war,  
Checked by the scoff of Pride, by Envy's frown,  
And Poverty's unconquerable bar;'

and those who, after a brief struggle with untoward fate, left the battle-field, to die, 'unpitied and unknown!'

We have seen the career of a young literary man commenced with the first grand requisite of all excellence worth achieving—ENTHUSIASM; high notions of moral honour, and a warm devotedness to that 'calling' which lifts units to a pinnacle formed of the dry bones of hundreds slain. We have seen that enthusiasm frozen by disappointment—that honour corrupted by the contamination of dissipated men—that devotedness to the CAUSE fade away before the great want of nature—want of bread—which it had failed to bestow. We have seen, ay, in one little year, the flashing eye dimmed—the round cheek flattened—the bright, hopeful creature, who went forth into the world—rejoicing like the sun to run his course—dragged from the waters of our London Thames, a discoloured remnant of mortality—recognised only by the mother who looked to him for all the world could give!

This is horrible—but it is a tragedy soon played out. There are hundreds at this moment possessed of the consciousness of power without the strength to use it. To such, a little help might lead to a life of successful toil—perhaps the happiest life a man can lead. A heritage of usefulness is one of peace to the last. We knew another youth, of a more patient nature than he of whom we have just spoken. He seemed never weary. We have witnessed his nightly toil; his daily labour; the smiling patience with which he endured the sneers levelled, only in English society, against 'mere literary men.' We remember when, on the first day of every month, he used to haunt the booksellers' shops to look over the magazines, cast his eyes down the table of contents, just to see if 'his poem' or 'his paper' had been inserted—then lay them down one after another with a pale sickly smile, expressive of disappointment, and turn away with a look of gentle endurance. The insertion of a sonnet, for which perhaps he might receive seven shillings, would set him dreaming again of literary immortality; and at last the dream was realised by an accident, or rather, to speak advisedly, by a good Providence. He became known—known at once—blasted forth: something he had written attracted the town's attention, and ladies in crowded drawing-

rooms stood upon chairs to see that poor, worn, pale man of letters; and magazines, and grave reviews, and gaily-bound albums, all waited for his contributions—charge what he pleased; and flushed with fame, and weighed down with money—money paid for the very articles that had been rejected without one civil line of courtesy—the great sustaining hope of his life was realised; he married one as worn and pale with the world's toil, as himself—married—and died within a month! The tide was too tardy in turning!

Who shall say how many men of genius have walked, like unhappy Chatterton, through the valley of the shadow of death, and found no guide, no consolation—no hope; if, the one GREAT HOPE had not been most mercifully planted early in their hearts and minds.

It was with melancholy pleasure that, during the past summer, our Pilgrimage was made to the places connected with the boy's memory, in Bristol; first to Colston's school, in which he was educated; next to the dull district in which he was either born or passed his boyhood; then to the Institution, where his 'Will,' a mad document, and other memoranda connected with his memory, are preserved with a degree of care, that seems—or is—a mockery, when contrasted with the worse than indifference of the city to all that concerned him when alive; next to the house of Master Canynges, and next to the monument (Redcliffe Church) with which his name will be associated as long as one of its stones remains upon another; chewing the cud of sweet and bitter fancies through its long-drawn aisles; pondering sadly in the monument-room, where the coffres that suggested the forgeries, still lie rotting and gaining with mingled sorrow and surprise on the 'Cenotaph to Chatterton,' which now, taken to pieces, occupies the corner of a damp vault—

'A solemn cenotaph to thee,  
Sweet Harper of time-shrouded minstrelsy!'

knocks. A poor organ-boy, whom we have long known, was moving, rather than walking, in the centre: his hat flapped over his eyes by the rain, yet still he turned the handle, and the damp music crawled forth: he paused opposite our door, turned up the leaf of his hat, and looked upwards: we missed the family of white mice which usually crawled on the top of his organ: poor child, he had sheltered them in his bosom; it was nothing more than natural that he should do so, and the act was common-place enough—but it pleased us—it diminished our gloom. And we thought, if the great ones of the land would but foster the talent that needs, and deserves, protection from the storms of life, as that lonely boy sheltered the creatures entrusted to his care, the world would be all the better. We do not mean to insult the memory of such a genius as Chatterton by saying that he required a PATRON—the very sound is linked with a servility that degrades a noble nature: but we do say he sadly wanted a FRIEND—some one who could have understood and appreciated his wonderful intellectual gifts; and whose strength of mind and position in society would have given power to direct and control the over-leaping and indomitable pride which ultimately destroyed 'the Boy.' His career teaches a lesson of such rare value to all who seek distinction in any sphere of life that we would have it considered well—as a beacon to warn from ruin.

'Oh! what a tangled web we weave,  
When first we practise to deceive!'

Despite his marvellous talents, his industry, his knowledge, his magnitude of mind, his glorious imagination, his bold satire, his independence, his devotional love of his mother and sister—if he had lived through a long age of prosperity, Chatterton could never have been trusted, nor esteemed, from his total want of truth. His is the most striking example upon record of the necessity for uprightness in word and deed. Where a great end is to be achieved—



BRISTOL BRIDGE.

Ah! such books as we have been reading, and such memories as we have been recalling, are, after all, unprofitable—a darkness without light. We closed our eyes upon the world, which, in our momentary hitherness, we likened to one great charnel-house, entombing all things glorious and bright. We walked to the window; the rain was descending in torrents—pour, pour; pelted clattered in the areas, and a solitary post-man made the street echo with his impatient

\* Of Edward Colston, well and beautifully has William Howitt said, 'You cannot help feeling the grand beneficence of those wealthy merchants, who, like Edward Colston, make their riches do their generous will for ever; who become thereby the actual fathers of their native cities to all generations; who roll off, every year of the world's progress, some huge stone of anxiety from the hearts of poor widows; who clear the way before the unfriended, but active and worthy lad; who put forth their invisible hands from the heaven of their rest, and become the genuine guardian angels of the orphan race for ever and ever; raising from those who would otherwise have been outcasts and ignorant labourers, aspiring and useful men; tradesmen of substance; merchants the true enrichters of their country, and fathers of happy families. How glorious is such a lot! how noble is such an appropriation of wealth! how enviable is such a fame! And amongst such men there were few more truly admirable than Edward Colston.' He was worthy to have been lifted by Chatterton to the side of the magnificent Canynges, and one cannot help wondering that he says so little about this great benefactor of his city.'

there must be consistency, a union between noble daring and noble deeds—there must be Truth! No man has ever deviated from it without losing not only the respect of the thinking, but even the confidence of the unwise. Chatterton's earliest idea seems to have been how to deceive; and, were it possible to laugh at youthful fraud, there would be something irresistibly ludicrous in the lad bewilderling the old pewterer, Burgum. Imagine the fair-haired rosy boy, the brightness of his extraordinary eyes increased by the covert mischief which urged him forward—fancy his presenting himself to Master Burgum, who, dull as his own pewter, had the ambition, which the cunning youth fostered, of being thought of an 'ancient family'—fancy Chatterton in his poor-school dress presenting himself to this man, whose business, Chatterton's biographer, Mr. Dix, tells us, was carried on in the house now occupied by Messrs. Sanders, Bristol Bridge,\*

\* Our engraving shows this house, and Bristol Bridge, both memorable as being connected with the earliest of Chatterton's fabrications. Bristol Bridge was finished in September, 1768, and in the October following Chatterton sent to 'Felix Farley's Bristol Journal,' the curiously detailed account of the ceremonial observances on opening the ancient bridge at Bristol, 'taken from an

and informing him that he had made a discovery—presenting to him various documents, with a parchment painting of the De Burgham arms, in proof of his royal descent from the Conqueror.

Mr. Dix assures us, 'that never once doubting the validity of the record, in which his own honours were so deeply implicated, he presented the poor bluecoat boy, who had been so fortunate in finding so much, and so assiduous in his endeavours to collect the remainder, with five shillings' Blush, Bristol, hush at this record of a citizen's meanness; the paltry remuneration could have hardly tempted even so poor a lad as Thomas Chatterton to continue his labours for the love of gain; yet he furnished Burgum with further information, loving the indulgence of his mystifying powers, and secretly satirising the folly he duped.

It is quite impossible to trace back any circumstance which could, to speak advisedly, have led to such a course of deception as was practised by this boy; born of obscure parents, his father, a man of dissolute habits, was sub-chamber of the Cathedral, and also master of the free school in Pyle-street; this clever, but harsh and dissolute man died in August, 1752, and the poet was born on the 20th of the following November.\*



BIRTH-PLACE OF CHATTERTON.

Such a parent could not be a loss; he would have been, in all human probability, as careful

of his 'Old Manuscript,' and which, being his first printed forgery, led, by the attention it excited, to the production of other works, and among them the Rowley Poems. At this time he was in his 16th year; but some years before he had fabricated Burgum's pedigree, and some poetry by a pretended ancestor of his, of the alleged date of 1339, called 'The Romance of the Croyland.' The house where Burgum lived, and where Chatterton first tried his powers of deception, is the central one of the three seen above the bridge in our cut.

\* The place of Chatterton's birth has been variously stated; Mr. Dix, in his 'Life of Chatterton,' has mentioned three. His first being that 'he was born on the 20th of November, in the year 1752, in a house situated on Redcliff Hill, behind the shop now (1837) occupied by Mr. Hasell, grocer,' and which has since been destroyed. But in the appendix to his volume is a communication stating that Mrs. Newton (Chatterton's married sister) left a daughter who died in 1807, in the house where Chatterton was born; 'I believe in the arch at Cathay,' a street leading from the church-yard to the river-side. But the most certain account seems to be that of Mrs. Edkins (also printed by Dix) who went to school to Chatterton's father, and was present when the son was born, at the Pyle School. Now, as Chatterton was born about three months after his father's death, and he had been for some years master of the school, it is unlikely that his wife would be removed from the house she inhabited until after her confinement, 'when,' says Mrs. Edkins, 'she went to a house opposite the upper gate on Redcliff Hill.' The house appropriated to the master of Pyle Street School is shown in our engraving, it is at the back of the school, which faces the street, and is approached by an open passage on one side of it leading into a small court-yard, beyond which is a little garden. Over the door is inserted a stone, inscribed, 'This house was erected by Giles Malpas, of St. Thomas Parish, Gent., for the use of the master of this School, A. D. 1749.' The house has but two sitting-rooms, one on each side of the door, that to the right being the kitchen; and in one of them the dissolute father of the Poet is said by Dix to have 'often passed the whole night roaring out catches, with some of the lowest rabble of the parish.' He was succeeded in the office of Schoolmaster by Edmund Chard, who held it for five years; and he was followed in 1751 by Stephen Love, who was master twenty-one years, and to whom Mrs. Chatterton first sent her son for education; and who, 'after exhausting the patience of his schoolmaster, was sent back to his mother with the character of a stupid boy, and one who was absolutely incapable of receiving instruction.'

less of his son as he was of his wife; and, at all events, Chatterton had not the misery of early cruelty to complain of, for he had a

mother, tender and affectionate, although totally unfit to guide and manage his wayward nature. Her first grief with him arose, strange as it may seem, from his inaptitude for learning—as a child he disdain'd A B C, and indulg'd himself with his own thoughts. When nearly seven years old he 'fell in love,' to use his mother's phrase, 'with an illuminated French manuscript,' and thus learned his letters from the very sort of thing he spent his early days in counterfeiting. His progress was wonderful, both as to rapidity and extent, and his pride kept pace therewith. A friend, wishing to give the boy and his sister a present of china ware, asked him what device

he would choose to ornament his with. 'Paint me,' he said, 'an angel with wings and a trumpet, to trumpet my name over the world.' Here was a proof of innate ambition; if his mother had had an understanding mind, this observation would have taught her to read his character. Such ambition could have been directed,—and directed to noble deeds.

He was admitted into the Blue Coat School, commonly called 'Colston's School,'\* before he was eight years old, and his enthusiastic joy at the prospect of learning so much, was damped by finding that, to quench his thirst for knowledge, 'there were not books enough.' When he took

in rotation the post of doorkeeper at the school, he used to indulge himself in making verses †



CHATTERTON AS DOORKEEPER.

and his sister, who loved him tenderly, prosecuted him with a pocket-hook, in which he

\* This school, founded in 1708 by Edward Colston, Esq., is situated in a street called St. Augustine's Back behind the houses facing the drawbridge. It is the mansion in which Queen Elizabeth was entertained when she visited the city; and was purchased by Colston, because of its applicability to his charitable purposes. Here the scholars are boarded, lodged, and clothed, and are never permitted to be absent—except on Saturdays and Saints' days, from one till seven. They are simply taught reading, writing, and arithmetic. The school-room is on the first floor, and runs along the entire front of the building; the bed-rooms are the large airy rooms above. Behind the house is a paved yard for exercise. Chatterton remained here about seven years.

† The gate seen at the side of Colston's School in our cut, is that by which the school is entered; a narrow paved passage beside the house conducts to the angle of the building, when you turn to the left, and so reach the house by an open court-yard. In a corner of this angle, commanding a view of the entrance to the school, and also of

wrote verses, and gave it back to her the following year. There was nothing in this species of tuition or companionship to create or foster



COLSTON'S SCHOOL.

either the imitations or the satire he indulged in, he had neither correction nor assistance from any one. Even before his apprenticeship to Mr. John Lambert he felt he was not appreciated or understood; perhaps no one ever acted a greater satire upon his own profession than this harsh attorney, who deemed his apprentice on a level with his footboy. He must have been a man utterly devoid of perception and feeling; his insulting contempt of what he could not understand added considerably to the sarcastic bitterness of Chatterton's nature, and it is easy to picture the boy's feelings when his productions were torn by this tyrant and scattered on the office floor. He has his reward. John Lambert, the scrivener, is only remembered as the insulter of Thomas Chatterton!\*



LAMBERT'S OFFICES.

It is impossible not to pause at every page of this hoy's brief but eventful life, and lament that

the outer gate, is placed the doorkeeper's lodge delineated in our cut. It is a small building of brick, covered with lead, about six feet in height. It has within an iron seat, and an iron ledge for books. The windows are unglazed; and in winter it must be singularly uncomfortable, particularly as the occupant must traverse the length of the yard in all weathers. It is said to be the intention of the authorities to remove this little building; this is to be regretted, as it is almost the only unchanged memorial of her boy-poet which Bristol possesses. It was customary for the boys to take the office of doorkeeper in rotation for the term of one week, and it was in Chatterton's twelfth year, when he was doorkeeper, that he wrote here his first poem † On the Last Epiphany, or Christ coming to Judgment.

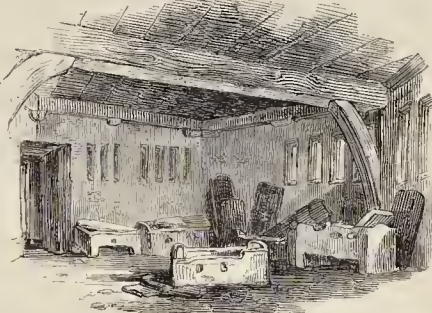
\* Lambert's first office was on St. John's Steps; but the unceasing spirit of change, which has more or less destroyed



he had no friend; reading, as we do, by the light of other days, we can see so many passages where judicious counsel, given with the intelligent affection that would at once have opened his heart, *must* have saved him; his heart, once laid bare to friendship, would have been purified by the air of truth; it was its *closeness* which infected his nature. And yet the scrivener considered him a good apprentice. His industry was amazing; his frequent employment was to copy precedents, and one volume, in his handwriting, which is still extant, consists of three hundred and forty-four closely-written folio pages. There was in that gloomy office an edition of Camden's 'Briannia,' and, having borrowed from Mr. Green, a bookseller, Speight's 'Chaucer,' he compiled therefrom an ingenious glossary, for his own use, in two parts. 'The first,' Mr. Dix says, 'contained old words, with the modern English—the second, the modern English, with the old words; this enabled him to turn modern English into old, as an English and Latin dictionary enables the student to turn English into Latin. How miserable it is, amongst those evidences of his industry and genius, to find that all his ingenuity turned to the furtherance of a fraud. He seems to have been morally dead to everything like the disgrace attending falsehood; for, when straggling afterwards in London to appear prosperous while

so long preserved in the room over the north porch of this Bristol church of Redcliffe—a 'coffre,' secured by six keys, all of which being lost or mislaid, the vestry ordered the 'coffre' to be opened; and not only 'Canyng's coffre' but all the 'coffres' in the mysterious chamber; not from any love of antiquity, but because of the hope of obtaining certain title-deeds supposed to be contained therein. Well, these intelligent worthies, having found what concerned themselves, took them away, leaving behind, *and open*, parchments and documents which might have enriched our antiquarian literature beyond all calculation.\* Chatterton's father used to carry these parchments away wholesale, and covered with the precious relics, bibles and school-books; most likely other officers of the church did the same. After his death, his widow conveyed many of them, with her children and furniture, to her new residence, and, woman-like, formed them into dolls and thread-papers. In process of time, the child's attention being aroused by

with considerable tact, in answer to all questions asked of him as to how he obtained the poems and information, that he himself had searched



MINIMENT ROOM.

the old 'coffres' and discovered the poems of the Monk Rowley. Certainly he could not have had a better person to trumpet his discovery than 'a talkative fool' like Burgin, who was so proud of his pedigree as to torment the officers of the Herald's College about his ancestors; and he was not the only one imposed on by Chatterton's talent. His simple-minded mother bore testimony to his joy at discovering those 'written parchments upon the covered books; and, of course, each discovery added to his antiquarian knowledge; for, though no trace exists of the Monk Rowley's originals, there is little doubt that on some of those parchments he found enough to set him thinking, and with him to think and act was the same thing; indeed, there is one passage in his poems bearing so fully upon the fraud, that we transcribe it. He is writing of having discharged all his obligations to Mr. Catcott:—

*'If ever obligated to thy purse,  
Kneley discharges all, my first chief curse!*



TOMB OF CANYNGE.

starving, he wrote home to Mr. Catcott, and concludes his letter by stating that he intended going abroad as a *surgeon*, adding, 'Mr. Barrett has it in his power to assist me greatly, by his giving me a physical character; I hope he will.'

He seems to have had no idea that he was asking Mr. Barrett to do a dishonest action. But the grand fraud of his short life was boldly dared by this boy in his sixteenth year. Why he should have ever descended to forge when he felt the high pressure of genius so strong within him, is inexplicable. Why, with his daring pride, he should have submitted to be considered a transcriber, where he originated, is more than marvellous. The spell of a benighting antiquity seemed around him; it might lead one to a belief in 'Gramarie'—that some false spirit had issued forth from the 'coffre' of Mr. Canynge,\*

all the Bristol localities connected with Chatterton, has swept this one away; 'the Steps' have now been turned into a sloping ascent, and the old houses removed or renovated. Shortly after he had entered Lambert's service, his office was removed to Corn Street, and here, from the house delineated in our cut, he dated his first communication to Horace Walpole. It is immediately in front of the Exchange, and although the lower part has been altered frequently within remembrance, the upper part remains as when Lambert rented it. It may be noted, that the upper floors of the adjacent houses are still devoted to lawyers' and merchants' offices.

\* The great Bristol merchant, William Canynge, jun., is buried in Redcliffe Church, which he was a great benefactor, as he was to the city of Bristol generally. He entered the church to avoid a second marriage,

the illuminated manuscripts, he conveyed every bit of parchment he could find to a small den of a room in his mother's house, which he called his own; and, when he grew a little older, set forth,

and was made Dean of the College of Westbury, which he had rebuilt. There are two monuments to his memory in Redcliffe Church, both of which are seen in our engraving. One is a raised altar tomb with an enriched canopy; and upon the tomb lie the effigies of Canynge and his wife in the costume of the fifteenth century. The other tomb is of similar construction, and is believed to have been brought here from Westbury College; it represents Canynge in his clerical robes, his head supported by angels, and resting his feet on the figure of a Saracen. Here Chatterton frequently ruminated; indeed, the whole church abounds with memorials which call to mind the sources of his inspiration; near the door is an effigy inscribed 'Johannes Lamington,' which gave name to one of his forgeries. He was never weary of rambling in and about the church, and all his early works originated here.

\* The monument-room is a large low-roofed apartment over the beautiful north porch of Redcliffe Church, which was constructed by Canynge. It is hexagonal, and lighted by narrow angled windows. The floor rests on the ground-stones of the porch, strong beams of oak forming its roof. It is secured by two massive doors in the narrow passage leading from the stairs into it. Here were preserved several large chests, and among them *Canynge's coffre*, from which Chatterton assured the world he had obtained the Rowley MSS.; and from which MSS. were carried away and destroyed, but the old chests still remain. There are seven in all, and they bear traces of great antiquity. Many have been strongly bound with iron, but all are now in a state of decay. This lonely cheerless room, strewn with antique fragments and suggestive of the *lunatic's* day-dreams, is certainly the most interesting relic in Bristol. Its careless neglect is a true epitome of the life of him who first shaped his course from his reveries within it.



CANYNGE'S HOUSE.

\* The house said to be that of Canynge is situated in Redcliffe Street, not very far from the church. It is now occupied by a bookseller, who uses the fine hall seen in our cut, as a storeroom for his volumes. Chatterton frequently mentions this 'house nempte the rotte lodge;' and in Skelton's 'Richings of Bristol Antiquities' is an engraving of this building, there called 'Canynge's chapel or Mowson's Hall,' showing the painting in the arch at the back, representing the first person of the Trinity, supporting the crucified Saviour, angels at each side ensuing, and others bearing shields. This was 'the Room' with which Chatterton was familiar, and which induced him to give the name to Canynge's house in his fabrications. This painting is now destroyed, but we have restored it from Skelton's plate in our engraving.

For had I never known the antique lore,  
I ne'er had ventured from my peaceful shore;  
But, happy in my humble sphere, had moved  
Untroubled, unsuspected, unoblored.\*

A Mr. Radcliff said that, when Chatterton wrote on a parchment, he held it over a candle to give it the appearance of antiquity; and a Mr. Gardener has recorded, that he once saw Chatterton rub a parchment over with ochre, and afterwards rub it on the ground, saying, 'that was the way to antiquate it.' This *exposé* of Chatterton's craft is so at variance with his usual caution that we can hardly credit it. A humble woman, Mrs. Edkins, speaks of his spending all his holidays in the little den of a room we have mentioned, where he *looked* himself in, and would remain the entire day without meals, returning with his hands and face completely begrimed with dirt and charcoal; and she well remembers his having a charcoal pounce-bag and parchment and letters on a little deal table, and all over the ground was a litter of parchments; and she and his mother at one time fancied he intended to discolour himself and run away to the gypsies; but afterwards Mrs. Edkins believed that he was labouring at the Rowley manuscripts, and she thought he got himself bound to a lawyer that he might get at old law books. The testimony she bears to his affectionate tenderness towards his mother and sister is touching; while his pride led him to seek for notoriety for himself, it was only to render his mother and sister comfortable that he coveted wealth.

It is not our province to enter into the controversy as to whether the MS. were originals or forgeries: it would seem to be as undecided to day as it was three quarters of a century ago: the boy 'died and made no sign;' and the world has not been put in possession of any additional facts by which the question might be determined: the balance of proof appears in favour of those who contend they were the sole offspring of his mind, suggested merely by ancient documents

himself to Dodsley, the Pall Mall bookseller, once with smaller poems, and afterwards on behalf of the greatest production of his genius—the tragedy of 'Edin;' but the booksellers of those days were not more intellectual than those at the present: they devoured the small forgery of the great Horace Walpole, 'The Castle of Otranto,' and rejected the magnificence of a nameless composition. This man's neglect drove the young poet to the 'Autocrat of Strawberry Hill.' In reply he at first received a polished letter. The literary trifler was not aware of the poverty and low station of his correspondent, and so was courteous; he is 'grateful' and 'singularly obliged;' bowing, and perfumed, and polite. Other communications followed. Walpole inquired—discovered the poet's situation; and then he changed! The poor foud boy! how hard and bitter was the rebuff. How little had he imagined that the Walpole's soul was not, by five shillings, as large as the Bristol pewterer's!—that he who was an adept at literary imposition could have been so harsh to a fellow-sinner! The volume of his works containing

'Miscellanies of Chatterton' is now before us. Hear to his indignant honesty! He declares that 'all the house of forgery are relations; and that though it be but just to Chatterton's memory to say his poetry never made him claim kindred with the richest, or more enriching branches, yet that his ingenuity in counterfeiting styles, and I believe hands, might easily have led him to those more facile imitations of prose—promissory notes.' The literal meaning of this paragraph stamps the littleness of the uan's mind. A slight—a very slight effort on his part might have turned the current of the boy's thoughts, and saved him from misery and death. We do not call Chatterton 'his victim,' because we do not think him so; but he, or any one in his position, might have turned him from the love of an unworthy notoriety to the pursuit of a laudable ambition.

Collected and gotten from the MS. of the Rowley Poems by Mrs. Edkins

FAC-SIMILE OF MSS.

from which he could have borrowed no idea except that of rude spelling; yet it is by no means impossible that poems did actually exist, and came into his hands, which he altered and interpolated, but which he did not create.

In aid of his plans, Chatterton first addressed

\* The monk Rowley was altogether an imaginary person conjured up by Chatterton as a vehicle for his wonderful forgeries. He was described by him as the intimate friend of Canynge, his constant companion, and a collector of books and drawings for him. It has been well remarked, that although it was extraordinary for a lad to have written them in the 18th century, it was impossible for a monk to have written them in the 15th. Indeed, it seems now both curious and amusing that his forgeries should have deceived the learned. When Rowley talks of purchasing his house 'on a repaying lease for ninety-nine years,' we at once smile, and remember his fellow-forger Ireland's Shakespearean *Promissory* note, before such things were invented. Our fac-simile of the pretended Rowley's writing is obtained from the very curious collection of Chatterton's Manuscripts in the British Museum. It is written at the bottom of some drawings of monumental slabs and notes, stated to have been 'collected and gotten for Mr. William Canynge, by mee, Thomas Rowley.' There are, however, other autographs of Rowley in the collection, so entirely dissimilar in the formation of the letters, that it might be expected to have induced a conviction of forgery. Many of the manuscripts too are still more dissimilar; and the construction of the letters totally unlike any of the period. Some are written on little fragments not more than three inches square, the writing sometimes neat and clear, at other times had, rambling, and unintelligible. The best is the account of Canynge's feast, which has been engraved in fac-simile by Strutt, to the edition of Rowley's Poems, 1777. The writing is generally bolder than Barrett's fac-simile; and that gentleman, in endeavouring to revive the faded ink, has greatly injured the originals, which are now in some cases almost undistinguishable. The drawings of pretended ancient coins and heraldry are absurdly inaccurate; and the representations of buildings exactly such as a boy without knowledge of drawing or architecture would fabricate; yet they imposed on Barrett, who engraved them for his history of Bristol. Many of his transcripts show the shifts the poor boy was put to for paper: torn fragments and backs of law-bills are frequently employed. Among the rest is a collection of extracts from Chaucer to aid him in the fabrication of his MSs. The whole is exceedingly instructive and curious.

† This gentleman was the proprietor of the 'Bristol Journal,' to which Chatterton sent his first forgery; and with whom he afterwards became intimate.

Following in the world's track (which he was ever careful not to outstep), when the boy was dead, Walpole bore eloquent testimony to his genius. The words of praise he gives his memory are like golden grains amid the chaffy *verbage* with which he defends himself. If he perceived this at first, why not have come forward hand and heart, and sbouted him on to honest fortune? But, like all *élite Kings*, he made no general cause with literature; he only smiled on his individual worshippers, who could applaud when he said, with cruel playfulness, 'that singing birds should not be too well fed!'

His master, Lambert, dismissed the youth from his service, because he had reason to suppose he meditated self-destruction; and then he proceeded to London. How buoyant and full of hope he was during his probationary days there, his letters to his mother and sister testify; his gifts, also, extracted from his necessities, are evidences of the bent of his mind—fans and china—luxuries rather than necessities; but in this, it must be remembered his judgment was in fault, not his affections. In all things he was swayed, and guided by his pride,—his indomitable pride. The period, brief as it was, of his sojourn in the great Metropolis proved that Walpole, while he neglected him so cruelly, understood him perfectly, when he said that 'nothing in Chatterton could be separated from Chatterton—that all he did was the effervescence of ungovernable impulse, which, emerald-like, imbued the colours of all it looked on; it was Osian, or a Saxon monk, or Gray, or Smollett, or Junius.' His first letter to his mother is dated, April the 26th, 1770. He terminated his own existence on the 24th of August in the same year. He battled with the crowded world of London, and, what was in his case a more dire enemy than the world, his over-whelming pride, for nearly four months. Alas! how terrible are the reflections which these few weeks suggest! Now

borne aloft upon the billows of hope, sparkling in the fulfil brightness of a feverish sun, and then plunged into the slough of despair, his proud, dark soul disdaining all human participation in a misery exaggerated by his own unbending pride. Let us not talk of denying sympathy to persons who create their own miseries; they endure agonies thrice told. The pithy remembrance he received for his productions is recorded by himself. Among the items is one as extraordinary as the indignant emotion it excites:—

Received from Mr. Hamilton, for 16 sags, 10s. 6d.  
Of Mr. Hamilton, for 'Candidus' and Foreign  
Journal ..... 2s. 11

We are wearied for him of the world's dark sight: yet in the same book is recorded that the same publisher owed him £10 19s. 6d.! This sum might have saved him, but he was too proud to ask for money; too proud to complain; too proud to accept the invitation of his acquaintances, or his landlady, to dine or sup with them; and all too proud to hint, even to his mother and sister, that he was anything but prosperous. Ardent as if he had been a son of the hot south, he had learned nothing of patience or expediency. His first residence was at Mrs. Walsley's, in Shore-ditch, but, doubtless, finding the lodging too expensive, he removed to a Mrs. Angell's, sac- (or dress) maker, 4, Brook Street, Holborn. This woman, who seems to have been of a gentle nature, finding that for two days he had confined himself to his room, and gone without sustenance, invited him to dine with her; but he was offended, and assured her he was not hungry. It is quite impossible to account for this uncalled-for pride. It was his nature. Lord Byron said he was mad; according to *his* view of the case, all eccentricity is madness; but in the case of unhappy Chatterton, that madness which arises from 'hope deferred,' was unquestionably endured. Three days before his death, pursuing, with a friend, the melancholy and speculative employment of reading epitaphs in the churchyard of St. Pancras, absorbed by his own reflections, he fell into a new-made grave. There was something akin to the raven's croak, the death-fetch, the fading spectre, in this foreboding accident; he smiled at it, and told his friend he felt the sting of speedy dissolution:—

'The black despair,

The shadow of a starless night, was thrown

Over the earth on which he moved alone.'

At the age of seventeen years and nine months, his career ended; it was slow that he had swallowed arsenic in water, and so—

'perished in his pride!'

An inquest was held, and yet though Englishmen—men who could read and write, and hear—who must have heard of the boy's talents, either as a poet, a satirist, or a political writer—though these men were guided by a cooler, one, of course, in a more elevated sphere than those who usually determine the intentions of the departed soul—yet was there not one—NOT ONE of them all—with sufficient veneration for theasket that had contained the diamond—not one with enough of sympathy for the widow's son—to wrap his body in a decent shroud, and kneel in Christian piety by his grave—not one to pause and think that, between genius and madness,

'What thin partitions do the bounds divide?'

In a letter from Southey to Mr. Britton (dated in 1810, to which we have already referred, and which Mr. Britton kindly submitted to us with various other correspondence on the subject), he says, 'there can now be no impropriety in mentioning what could not be said when the collected edition of Chatterton's works was published,—that there was a faint of insanity in his family. His sister was once confined; and this is a key to the eccentricities of his life, and the deplorable madness of his death.' Of this unhappy predisposition, indeed, he seems to have been himself conscious, for 'in his last will and testament,' written in April, 1770, before he quitted Bristol, when he seems to have meditated suicide—although, from the mock-heroic style of the document his serious design may be questioned,—he writes, 'If I do a mad action it is conformable to every action of my life, which all savoured of insanity.' His 'sudden fits of weeping, for which no reason

could be assigned, when a mere child, were but the preludes to those gloomy forebodings which haunted him when a boy. His mother had said, 'she was often apprehensive of his going mad.'

And so,—the verdict having been pronounced,—he was cast into the hurrying ground of Shoe Lane workhouse—the paupers' burying-ground,—the end, as far as his clayey tabernacle was concerned, of all his dreary greatness. When the ear was deaf to the voice of the charmer he received his meed of posthumous praise. Malone, Croft, Dr. Kuox, Wharton, Sherwin, Pyc, Mrs. Cowley, Walter Scott, Hayley, Coleridge, Dermody, Wordsworth, Shelley, William Howitt, Keats, who dedicated his 'Endymion' to the memory of his fellow-genius; the burly Johnson, whose praise seemed unintentional; the gentle and most Christian poet, James Montgomery,—have each and all offered tributes to his memory. Robert Southey, whose polished, strong, and long unclouded mind was a treasure-house of noble thoughts, assisted Mr. Cottle in providing for the poet's family by a collection of his works; and, though last, not least, excellent John Britton has laboured all his long life to render justice to the poor boy's memory. To him, indeed, it was mainly owing, that the cenotaph to which we have referred (and which now lies mouldering in the Church vault), was erected in the graveyard of Redcliffe Church, by subscription, of which the contributions of Bristol were very small.\*



CHATTERTON'S CENOTAPH.

Chatterton was another warning not only that

'Against self-slaughter

There is a prohibition so divine—'

but that no mortal should ever abandon Hope! for a reverend gentleman,—who was, in all things, what, unhappily, Horace Walpole was not,—had actually visited Bristol, to seek out and aid the boy, while he lay dead in London.

'Beware of desperate steps; the darkest day,  
Live till to-morrow, will have passed away.'

The knowledge of these facts cheered us as we set forth to the neighbourhood of Shoe-lane to see the spot where he had been laid. Alas! it is very hard to keep pace with the progress of London changes. After various inquiries we were told that Mr. Bentley's printing-office stands upon the ground of Shoe Lane Workhouse. We ascended the steps leading to this shifting on-

\* The cenotaph erected to Chatterton, in 1838, from a design by S. C. Frapp, has now been removed: it stood close to the north porch, beside the steps leading into it. One of the inscriptions, which he directs in his will to be placed on his tomb, has been adopted. 'To the Memory of Thomas Chatterton. Reader, judge not, if thou art a Christian. Believe that he shall be judged by a superior Power. To that Power alone is he now answerable.'

porium of letters, and found ourselves face to face with a kind gentleman, who told us all he knew upon the subject, which was, that the printing-office stands—not upon the burying-ground of Shoe Lane Workhouse, where he had always understood Chatterton was buried—but upon the church burial-ground. He showed us a very curious basso-relievo, in cut stone, of the Resurrection, which he assured us had been 'time out of mind' above the entrance to the Shoe Lane burying-place 'over the way,' and which is now the site of Farringdon Market. This, when 'all the bones' were moved to the old graveyard in Gray's Inn Road, had come 'somehow' into Mr. Bentley's possession.

We were told also that Mr. Taylor, another printer, had lived, before the workhouse was pulled down, where his office-window looked upon the spot pointed out as the grave of Chatterton, and that a stone, 'a rough white stone,' was remembered to have been 'set in a wall' near the grave, with 'Thomas Chatterton' and something else 'scratched' into it.

We strayed back through the damp chill of the city's evening fog to the market-place, hoping, even unconsciously, to stand beside the pit into which the marvellous boy had been thrust; but we grew bewildered. And as we stood upon the steps looking down upon the market,—alone in feeling, and unconscious of everything but our own thoughts—St. Paul's bell struck, full, loud, and clear; and, casting our eyes upward, we saw its mighty dome through the murky atmosphere. We became still more 'mazed,' and fancied we were gazing upon the monument of Thomas Chatterton!

#### ON RAFFAELLE-WARE.

It is a pleasant task to look back at the productions of past generations, and to scan their progressions, their powers, and their weaknesses, as we should those of individuals. And it is also a most profitable task, provided that the mind, divesting itself of the prejudice which a love for the relics of antiquity too often engenders, can glean from the memorials of ancient thought, all that is akin to the truly beautiful, and discard that which is simply quaint or utterly grotesque. And scarcely does any age, the most distant to which we can refer, fail to offer these varied characteristics. There is even in the primitive labours of Egyptian skill an amount of beauty which, had it dwined under more auspicious circumstances, might have become a notebook of taste to succeeding centuries; the godlike creations of Grecian genius have, with few exceptions, rightly merited their worship; and the works of the middle ages, casting their cathedral shadows upon the graves of our own ancestors, and enlivening in our minds a deep and earnest sympathy, display the most remarkable commingling of the purely elegant and the crude and monstrous. It is the separation of those qualities which becomes the duty of the artistic alchemist of the nineteenth century, it is his office to analyse and to refine, and, discarding every matter of dross and impurity, to offer only the sterling metal fully prepared for adaptation.

The *Renaissance*, so denominated from the revival of Art in the sixteenth century, or at the close of the fifteenth, was not less a revival of old types. All that remained of mediæval impress was its material, on which the spirit of the *cinque-cento* set its seal, modelled from the antique. The most original Arts of that era were the fictile wares, which, neither copied from the Greek and Etrurian, nor from the so-called Samian, yet rivalled them all in their beauty of form and ornamentation, heightened by the brilliant colours of the East. These fictile wares come under three distinct heads, one claimed by Germany, one by France, and one by Italy. To Germany and Flanders, with their dependencies, the richly embossed ornament and diversified forms of the stone-ware wine-pitchers (of the recent re-introduction of which specimens have been engraved in the *Art-Journal*) are to be implicitly ascribed; to France the creations in embossed ware of beautiful colours by Palissy and his successors; and to Italy, the productions variously styled Majolica, Faenza, and Raffaello-

ware, with which last the present observations are more immediately concerned. None, however, of these titles are, it will be seen, sufficiently comprehensive for the large class of objects they are used to designate. Majolica is considered to be a corruption of Majorca, from which island the Italians are supposed to have first acquired a knowledge of these wares; Faenza comes from the name of a town in Italy, celebrated for its manufactures in this department under consideration; and Raffaello, from a celebrated artist of this name who was for a long time confounded with the divine Sautzo. Majorca, at the time of which we speak, was under the dominion of the Spaniards, and it is more than questionable if any specimens exist of the so-called Majolica-ware really ascribable to Spanish origin. We should therefore receive with distrust such a term as applied to the fabrics which have obtained this denomination. The term Faenza is equally objectionable, as Urbino, Pesaro, and other localities were equally famous for their productions; and the number supplied by Faenza would possibly bear but a small proportion to those furnished jointly by neighbouring states. For a similar reason we should object to the term Raffaello-ware, with respect to a manufacture wherein Raffaello obtained a celebrity for which De Rogivio and M. Giorgio were important, and possibly, even overpowering rivals. It will perhaps, therefore, under these circumstances, and in the difficulty of deciding in favour of the Spanish claim, be most consistent to speak of these curious and interesting objects under the general term of Italian wares, only bestowing the names of artists and towns on those examples executed by the one and in the other. Such is the amount of obscurity in which the history of this Italian ware is involved (an obscurity which it may also be said attends all its co-fabrics), that the subject seems to have been carefully avoided by writers upon Decorative Art in this country, and has been sparingly noticed even by Continental antiquaries; M. de Brogniart being almost the only one who has attempted a classification of the different kinds of Italian ware, accompanied by a few scanty illustrations. Here then is open to investigation a field which abounds in curious theories for the pen, and agreeable recollections for the pencil. During the sixteenth and seventeenth centuries Italy produced a vast number of specimens which have been scattered throughout the public collections abroad, and the magnificent private cabinets of our aristocracy in England. These specimens are of endless variety in form and in the character of their decoration; not are their degrees of merit less diversified. Many examples are simply curious, and not to be regarded in any other light than as historical documents, memorials of the occasionally distorted taste of the period in which they were executed, bearing symptoms, and symptoms only, of the fast approach of a purer and a better school (these generally include the earliest performances); examples are also found hastily designed and carelessly executed, coarse in their texture, inaccurate in their geometrical forms, and probably intended to be sold at a cheap rate; while others combine in shapes of unusual and striking elegance the high Art of the historical painter with the elaborate arabesques of the ornamental designer. It is to the latter kind that the following observations will principally tend. It is proposed that in a few successive numbers of the *Art-Journal* a history (so far as it can be ascertained), of this most beautiful but long neglected species of fictile fabrication, shall be given, together with illustrations from the choicest remaining pieces in this country. The early and curious specimens will be carefully described, and the coarser kind alluded to; while the engravings will consist only of such specimens as may be found practically useful to the designer and manufacturer of the nineteenth century; and it is thought that a series may be thus brought together on the one hand, throwing light upon the obscurity of a fabric of which so little is known, and on the other, offering ideas of form and decoration, eminently suggestive to all concerned in the study and development of the beautiful.

W. HARRY ROGERS.

ORIGINAL DESIGNS  
FOR MANUFACTURERS.

THE Original Designs which, from month to month, appear in the pages of the *Art-Journal*, have been purchased of the several artists who designed them, and are, through the medium of engraving, presented to Manufacturers, who have full liberty to make use of them in any way they may think advisable. It is, however, not generally recommended that objects should be produced in a manufactured state precisely as they are here represented; in many cases the designs are to a certain extent unsuitable for execution; but it must be evident that such artists as are able to produce the designs in question, are competent to produce others modified by necessity, economy, or the requirements of the manufacturer. On this account it is our practice to append to each design the address of its designer, believing that the surest way of bringing into existence a perfect work is by that species of co-operation by which the manufacturer is assisted by the artist's taste, and the artist instructed by the practical experience of the manufacturer. It is a state of things which has long been wanted, and which it is our pleasing duty to forward and foster.

Artists are also invited to send to the Office of the *Art-Journal*, Marlborough Chambers, 49, Pall Mall, Original Designs for any class whatever of British Manufacture, when, if accepted, they will be paid for and engraved in our pages, accompanied by the name and address of the designer; and if declined, they will be promptly and confidentially returned.

ROSE, SHAMROCK, AND THISTLE. By W. HARRY ROGERS (10, Carlisle Street, Soho). This design is an elegant combination of the three national emblems. It might be usefully applied to a variety of manufacturing purposes.

DESIGN FOR A DOOR-SCRAPER. By J. RAWLINGS (19, Langbourn Chambers, Feuchurch Street). The composition of this design is exceedingly bold and well arranged. It is formed of two grotesque figures, bearing some analogy to what heraldically is termed the Wyvern, with their tails interlaced.

DESIGN FOR A CARRIAGE DOOR HANDLE. By W. HARRY ROGERS. There is much originality in this design, which at once explains itself. It consists of three terminal horses, semi-classical and semi-Italian, harmoniously grouped; and affords a good substitute for the unmeaning devices we commonly see applied to these objects. There is abundant room for amendment in the metal decoration of carriages and harness.



DESIGN FOR A CORNICE MOULDING. By — LEIGHTON. This, the last design on the page is based on the convolvulus plant, the tendrils of which are gracefully entwined round a Grecian



scroll. It may be used for various other purposes than that for which it is more immediately intended, such as iron-work, wood-carving, &c.

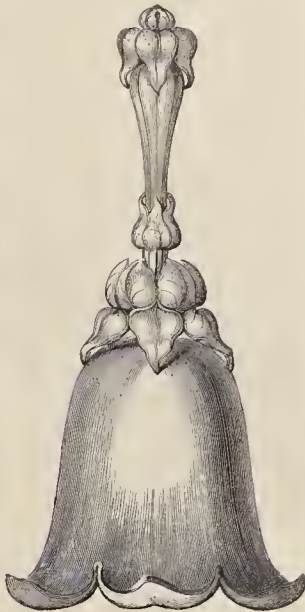


DESIGN FOR A CANDLESTICK. By-- WILKINSON (12, St. Paul's Square, Birmingham). This design, which should be executed either in silver or porcelain, is full of rich ornamentation in the Italian style. In the original model the cup which



contains the sconce is smaller than it appears in our drawing, where it seems somewhat out of proportion to the size of the shafts, and too large for its intended use.

DESIGN FOR A HAND-BELL. By J. STRUDWICK (106, New Bond Street). We have often remarked,

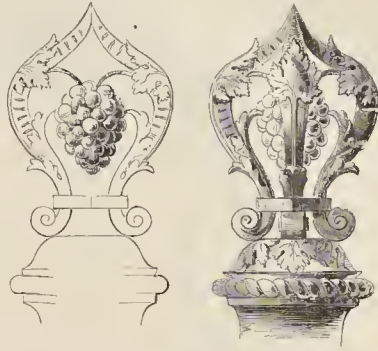


that whatever fancy and ingenuity may be exercised in the production of designs, these qualities rarely achieve so successful a result as the simple appropriation of the numerous beautiful forms which nature displays either in her own wild luxuriance, or under the cultivating hand of man. A leaf out of her book, or a flower from her *parterre*, is worth a volume of imaginary devices, however curiously contrived or cunningly wrought. There is a proof of the fact in the design before us, formed on the model of the Canterbury bell; the lower portion is composed of the flower itself; the ornamental parts of the handle being made from the buds and leaves. This design should be executed in silver in order fully to appreciate its excellence.



DESIGN FOR HAT-PINS. By A. FUSSELL (2, Oakley Square). If we cannot commend this design for its beauty, it is nevertheless entitled to praise as an excellent adaptation of the *grotesque* in which the sculptors and designers of times past so much delighted. We have seen, of late, several very good specimens of hat-pins from the manufactories of Birmingham; it is an object which admits of considerable taste, and is well worth the attention of the designer.

DESIGN FOR A DECANTER STOPPER. By W. HARRY ROGERS. This design, which is of extreme lightness, is proposed to be executed in silver only, the fragile nature of glass precluding the advisability of its being manufactured in this material. Its ornamentation is evidently taken almost entirely from the fruit and leaves of the vine, in a manner which is sufficiently made known by the sectional view on one side. The complete object suggests the idea of an open imperial crown, in the centre of which hangs a bunch of grapes, the curved portions being decorated with the leaf. We anticipate some difficulty in the way of its execution, but its novelty and elegance would certainly repay any amount of labour expended upon it; and our workmen are not in the habit of shrinking from trouble where their skill and ingenuity are proportionately rewarded. The combination of silver and glass is at all times very beautiful, and when applied to such objects as that before us cannot fail to please, as much by its novelty as by its beauty.



DESIGN FOR A GARDEN GATE. By J. STRUDWICK (106, New Bond Street).

The external decoration of our dwelling-houses affords but few opportunities to the mere designer for exhibiting his taste; whatever is done in this way belongs more appropriately to the architect, and is commonly effected by him, or under his immediate superintendance; but there are certain parts in which the aid of the manufacturer and artisan may be judiciously called into requisition, especially in iron-work, now so commonly introduced in and about modern mansions. The iron palisades at Hampton Court, of which we gave a drawing in our last number, show how much room there is for the exhibition of beautiful ornament in this description of work, and to what extent it may be carried out; and one has but to visit some of the old baronial halls and ancient edifices with which our rural districts are studded, to find abundant examples of similar excellence in this branch of manufacturing Art, which seems to have had greater attention paid to it in the earlier periods of our history than at present. The Italians of the mediæval ages, and the blacksmiths of the Low Countries, pre-eminently excelled in their iron-work, most of which, as it exists at present, appears to have been wrought with the hammer, and not cast. Mr. Strudwick's design for a garden gate is exceedingly beautiful; the several parts adapt themselves well to each other, and form a graceful combination of curved lines. Although especially intended for a garden, the design is equally applicable to the outer door of a church, or any other edifice.



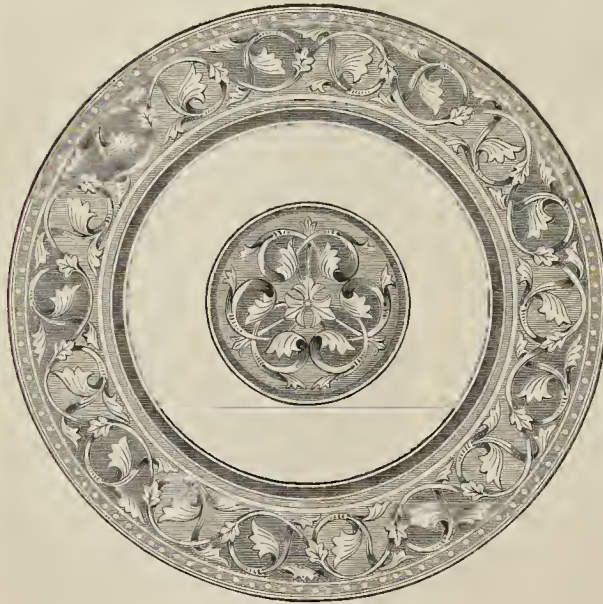
**DESIGN FOR A DINNER-PLATE.** By H. MAYE (19, Priory Road, Wandsworth Road). The ornamental portion of this design consists of scroll-work foliated, not in a running pattern, but terminating in the centre of each division. Utility and novelty are united in the construction of the plate, the three ovals here seen being intended for the various condiments used at dinner, salt, mustard, &c.; they must consequently be hollowed out in the manufacture of the object.

**DESIGN FOR A DINNER-PLATE.** By H. GREEN (63, Great Titchfield Street). Though considerable attention has been paid of late to this branch of manufacture, very little has been done combining cheapness and elegance of design. The larger object introduced below unites both these qualities; it is rich, without being over elaborated, and might, we should think, be produced at a moderate cost.

**DESIGN FOR A KEY-HANDLE.** By W. HARRY ROGERS. A slight allusion is here attempted to the purpose of this object. The key, at all times a type of bondage, is decorated with the figure of a slave, his legs wrestling with a serpent, and his shoulders supporting an ornamental yoke, which terminates in rich foliage at the top. This idea is altogether new, and very good; the figure being so introduced as in no way to interfere with the convenience or usefulness of the key.



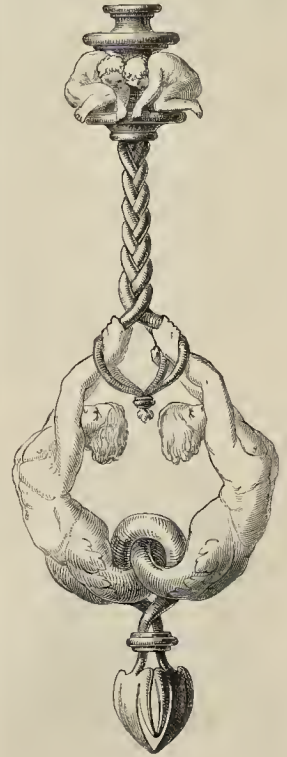
**"THE RINGERS,"** a design for a BELL-PULL. By H. FITZ-COOK (13, New Ormond Street). This composition is very elegant. Two terminal figures are here seen vehemently pulling cords which are twisted, and thus are supposed to effect the ringing of the bell, while, from the upper part, three little fellows are looking down to detect the originators of the sound. The design is highly poetical and



imaginative, and even if too elaborate to be at once executed for an object so little noticed as the



bell-pull of a carriage-gateway, is at least suggestive of an elegant work of simple ordinary character.



## THE BRITISH INSTITUTION.

THE British Institution will open, as usual, early in February; we confess we see little reason to hope that the Exhibition will be of a higher character than it has been during the last four or five years. The Directors have, it appears, determined upon appointing his successor to the late Mr. Barnard, conveying his duties to the secretary, who will be ere long called upon to give proof of his fitness or unfitness for the task. We have no desire to prejudice him; but we trust he will take warning by the errors of his predecessor; it is greatly to be regretted that the appointment was not bestowed upon some gentleman whose position, experience, and character might have been accepted as guarantees for judgment, impartiality, and integrity: we believe there were several candidates whose qualifications could not have been questioned; and we cannot conceive a reason why one of them was not selected: better no keeper than a bad keeper; but assuredly the occasion ought to have been taken advantage of for the restoration of the Gallery from the deplorable state into which it has of late years fallen.

It seems that, in future, pictures which have been previously exhibited elsewhere will be admitted into the Gallery:—thus rescinding the resolution entered into in 1844. The circular of the Directors states that "no picture or other work of Art will be received which has been already publicly exhibited, unless by special order." What this special order means, or from whom it is to emanate, we cannot say; we trust, however, that it does not bear either exclusion or peculiar reference to the aristocracy of the profession. The rule, now in spirit abrogated, was made chiefly to prevent members of the Royal Academy (who enjoy great and manifold advantages over their brethren), from claiming as a sort of heritage the best places in the British Institution whereto to hang their unsold works. Year after year this evil had been endured; pictures which had not only stood the test of a season in Trafalgar Square, but had run the gamut of the provinces, were sent bither as a last resource. They were rarely disposed of; but their exhibition occupied spaces, generally large, and contributed to swell the annual list of "upwards of four hundred rejected for want of room."

It cannot be denied that the experiment of hanging works that had not been seen previously, has been a failure. The Exhibitions of the last four years have been undoubtedly bad—falling from bad to worse. We fear the Directors have attributed this evil solely to the non-appearance of Academicians among the exhibitors: not being permitted to send old productions, they declined to furnish new, and so kept aloof from the Institution altogether.

The Directors, however, may be assured that such is by no means the real source of the evil which all must lament—the unworthy aspect of the Gallery of late years. They cannot but know that confidence has been withdrawn from them; proofs in abundance have been supplied that no artist stood the smallest chance of being judged according to his merits; that, unless distinguished by high name or high patronage, he was sure of either rejection or a dark corner. Year after year we have stated facts that were never, and could not have been, contradicted; and of these facts the Directors were fully aware. It is needless to repeat them; let us, however, merely quote the names of the four or five artists lately elected associates of the Royal Academy, and ask which of them owes an iota of his reputation or income to the British Institution—Ward, Frith, Frost, Egg? We might easily adduce evidence that the majority, if not the whole of these artists, had abandoned the Institution in disappointment—may we not say in indignation and disgust!

The Directors of the British Institution are noblemen and gentlemen of lofty station and of unblemished fame, and not that only; they are, for the most part, patrons of Art, and foremost in all that tends to glorify and benefit their country; but it is notorious that they have left the Institution to the tender mercies of self-

interested underlings. The Exhibition is formed usually, while they are away from London; and we venture to assert, without the fear of contradiction, that not one of twenty of them sees the collection until the day of private view—when gross acts of omission or commission cannot be remedied; when indeed it is in a great degree idle to consider

"The sad varieties of pain"

to which many have been subjected by official ignorance, heedlessness, or turpitude.

There was but one way of preventing a recurrence of this annual mischief: the appointment of a gentleman responsible first to the directors, next to the artists, and next to the public. Unhappily, the opportunity has been, this year, lost; and we repeat we have therefore little hope, that the Exhibition of 1849 will be a whit better than the Exhibitions of the four years preceding.

## CORRESPONDENCE.

## PROPOSAL FOR A VERNON MEDAL.

To the Editor of the Art-Journal.

ON several occasions, discussions have arisen at our house on the subject of a testimonial to Mr. Vernon (in acknowledgment of his gift to the Nation), from those who, as amateurs, or as artists, have equally profited by his generosity.

Many schemes have been suggested, but the following appears to be worthy of attention, as it identifies Mr. Vernon's memory for ever with that profession with which he was associated during his life.

It is, that a sum of money be raised by subscriptions; the interest arising from it to be expended on a medal, to be called The Vernon Medal, and that this medal be annually awarded, as an honorary distinction, by the President of the Royal Academy, to meritorious students in the Academic class.

Towards this object we have already received several subscriptions, which we trust, ere long, to pay into the hands of a committee formed to carry out the scheme.

PAUL AND DOMINIC COLNAGHI.

[We have submitted this letter to Mr. Vernon, and are authorised to state that he cannot disapprove of a plan that tends to identify his name with the Art he loves, and the advance of which he earnestly desires. Averse, as he would be, to any project that might have the semblance of pressing him before the public, he cannot object to that which makes him, indirectly, the means of encouraging the student to thought and labour—the only paths to distinction. Such was, indeed, mainly his purpose in presenting his collection to the National Gallery, and if the artists and friends of Art think it may be aided by the mode here suggested, it is impossible that Mr. Vernon can feel otherwise than pleased to see it carried out.]

## THE FEMALE SCHOOL OF DESIGN.

SIR,—The parents, relations, and friends of the pupils in this School are grateful to you for having exposed a system which, if not intended to bring about its ruin, is unquestionably calculated to do so; and thus to destroy not only a very important branch of the government establishment, but the only branch of it that has worked well, and been free from those "squabbles" which have been perpetual in the other branches, effectually preventing it from achieving much public good.

Surely it is worse than scandalous that some fifty or sixty young women should be subjected to innumerable petty annoyances, totally needless; located in premises where the light is bad and insufficient, and even where there is not a single advantage for study; to say nothing of the lodging provided for them being in one of the least reputable of London thoroughfares; while half the sum, paid for the upper part of a tallow-chandler's house, might have sufficed to procure suitable and convenient lodgings for the secretary, whose rooms at Somerset House would have been more than ample to accommodate the female pupils, comfortably and respectfully.

I sincerely hope the Board of Trade will interfere in this unfortunate affair. The tallow-chandler's apartments have been taken for a year; the year's rent must be paid; but it is better to sacrifice the sum than to permit the degradation to

continue—at all events the secretary might be removed thither.

## THE GUARDIAN OF A PUPIL.

[We earnestly hope the attention of the Board of Trade may be directed to this matter. Some evil genius is busy to work the ruin of this Institution; scarcely a month passes which does not furnish some proof of its bad management; the chief school is in perpetual hot water, and the removal of one cause of offence seems to be only the introduction of another. In the Province affairs appear equally confused. Of the Glasgow School we have given some report; but no explanation has yet been accorded of the circumstances which led to the removal of Mr. MacManus, and the appointment in his stead of Mr. Wilson, whose Report caused the dismissal of the gentleman whose successor he became; neither have we been informed why Mr. Wilson is no longer Provincial Inspector—an office to which he was appointed when he ceased to be Director, and in which he followed Mr. Poynter, who is now one of the "Committee of Management," Mr. Poynter having been a Member of the Council from which he retired to become the Provincial Inspector—a paid officer. These matters are very mysterious, not to say suspicious; and ought to be explained. Mr. Wilson, at all events, stands in a position which we grieve to see him occupy; for his case stands thus: during one of his Provincial visitations, he made, as Provincial Inspector, a Report, the result of which was that the Board of Trade discharged Mr. MacManus the master, and appointed the very same Mr. Wilson in his stead;—thus getting rid of a Provincial Inspector (an office we believe not to be again filled up), upon terms very easy to all parties, except Mr. MacManus. Meanwhile, a large majority of the pupils of Mr. MacManus immortalize for his return, and quote the compliments annually conferred upon him, for his zeal, attention and ability, by the Trustees of the School. The inevitable inference from all this is—that Mr. MacManus satisfied everybody connected with the School, except Mr. Wilson. We repeat that as a gentleman and a man of honour Mr. Wilson is bound to explain these circumstances away; and we render him a service in enabling him so to do.]

## PICTURE DEALING.

THE following occurrence can only be regarded as an example of self-delusion to an extent almost unparalleled. A man of great wealth, a sugar-baker of the highest respectability at the eastern extremity of the Metropolis, became infected with the desire of forming an extensive collection of pictures. Certainly it is no wonder that with the craft so skillfully applied by low dealers, some individuals should occasionally be entrapped in their meshes; but that a gentleman of large fortune should be immolated to a vast amount of money by three or four illiterate persons, is passing belief. The constant efforts on our part, aided by the press generally, we imagined had reduced such nefarious transactions to merely occasional occurrences between parties playing the knave and fool to their beards' content on a small scale. But here we have to record the expenditure, as it is currently reported, of nearly forty thousand pounds in pictures purchased of some three or four advertising dealers. Their names are known to us, and we are well aware they are intimately connected—nay, closely associated—in their trading affairs with each other.

If we look over the advertisements of the daily papers, we find no lack of single pictures, under peculiar circumstances. Small collections of gentlemen going abroad, and with every shade of excuse, are most temptingly offered, with the sly proviso, that no dealer need apply. Among other schemes one advertiser announces that many a picture possessed by some gentleman, that was considered worthless, turned out to be of great value when the said advertiser had restored it; and another wishes to tell the amateurs that many of them are blessed with riches, but are ignorant of its possession. This conjurer awards the wealth to its right owner, by being permitted to clean his picture, which will prove a first-rate highly valuable original after passing through his hands.

For some months past a long and very expensive advertisement has been almost daily repeated, entitled "The New Discovery!" being a varnish imbued with the virtues of quackery, as a cure for all evils incident to pictures, price one guinea per bottle. The capacity of the bottle is not indicated, whether merely the size of a thumb, or the more expanded form of a magnum bonum; but the persevering repetition for months of an expensive announcement in the leading daily journal is an unerring sign that the race of the deceived is no more extinct than that of the deceivers.

THOUGHTS  
CONCERNING ART AS APPLICABLE  
TO MANUFACTURES.

## INTRODUCTION.

SIR,—For some years past your wide-spread journal has been the organ of all matters concerning Art in every department. Under your superintendence it has reached its present importance, and amongst the services it has rendered to the cause of Art may be numbered those which have emanated from the attention you have yourself given to Art, as applied to manufactures, and the interest you have awakened in others to this useful and important branch. No more appropriate place could therefore be selected than the pages of your journal for the few thoughts I have to offer on this subject, should you deem them worthy the space they will occupy. Others must determine their practical value; I offer them to you as humble additions to the many contributions you have already received towards the further spread of BEAUTY in its application to UTILITY.

I do not know that I need trespass much on your space. What I have to say will relate to certain simple principles graphically illustrated, and such as a workman may readily comprehend and practise. I would endeavour to furnish the intelligent artisan with some materials which may excite his thoughts, and actively employ them, and render him more animated and interested in his occupations.

I am the more tempted to address myself to the practical man, because many of the valuable inventions and improvements which have increased the comfort, prosperity, and advancement of the human family, have been contributed by him, whose whole mind being engaged on one particular object, is likely often to evolve new and useful thoughts. Much of the beauty we at present possess we have derived from our continental neighbours; but it does not follow that this must continue to be the case. Our own artisans are generally reputed as amongst the most adroit in manufacturing, and fashioning materials of every kind. This shows their skill and intelligence: these powers being placed under artistic guidance in our Schools of Design, it is not unfair to suppose that our native productions may equal, and perhaps eventually surpass others, as well in elegance of form, as in beauty of fabrication.

It may be said that, of late years, Art has been more appreciated by the English nation than formerly. Absorbed in commerce or politics, her sons unconsciously overlooked the enjoyment it supplied, or forgot its many claims to their attention. Generally speaking, painting and sculpture have alone been regarded as productions of Art. Many, to whom their ancestors have bequeathed works from the easel or the chisel, not having that knowledge of Art, or that natural and inborn feeling for it, which would prompt them to seek gratification from its resources, suppose themselves indifferent to, or unworthy of its claims. They are, however, neither so indifferent, nor so regardless as they may appear to themselves, or to others; nor is Art, as generally imagined, so exclusively confined to the productions issuing from the artist's studio.

He whose whole mind has been engaged in every variety of commercial enterprise, and whose unwaried exertions have made his "purse plenteous which erst was gaunt," betakes himself to enjoy the *otium cum dignitate*. What is the first step?—the purchase of an estate. What the condition?—that it must be beautiful. A house or a mansion is required: that also must be beautiful—and the furniture no less so. When nature does not supply, in kind or degree, the beauty sought, recourse must be had to Art.

On the estate the landscape-gardener is appealed to, to clear away redundant foliage, and open out new and beautiful prospects, or, where it is scanty, to plant with a view to the beautiful and varied grouping of the trees; a river must be turned; lakes supplied; lodges built or altered; bridges constructed, and approaches, walks and drives made, so that every feature of

beauty may be seen to the greatest advantage. The architect must design—Gothic, Grecian, or Elizabethan. Examples of beauty are sought from every period, and have been at every subsequent period, more or less, directly copied. If exactly followed, it was because of their unquestioned beauty; if changed, to suit any peculiarity of ground, aspect, or necessity, it has always been with the idea of obtaining more beauty. The conditions are, not only that it shall be adapted to every purpose of life, but beautiful withal: and so with the furniture, decorative or useful, from the most to the least important article; the desire is always eager to possess as large a share of beauty as possible, and to obtain all the embellishments Art can supply, even to the decoration of food. Without Art, where is the difference externally between the rich man and the poor man, the man of refinement, and the boor,—the palace and the cottage?

All having the means to obtain Art, strive in various ways to possess it, though not equally discriminating in their choice. All maudlin is subject to its influence, more or less: the civilised man and the savage. All derive enjoyment from it, but not in a like amount or degree. The full enjoyment of Art depends, as in other cases whence mental enjoyment is derived,—on EDUCATION.

The most indifferent are influenced by it in a degree greater than they themselves imagine. For all material wants the estate need consist of nothing beyond what will supply sheep and oxen, game, fruit, and vegetables. The house, with bare walls only, would yet shield from the scorching or inclement seasons; a deal table, a stool, a wooden trencher, a horn drinking-cup would be sufficient adjuncts to the repasts which sustain life. The nobles of bygone days had little more. Now, however, who will be content with such a limited supply? Let those answer who enjoy the luxurious contributions of Art, and who are surrounded by its refinements and its blandishments. Let such imagine their halls, their apartments, and their banquets suddenly bereft of all which Art has contributed to their adornment; let the elegant, the sumptuous, and the elevating beauty be exchanged for bare and blank necessities.—Would they then feel as now they feel? Could they in their deserted halls feel as the same beings? Impossible. These questions apply equally to those who have the smallest share of Art, as to those who have the most abundant,—the same reply will be given. All are subject to the pleasing impressions of Art, and all seek it as a necessity in some shape or other, although it be often acknowledged as a luxury only, or its presence recognised but in pictures or statues.

It is not necessary here to describe and define distinctly the manner in which Art affects us, or its influence over us: sufficient that it is daily, nay hourly demanded, and that it is indispensable to the comfort and pleasure of our existence. Without it, nations would lose half their sources of wealth and distinction; wealth its external manifestations, rank and refinement their insignia. Imprinted on all things surrounding us, and perpetually the subject of our contemplation and conversation, it constantly adds lustre to our mental faculties, elevates and refines our emotions, and ameliorates our social and moral nature.

Beauty, wherever and in whatever displayed by the civilised of all nations, has been sought and admired. Man, at every period, as his intellectual being has advanced, has endeavoured to give to the work of his hands, whether for utility or ornament, forms of beauty: never content with contributions to personal ease and comfort, unless something be superadded satisfactory to his sense and perceptions of the beautiful: and he fabricates forms of beauty, or justly appreciates them only in proportion as his natural powers have been cultivated. It is the same sense differently developed which directs the operations of the tattooing needle in the hand of the savage, as the chisel in the hand of the sculptor. The former employs his rude imagination to debase his own form: the latter, deeply impressed with that beauty which intense contemplation and earnest study has discovered, aims to give a like form to the shapeless marble,

nor rests content until he produces an all but breathing imitation of his matchless prototype.

Beauty of colour may be appreciated naturally, but in any high degree only as the fruit of education. The power to see, combine, and arrange colours in harmony is essentially a natural gift, like an ear for music, and some individuals have possessed this power in a remarkable degree, whilst there have been, and still are many whose sensations are so entirely dead as to mistake one colour for another, such as blue for green, or black, and some again are wholly unconscious of red.

The Indian who decorates his person with beads, furs, and feathers, arranges them so as often to produce very harmonious effects of colour. When he would add further decoration by pigments, like the infant, his untaught eye perceives greater beauty only in the brilliancy of the colours, but if he attempt form, as in his idols, his productions are the masterpieces of all that is hideous, repulsive, unclean, and extravagant. Such are the failures of uncultivated nature. The Chinese, as regards a sense of the beautiful in form, are almost as blighted as the savage. We see, it is true, in the various specimens of their manufacture which have reached us great taste shown in the arrangement of colours, but too frequently on very barbarous forms.

The love of the beautiful in form would seem to be connected with that polish and refinement which education generally imparts to every faculty and feeling; if we may judge by the Greeks, who have left a rich inheritance of the purest form, universally admired. It may fairly be deduced from this that the production of beautiful form is superior to colour, since the barbarian may arrange or even produce beautiful colour, but never beautiful form.

Art has a universal influence, great in proportion to the degree of beauty it presents. The constant presence of beauty increases our love of it, and our power to distinguish the most perfect, or to observe the least alloy of deformity. There is no object so trifling but may receive its impressions of grace and beauty, and yield its measure of pleasurable sensation. That study therefore cannot be deemed unworthy which aims to enhance the beauty of the most humble.

Believe me,

Yours truly,

J. D. HARDING.

3, Abercorn Place, Dec. 1.

## INO AND BACCHUS.

FROM THE GROUP BY J. H. FOLEY.

THE exquisite group of Ino and Bacchus, by Mr. Foley, belongs to that order of sculpture which at once fixes our admiration by its exceeding beauty of conception and exquisite delicacy of treatment: the graceful and easy attitude of the principal figure, and the apparently unstudied natural position of the boy, are unsurpassable. The composition of the group is faultless; the symmetry of the female form has never been better developed, whether we regard the whole or any detached portion; and the accessories are so introduced and arranged as materially to augment the beauty of the composition and enrich it. There are hundreds, doubtless, in the metropolis who have seen the work, and who will readily bear us out in the assertion, that few, very few modern sculptures equal, none absolutely go beyond it. If the artist should never execute another, he has here done enough to place himself in the ranks of the foremost men of the age. The Earl of Elymore has evinced his taste and judgment in selecting Mr. Foley's group, which is most delicately sculptured in marble, to adorn his new and princely mansion now erecting in Cleveland Row. It would be a manifest injustice to Mr. Roffe, who has engraved this plate, were we to pass unnoticed the highly satisfactory manner in which he has executed his task; we have rarely seen the texture and delicacy of marble more truly defined, while he has most happily caught the playful expression and attitude of the two figures, rich as they are in all the attributes of classic beauty.





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JUPITER AND BACCHUS

THE DRAWING BY G. STANETTI

SCULPTED BY GIOVANNI STANETTI

IN THE GALLERY OF THE PALACE OF THE LANCINI



## THE ILLUMINATED LITERATURE OF THE PRESENT DAY.\*

An important feature of our age is the modified revival of old customs, pursuits, and operations. Arts which had slept for centuries have been rediscovered during the last few years; antiquarian investigation has placed before the public examples of the industrious talent of our ancestors, and modern science has originated means for producing similar works with unheard of facility. The light which has recently been thrown on the fabrication of stained-glass, of enamel, of niello, of embossed leather, and many other Arts of mediæval birth, has proved successful in furnishing a variety of vehicles for the infusion of the beautiful, and a large field for the efforts both of designer and manufacturer. The introduction of moulded bricks, which have been proved by a Correspondent of the *Archæological Journal* to have been used in some parts of England at a very early period, has greatly facilitated the employment of architectural ornaments in buildings, while the adoption of gutta serena, and many other novel substances, has made the elegant designs of antiquity easily and cheaply transferable to book-covers. Nor have books themselves been less subject to the influence of the same spirit. The best illustrated literature of the day is a happy blending of past and present, an engraving of the decorative feeling of ancient missals upon the scientific principles of the nineteenth century.

The enlivening gems which have descended to us, and are preserved in public and private libraries both here and on the Continent, contain the most dazzling memorials of the successive changes which style underwent from the Anglo-Saxon period to the sixteenth century. In the earliest examples we find that intricate profusion of interlaced work which exhibits itself in the first artistic attempts of every people; this gradually gives place to a purer taste, wherein foliage occupies a prominent position, and which is in turn succeeded by conventional forms, covering each page of vellum with magnificent combinations of line and colour on the one hand, subdued by neutral tints, and on the other illuminated with gold. And all must be alive to the exquisite beauty of those decorations which, in the fifteenth century, were adopted to form the borders to copies of the Sacred Volume, or of the Poets and Romancists of the day, consisting almost entirely of sprigs of wild flowers, closely painted from nature, and placed upon a field of gold. But this fashion was eventually swept away, and the art of illuminating, majestic in its decline, was, when superseded by the invention of printing, honoured by the high Art of Julio Clovio, and the classical enrichments of Francesco Veronese.

It was, until recently, a complaint that these splendid productions were inaccessible to the public, while they might prove of immeasurable service not only to the student of design, but to a vast number of other classes. The advantages they offer to the antiquary and the historian are only to be compared to those they hold out to every individual connected with the Arts, from the architect to the simple artisan. Strutt, and a host of writers of less celebrity, have proved to what an extent the development of historical costume is indebted to the preservation of these brilliant records, and the decorator in the composition of his designs does well to turn to the borders of illuminated books for assistance, finding there the most perfect harmony of colour, the purest combination of ornamental forms, and the choice of subjects both from the animal and vegetable kingdom, of the greatest propriety for the purposes of his Art. All obstacles to gaining access to these

\* "Maxims and Precepts of the Saviour;" being a selection of the most beautiful Christian precepts contained in the Four Gospels; illustrated by a series of illuminations of original character, founded on the passages—"Behold the fowls of the air," &c.; "Consider the lilies of the field," &c. By the Illuminator of the "Parables" and "Miracles."—"Ecclesiastes; or, the Preacher," from the Holy Scriptures. Being the twelve chapters of the Book of Ecclesiastes, elegantly illuminated, in the missal style, by Owen Jones.—"The Song of Songs, which is Solomon's." From the Holy Scriptures. Being the eighth chapters of the Song of Solomon, richly illuminated, in the missal style, by Owen Jones.—"A Record of the Black Prince;" being a selection of such passages in his life as have been most quaintly and strikingly narrated by Chroniclers of the period. Embellished with highly-wrought miniatures and borderings, selected from various illuminated MSS. referring to events connected with English history. By H. N. Humphreys. Longman & Co.

treasures are now fast dying away. Mr. Henry Shaw was one of the first to repeat, by coloured engravings, portions of ornament, and some few miniatures selected from the best and most interesting of them, and so cordially were his efforts received by the public, that other gentlemen felt authorised to follow his example upon an extended scale. And while France was ushering into the world the "Palæographic Universelle" of M. Silvestre, perhaps one of the most wonderful specimens in existence of the union of laborious skill and expensive execution, Mr. Henry Noel Humphreys was preparing for the libraries of all persons of taste in this country, his work on "The Illuminated Books of the Middle Ages," a work brought out upon a liberal scale, exquisitely printed, and conveying a perfect idea of the range of successive styles in MS. decoration, from the time of the illumination of the Durham book in the seventh century, to the decay and eventual disuse of the Art in the seventeenth. To possess this book is almost to possess a number of original works, as far as value for reference is concerned; and a glance at the volume is sufficient to show the capabilities of the plates it offers. The illuminated books of the middle ages, of whatever period, contain principles of design consistent with the times in which they are executed, and untiring indeed must have been the labour of the cloister from which emanated a stock of MSS. so large that, after a lapse of many centuries, they yet occupy a spacious and valuable portion of our national and collegiate museums. The architect may do well to study from these glorious receptacles to assist him in the restoration of edifices whose style may be either doubtful or indefinite; the artist will find subjects treated with that chaste simplicity of feeling which is so much wanted in our day; and the ornamentist will find arabesques, whether in the foliated style of the fourteenth, the natural style of the fifteenth, or the grotesque and semi-Italian style of the sixteenth century, which will not only bear repetition as ecclesiastical decorations, but often surpass any which his own inventive fancy might have originated.

Of such value and importance are ancient illuminated MSS., and thus ably have they been perpetuated and illustrated by modern perseverance; but it is also necessary that we should glance at the effect which the publication of them has had upon the pictorial literature of the day. Majuscules, or initial letters, have become fashionable and popular in works of even minor pretension, and they generally display the evidence of an improving spirit. The title pages and chapter headings of many new works also show by their ornamental foliations printed in colours, and occasionally relieved with gold, that the taste of the times has been materially influenced, if not altered, by the dissemination of our forefathers' designs. Not many years back all colour seemed to have been discarded, leaving only black and white, and the neutral tints; now, on the other hand, colour is pre-eminent. Polychromatic decoration is finding its way to our walls and ceilings, in some instances to our furniture, sometimes to the covers of books and albums, and constantly to the embellishment of music. Indeed, much praise is due to Messrs. D'Almeida, of Soho Square, for the care and skillfulness with which, under their superintendence, many beautiful frontispieces to music have been executed in printed colours from designs in mediæval taste. Every thing shows that an appreciation of colour, as a vehicle for conveying sentiments of pleasure, is on the increase, and we think that a feeling for harmony of tints is equally progressing. The gross violations of consistency in this respect with which the eye was assailed at the introduction of the Art of printing in colours into this country, are no longer met with; and the ornamental designs which now form the borders of books are superior, though not less original, from the fact, that ancient MSS. have been suggestive in their creation.

The foregoing remarks have been rendered necessary at this time by the publication by Messrs. Longman of four illuminated works, which do equal credit to the spirit of the publishers and the skill of the artists whose services they have engaged. The first is entitled "Maxims and Precepts of the Saviour," and consists of a selection of the words which fell from the lips of our Lord on earth, surrounded by ornamental borders of birds and flowers, printed in gold, silver, and colours. However, as this is the least successful performance of the whole, we willingly pass it by to speak of those with which we are pre-eminently pleased. The name of Owen Jones is one which has for a considerable time occupied an honourable place in public estimation. His work on the decorations of the Alhambra will ever be a standard book of reference for Moresque ornament, and his subsequent designs for illuminated borders, &c., have received from us their meed of approbation. But it has been complained

of the compositions in question that they partake too much of Moorish character to be really what they profess, viz., imitations of the missals and other manuscripts which were illuminated in Europe during the period of Gothic Art. Such a complaint cannot, however, be urged in reference to the books now before us. If anything of eastern character be distinguishable in them, it is only so much as produces additional grace to the exclusion of some portion of mediæval grotesque. "The Preacher," a large quarto, containing the book of Ecclesiastes, is a splendid production, the pages alternating between masses of dazzling gold and colours, and the more sober effects derivable from a faint use of red, blue, and black, in lines which have the appearance of being made with the pen. The title page of this book is in itself a complete galaxy of magnificence. The cover, designed by the illuminator, is of wood, stamped, we believe, from a pattern carved by W. G. Rogers, and nothing, as a binding, could be thought of more in character with the interior. The next book, by the same artist, is an edition of "The Song of Songs, which is Solomon's," executed with equal taste, and having in each leaf borders and groups of foliated ornament in solid colours heightened with gold. The cover is of stamped leather, beautiful in design, and very careful and correct in execution. We now come to a small octavo, less full of bright colouring, but possessing many claims upon our estimation. It is the production of Mr. H. Noel Humphreys, and is entitled, "A Record of the Black Prince," being a selection of such passages in his life as have been most quaintly and strikingly narrated by chroniclers of the period, embellished with highly wrought miniatures and borderings selected from various illuminated MSS. referring to events connected with English history; and the cover of the book is tempting, being ornamented in a heavy black material, with the arms of Edward, the Black Prince, curched by an agreeably designed border of Gothic cusps and tracery. The illuminated miniatures throughout the book are beautifully managed, though somewhat sparingly distributed; and the view of the tomb of the Prince, at the close of the volume, is worthy of all praise. In a word, these examples of the illuminated literature of England at the present day do credit to all parties who have been engaged in producing them, and will doubtless obtain the support of all persons of taste, and be found on the table of every lover of the graceful or the delicate in Art.

## PAINTING IN OIL.\*

By all who interest themselves about the appliances and means of the old masters, these two volumes will be regarded as an invaluable contribution to Fine Art Literature. They are the result of a commission confided by Government to Mrs. Merrifield in 1845, to proceed to Italy with a view to collect as far as could be effected, all authentic information as to the materials employed by the earlier Italian painters. Mrs. Merrifield is already in the enjoyment of reputation as the translator of the treatise of Cennini, and as a writer on works on fresco, and it is doubtless to the knowledge of Art evinced in those works to which she is mainly indebted for this important commission. The first volume contains a long introduction of three hundred pages, divided into six chapters, the subjects of which are respectively—On the State of Society and of the Arts during the Middle Ages, Miniature Painting, Mosaics, Glass, Gilding and other Arts, Painting in Oil. The remainder of the first volume is occupied by the manuscripts of John Le Beque, with those of S. Audeomar, of Erachius, and of Alcherius.

Jehan le Beque was a licentiate in the law and Notary of the Masters of the Mint at Paris, and compiled this work in 1431, being then in the sixty-third year of his age, from a collection of papers on Art, in the possession of one Jehan Alcherius, or Alcerius. The original is in the Bibliothèque Royale at Paris; it is written on paper, and is numbered 6741. Jehan le Beque was not a painter, not even an amateur, as it would appear, otherwise he had been at more pains, with more effective means at hand, to avoid the inaccuracies into which he has fallen; nor do we learn that Alcherius was a painter, but he was evidently an ardent lover of the Art, and a man of acquirements much superior to those of Le Beque. Of the vocation of Alcherius we are not informed. The earliest notice of him is in 1382. In 1398 he was at Paris, and wrote his

\* Original Treatises on the Arts of Painting in Oil, &c. By Mrs. Merrifield. Published by John Murray.

treatise "De Coloribus, &c.," from the dictation of Jacob Coma, a Flemish painter, and from that time nothing more is known of him until 1409, when it appears he was at Milan engaged in copying recipes from a book lent him by Fra Dionisio, a monk of the order of St. Mary. In 1410 he wrote on the preparation of ultramarine, and was collecting recipes at Bologna; and in the same year he returned to Paris, where he employed himself in the arrangement of the material he had thus obtained. Twenty years afterwards his manuscripts were in the hands of Le Beque, by whom they were probably arranged in the form in which they now appear. The date of the manuscript of Pebras de S. Audemar, or Pierre de St. Omer, is doubtful; the writer was a native of, or at least a resident in, the north of France. Of the history of Eraclius nothing is known; even his country and the date of his work are undetermined. Only two ancient copies of Eraclius are known, and both are bound up with MSS. of Theophilus. The most ancient is in the library of Trinity College, Cambridge. It was discovered by Raspe, and was published by him in his work on oil-painting in 1801. The first and second books of Eraclius, consisting entirely of recipes, "De Coloribus et Artibus Romanorum," is written in Latin hexameters. The second volume of the work contains the Bolognese manuscript—the Marciana—the Paduan—the Volpato, and the Brussels manuscripts, together with extracts from other papers.

The Bolognese manuscript is supposed to be of the fifteenth century and belongs to the library of the Convent of S. Salvatore, at Bologna. This manuscript was taken, it appears, to Paris, where it was stamped "Bibliothèque Nationale." Its existence was first publicly announced in 1842. Neither the date nor the writer of this manuscript are known, but it is supposed to have been written about the middle of the fifteenth century. Like others of these early MSS., it is rather a collection of recipes than a compendious treatise. Five of the seven books treat of the preparation and manufacture of blues, greens, and lakes; the sixth is devoted to the composition of "porporino," an imitation of gold; and the seventh prescribes a practical course of painting according to the precepts of one Maestro Jacobus de Tholeto. This MS. occupies nearly three hundred pages, and is followed by the Marciana MS., which is in the library of S. Marco at Venice. The latter consists of recipes in medicine, surgery, farriery, painting, illuminating, gilding, &c., and is believed to have been written about the beginning of the sixteenth century. Among them are some with which are associated the names of Andrea di Salerno, Frate Venetiano, Sansovino, Giovanni da Udine, Fundano, &c. The Paduan MS. is considered to be Venetian; it is on paper, but there is no date, nor does the name of the author appear. Like the preceding, it consists only of recipes, and is very curious. The Volpato MS. is entitled, "Modo di tener nel Dessinger," and is believed to have been composed in the latter part of the seventeenth or the beginning of the eighteenth century. Giovanni Batista Volpato was a painter, and a pupil of Novelli, who had studied under Tintoretto; he was born at Bassano in 1633, and eventually settled there and instructed several pupils. The substance of this document is given in the form of a dialogue between two students, an elder, and a tyro; the former explaining to the latter all the technicalities of Art according to his method of practice. The Brussels MS. was written in 1655, by Pierre Le Brun, and is regarded as a description of the practice of the French School of that period, and seems rather addressed to amateurs than painters. This writer treats of painting in distemper and fresco-painting, painting on glass and the composition of colours. The eighth chapter is entitled "Secrets in Painting," and among those secrets we find the now well-known precept which excludes white from all flesh shadows. The author also advises the use of mineral colours, which were to be previously ground with oil, but if he intends this for flesh painting the experience of the present day is against him. In his enumeration of "les plus excellens peintres de l'univers," he calls Rubens a "tres habil homme," and says that Vouet is "estimé des meilleurs d'aujourd'hui." These, with some other observations show that his information relative to the great painters of his time, and the old time before him, was limited and inaccurate.

The days of the garçons de l'atelier are gone; it is now no longer necessary to keep the muller going every day, or on certain days of the week. When every painter was his own colour-manufacturer many had their *secreti per colori*, and some communicated them freely to their pupils. It is, however, highly interesting to peruse these ancient MSS., of which we believe that very many have perished or been lost; for in Italy alone there must

have been many more of these documents than are now known.

In the first volume Mrs. Merrifield gives the results of conversations which she had with living Italian painters on the methods of the Old Masters. The colours employed by the Venetian painters were of the commonest kind, as in the present day, because the commonest colours are the best. The method of Titian and the materials he used are tolerably well ascertained; it is believed that the Venetian manner was to lay the whole of the flesh in with black and white, modelling the parts very accurately, and then working over that with ordinary flesh tints of ochres, vermilion and lake. Signor C., a Venetian artist, says that Titian laid in the subject with colours *approaching nature*, and that he always painted the shades *cold*. Signor D., another Venetian painter, says that Gian. Bellini, Titian, Giorgione, Bonifazio, and the two Bassani painted their shades *warm*, and the first flesh colour *very rosy*. The fact is that any man who paints earnestly from nature will perhaps never work out two pictures precisely in the same manner; genius is not to be fettered by dry rules; the methods of Titian have long been the philosopher's stone of Italian Art, and if it were discovered, in detail,—the particular colours used in particular pictures, the manner of dead colouring, of scumbling, shading and glazing,—the next object would be to imitate the gift of the genius of Titian.

The present Art-movement in this country has brought forth many highly useful treatises both on practice and theory. The really sound principles propounded in these ancient documents are still adhered to, though in bulk they may be classed among the curiosities of Fine Art literature. The volumes throughout, with the notes and introduction, bear evidence of the expectation of earnest application with which Mrs. Merrifield has discharged the commission intrusted to her.

#### THE ROYAL GENERAL ANNUITY SOCIETY.

We believe the habit of indiscriminate charity-giving, without inquiring whether those who solicit alms can or cannot help themselves, is a serious offence against, and a positive injury to, the well-doing of society. To instruct the needy how to help themselves may be considered a state service as truly as that to give to those who either will not work or squander what they earn, is an encouragement to pauperism deliberate and determined. But while we condemn the habit of promiscuous alms-giving, there are two classes who have such unquestionable claims on society, that there can be no doubt there is a positive duty imposed upon us for their relief—the parentless young, and the infirm old.

In a well ordered community a friendless child would be a thing unknown; but youth, no matter under what circumstances it be placed, has its treasure-store of hopes; whether realised or not, they are in themselves a Happiness. The world is all before the young; if it rain to-day, the sun may shine to-morrow; if the up-hill of life has its toils, it has, at least, the *ideal* of a better prospect when the summit is attained. This, as far as this world is concerned, is denied to those who, amid storms and trials, disappointments and deaths, have proved that "All is vanity and vexation of spirit." The wealthy, old in pampering and pride, get at odds with the world, its aches and its pains, its diseases, engendered by luxury; its cares, to them only the embarrassments of riches; its anxieties, how to part with the treasures heaped one upon the other in old ancestral descent, or piled by the stained hands of greedy speculation. How different the feelings of those whom the General Annuity Society would seek and comfort. Our attention has been especially drawn towards the Charity by the polling paper, which shows that there are sixty-one candidates, of whom three only can be elected in January. Sixty-one candidates, from the middle classes of society, panting to obtain an annuity of from 18*l.* to 24*l.* a-year! These candidates had all—to quote a simple phrase, full of overflowing of the saddest retrospect of life—"seen better days!"

Sorrows and privations have accompanied, and goaded, and taunted, and accelerated their progress down the hill of life; and were it not for this almost forlorn hope, their transit from the work-house to the grave must be certain, and we would hope, speedily. If, regardless of many claims sympathetic from our hopes, Old Age has a claim on our gratitude. Here are strong claimants, indeed! It is useless to endeavour to trace back the origin of their misfortunes. In a commercial country we hang upon each other like swarming bees, and if a link is

broken, those beneath are lessened from their hold. If the peer does not employ the peasant, the peasant starves; if the gentleman does not pay his bills—ay, and punctually—the tradesman is ruined; every year hundreds are rendered "unfortunate" by circumstances over which they have no control. The young rally—they fight on the battle of life, and frequently come off victorious; but the diseased, the aged, sink beneath the infliction. No matter how well their duties have been discharged, no matter how "well to do" they have been, no matter how ready to succour others, misfortunes hurry them towards a friendless grave. Age, as we have said, bears so heavy a "fardel," that riches and rank fail to lighten it; how then must the wayfarer sink beneath its burden, who has every ill added to the one of declining nature! For the sake of the future we are bound to care for the young; but a still higher feeling commands our attention and tenderness to the aged. The constitution of this most Christian Society embraces very important objects—affording relief to dejected merchants, bankers, professional men, masters of manufactures, tradesmen, their widows, and clerks, and to single females, daughters of persons in these valuable classes of the community.

Various as are the institutions of our great Metropolis, there was not one which existed, until the establishment of this society, having for its object the relief of such distressing cases as are daily occurring. Who is there at all in prosperous circumstances not constantly appealed to to aid the needy—where age and distress render it utterly impossible they should assist themselves. This society only calls for moderate subscriptions to carry out its purposes; and the satisfaction of aiding, not one, but many, is surely rich interest for the money devoted to its support. There is no possibility of imposition; the claims of the applicants are thoroughly investigated, and every effort used to alleviate their distress. Surely at this season, and under the proud and happy circumstances in which our noble country so gloriously and pre-eminently stands, we are more than usually called upon to offer up our "prayers and oblations," as evidence of gratitude to HIM who hath placed a girl's round our Islands. No charity—not even those for whom we have so frequently and so successfully pleaded in these pages—deserves better support than this "Royal General Annuity Society." A. M. H.

#### MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY.—The 9th of December being the eightieth anniversary of the foundation of the Royal Academy, a general assembly of the Academicians was held on that day, when the following distribution of premiums took place:—To Mr. P. Cowie, for the best copy made in the school of painting, the silver medal; to Mr. E. Engles, for the best drawing from life, the silver medal; to Mr. W. Jackson, for the best model from the life, the silver medal. To Mr. J. Bidlake and Mr. C. A. Gould, silver medals were awarded, for drawings of the Whitehall front of the Banqueting House; to Mr. F. Clark, for the best drawings from the antique, the silver medal; to Mr. J. Kirk, for the best model from the antique, the silver medal. In consequence of the continued indisposition of Sir M. A. Shee, the premiums were distributed by Mr. Jones, the keeper, who, in a short but eloquent address, enforced on the minds of the students the necessity of sedulous attention in the schools. The general assembly afterwards proceeded to the choice of officers for the ensuing year, when the following were appointed:—Sir M. A. Shee (re-elected) president. Council—old list: Sir R. Westmacott, J. P. Deering, W. Wyon, and F. R. Lee, Esqs.—new list: C. W. Cope, W. Dyce, E. Landseer, and R. Cook, Esqs. Visitors in the Life Academy—old list: W. Mulready, D. Maclise, S. A. Hart, H. W. Pickersgill, and W. Wyon, Esqs.—new list: C. W. Cope, W. Dyce, F. R. Lee, and C. Landseer, Esqs. Visitors in the School of Painting—old list: S. A. Hart, D. Maclise, W. F. Witherington, and C. Stanfield, Esqs.—new list: A. Cooper, C. W. Cope, W. Dyce, F. R. Lee, and C. Landseer, Esqs.—W. Mulready, Sir R. Westmacott, and P. Hardwicke, Esqs., were elected Auditors.

THE VERNON GALLERY continues to be visited daily by thousands of all classes, from the highest to the most humble; and it is not a little amusing to hear the criticisms it receives.

These generally refer, however, to the receptacle wherein the pictures are placed, upon which are heaped compliments in a genuine English style; sufficiently hearty and effusive to justify at least the conclusion, that if a demand is made for a grant to erect a proper building in which the works may be all seen—and at all hours—it would be anything but against the wishes of "the people." Some judicious changes have been made, but it cannot be denied that the works of our painters here have a dismal doom; half of them are not to be seen at all, when the rooms are crowded, and the other half have usually that dim aspect which most objects obtain "at seven lights." We cannot doubt that when Parliament assembles, some steps will be taken in this matter, as well as to place upon record the national sense of the gift to the nation—a duty omitted last year, we trust only to receive greater solemnity this.

**ASYLUM FOR AGED GOVERNESSES.**—A lady, having a presentation to the Asylum for Aged Governesses, desires to place it at the disposal of the daughter, or sister of an artist. She must be sixty years of age, and have been, for some period of her life, resident in a private family, and her present income must not exceed twenty pounds per annum. The Asylum it is expected will be opened in May next; further particulars will be found in the advertisement (inserted elsewhere) of the Governess Benevolent Institution. It is needless to add, that this Asylum being intended for ladies who have laboured long in the great cause of education, but who have not been enabled to realise independence towards the close of life—its inmates will be treated with respectful consideration: the position, however painful in some respects, is one which no gentleman can hesitate to occupy. Communications in reply to this notice may be addressed A. B. C., Office of the Art-Journal, 49, Pall Mall.

**THE ARTISTS AND THE ART-UNION OF LONDON.**—It is said that a memorial to the Board of Trade has been in circulation, the object of which is to sustain it in its position hostile to the Art-Union of London. Possibly such an attempt has been made, and it may have been abandoned; we can learn nothing more than a mere rumour on the subject; such a step would be, to say the least, unwise on the part of the few Artists who side with the Board, for a counter-memorial would, of course, be "got up," and it would, beyond all doubt, be signed by twenty times the number of those whose signatures might be appended to that which the Board would incline to lean upon. This is not the time for an effort to crush the Art-Union; during the past year we believe that nine out of ten of the third-rate artists sold literally nothing at the exhibitions, metropolitan and provincial, except the works disposed of to prize-holders; the returns from Manchester, Liverpool, Birmingham, Norwich, and other places, are miserable in the extreme; such a memorial as that referred to could not be signed by artists who depend on annual sales for the means of subsistence; and we should think very ill of prosperous artists who, having nothing to dispose of, or no necessity for seeking purchasers, would seek to cut off their weaker brethren from almost their only source of life.

**NEW COIN.**—We have recently inspected a new example of Mr. Wynn's skill, which must be considered as a pattern coin for England; the workmanship being probably too delicate, and the name too foreign, for it to be generally adopted. It is called a florin; and has on the obverse the Queen's bust, crowned and robed in the same elaborate style as upon the beautiful pattern crown by the same artist; around it is inscribed "Victoria Regina, 1848." The obverse has the shields of England, Ireland, and Scotland arranged crosswise; the spaces between being filled by the Rose, Shamrock, and Thistle; the inscription being "one florin, one-tenth of a pound." The intention is to produce a decimal coinage, easily multiplied and comprehended by foreigners. So far it is good, but the name is not so happy; it is un-English and strange to the multitude. There is one other thing which strikes us might be altered: when the shields are arranged crosswise, as on this coin, the arms of England occur twice over; why not, instead

of this, place the arms of Wales as one? It would be but a just and honourable tribute to an ancient and loyal Principality, which never seems to have its fair meed of notice.

**THE STATE APARTMENTS IN WINDSOR CASTLE.**—These apartments are open gratuitously to the public on Mondays, Tuesdays, Thursdays, and Fridays. The Lord Chamberlain's tickets may be obtained in London, gratis, at all the principal print-sellers; 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. The hours of admission are, from 1st April to 31st October, between eleven and four; and from 1st November to 31st March, between eleven and three.

**VENETIAN-GLASS PAPER WEIGHTS, &c.**—The curious and interesting specimens of the Art of enclosing ornamental coloured glass within a shell of colourless transparent glass, which have lately been made familiar to us in the forms of paper-weights, door-knobs, tazzi, &c., is a revival of an art practised by the Venetians five or six centuries since. For at least four centuries we have no indications of any such manufacture; and, indeed, until very lately, it may be regarded as having been lost. The interior patterns are first formed by taking soft glass, coloured with metallic oxides, which is drawn into small tubes. These tubes are combined to form a pattern, and are fused together lengthways, making one variegated elongated mass of any required diameter. One of these compound tubes is taken, slices of the thickness of a lozenge are cut off, either at right angles to the length, or obliquely. These transverse sections are all of identically the same pattern if cut from the same tube. In this way any required pattern can be formed, and any variety of colours produced. The pattern being thus made by combining sections of this soft coloured glass, it becomes necessary to secure the whole, and give beauty to the design by covering it, in front with a white and perfectly transparent glass, and at the back with a white opaque variety. This is done, as in the ordinary process, by putting different layers of glass one upon the other. Sometimes the coloured mass, or section of the tubes, is dipped partially into the opaque glass in a state of fusion first, and then the whole is covered with pure flint glass, or sometimes the opaque glass is applied in the melted state to the back after the flint glass has covered the face. The interior coloured tubes, being more fusible than the outer transparent glass, soften when the melted flint glass is applied, and in this soft state it admits of any of those operations of the workman necessary to give elegance of form to the finished article; and thus also the two varieties of glass become united into one consistent mass. These articles are sold as of foreign manufacture, but we are assured, upon the best authority, that very large quantities of them are made in England—indeed in the metropolis—are sent to France and Germany, and bought in these countries to supply our own markets. This is not the only instance within our knowledge in which our manufacturers find their way to the public, at a greatly advanced price, by reimportation as the productions of foreign industry. Surely it is time that all such ridiculous prejudices should cease.

**WORKS OF ART IN ROME.**—Hardly a week was suffered to elapse after the news had arrived in London that the Pope was dispossessed of his political power by a revolutionary faction, than agents, either real or pretended, of the mob-installed government, appeared with a proposition to some capitalists in the city to effect the loan of half a million sterling. The conditions of the offer were to receive 80l. for every 100l., at the rate of five per cent. per annum interest, the entire loan to be redeemed at the expiration of ten years. The security proposed was no less than the deposit of the great works of painting and sculpture which exist in the palaces, museums, and public buildings of Rome. These were to be consigned to London, the proceeds of their public exhibition to be applied in part payment of the interest on the loan. However strange, astounding, or even absurd the transaction may

appear, it is not the less certain that the proposition was entertained by the City capitalists, but with the condition that the works of Art should be duly valued, and their presence in England insisted on as the basis of the negotiation.

**PICTURE BY COUNT D'ORSAY.**—This accomplished gentleman, whose artistic talents are most successfully displayed in every department of Art which he attempts, some time back painted a picture of Christ pronouncing the prophecy, "Heaven and earth shall pass away, but my words shall not pass away." The work is one of high merit, indeed we may certainly affirm that we know of no modern painter who could surpass it in the dignity of its conception, and the mild yet majestic expression which the countenance reveals; the painter has undoubtedly invested his subject with much of the attribute of Divinity. The figure is of half-length, but of life-size, the right hand rests on a globe, the left is uplifted in the attitude of enunciation. This fine work will shortly be in the hands of the public, in the shape of a most charming lithograph, which Mr. Lane has recently completed, and which most entirely embodies the elevation and the beauty of the original. We baul the appearance of prints of such a character with feelings of satisfaction; they are calculated to produce a healthy tone in the minds of all who love Art for its own sake, and to sustain this feeling in those who revere it in its noblest qualifications. The Count's picture and Mr. Lane's lithograph, may be seen at Mr. Hogarth's, the publisher, in the Haymarket; and the picture will astonish many who know the Count only as a "leader of fashion."

**THE ROYAL ETCHINGS.**—This matter has been again before the Vice-Chancellor's Court on a motion to dissolve the injunction by which the defendants, Messrs. Strange and Judge, were restrained from publishing the engravings in question. The matter was argued at considerable length during two entire days, without being brought to a final issue, Sir Knight Bruce requiring additional evidence as to Mr. Strange's answers to the affidavits before pronouncing judgment. The case on behalf of the plaintiffs was not put upon the law of copy-right, but upon the equitable right to protection against the invasion of rights of protection. This indeed is the common sense view of the question, which it requires not the subtleties of legal knowledge clearly to comprehend; the etchings were private property, "sur-reptitiously" obtained by some one, and unlawfully intended to be used for the profit of others, either directly or indirectly, to the injury of their owner. To this protection her Majesty, if she were a private lady, would have an undoubted right; but what shall we say of those who have invaded the privacy of the Queen? what but that they should be excluded from all honourable society.

**THE GRAPHIC SOCIETY.**—The first meeting for the season of this Society was held on the 14th ultimo, and was numerously attended. Among the varieties exhibited on the table we noticed a volume of capital "Interiors" by Redgrave; several etchings by T. Landseer, from pictures by E. Landseer; a book of designs by Flaxman, illustrating "Ovid's Metamorphoses;" some of Hunt's characteristic water-colour drawings; a number of admirable calotypes by Mr. Owen; and various contributions by Ansdell, Bartholomew, J. Bell, and others, with the original sketch for Mr. Cross's large picture of Richard Coeur de Lion.

**ART UNION OF LONDON.**—This Society has removed its offices from Trafalgar Square to more eligible and commodious premises, No. 444, West Strand, where it will find greater facilities for carrying on its operations. Now that mercantile confidence is reviving, and monetary transactions are assuming an improving and healthy tone, we hope to see the subscription list greatly enlarged for the ensuing season.

**EXPOSITION AT MANCHESTER.**—The Royal Manchester Institution, it appears, intend to have another Exposition of products of Art and Industry during the year 1849. We earnestly hope it may be successful, but we cannot forget that the experiment of 1846 was saved from being a failure by the zealous cooperation of the council and officers, and the master of the Government

School of Design—with whom in fact the project originated, and by whom it was conducted throughout. We trust that certain circumstances which then occurred will not have the effect of preventing a cordial junction between the two societies.

**ART-UNION OF LIVERPOOL.**—We understand that the subscription list of this Society will be closed on the 8th of this month, and that the drawing of the prizes is fixed for the 10th inst.; so time should therefore be lost by those who desire to become subscribers. This Institution has already done much good in its locality; we shall be glad to see its usefulness and operations still more widely extended.

**THE CRISTONE STREET SOCIETY.**—It has now been for some time in contemplation by the Society to remove to premises more convenient than those which they have for so many years occupied; no locality has yet, however, been determined on. The advantages offered by this institution are of a kind permanently to secure the regulated number of subscribers, to whatever locality the society may remove. Many of the compositions which are produced here on the "sketching nights" (Friday evenings) are works of infinite power and spirit. A subject is proposed on the evening, and treated *impromptu*, either in oil, water-colour, or charcoal, according to the *improvisatori* respectively, many of whom are artists of high reputation. The evening terminates with a general inspection of the sketches, many of which, although done in two or three hours, are distinguished by a finish indicative of great command of material and rapidity of execution.

**THE COLOSSEUM.**—A new exhibition is to be immediately opened here, designed under the direction of Mr. Bradwell, but entirely distinct from the other apartments of the Colosseum. A theatre has been designed and constructed in such a manner as to serve either for musical entertainments or paucan exhibitions. The entrance will be from the Albany Street side, and the visitors will pass through a saloon fitted up with infinite taste as a "Rustic Armoury." Of the decorations of this theatre, it is enough, at present, to say that they are in every way worthy of the taste and skill of Mr. Bradwell, and equal to those of the other departments of the Colosseum. The first representation intended to be brought forward will be that of the effects of the earthquake at Lisbon.

**PORCELAIN BROOCHES.**—The application of porcelain to ornaments for the person is a novel feature in the productions of our manufacturers; one or two specimens of ladies' brooches in this material, produced at Burslem, we have seen, which are exceedingly beautiful in their designs, and exquisitely delicate in workmanship. There is no metallic setting in those we have inspected, though we think this might not only enrich the object, but likewise strengthen the porcelain, which, we should fear, would be subject to damage if not somewhat protected. The idea is however good, and from its novelty will doubtless be appreciated by the public, while it admits of the development of considerable artistic taste.

**THE NEW WATER-COLOUR SOCIETY.**—A County Court summons has been served upon one, or it may be all, of the members who retired from this society last year, for the recovery of fines, amounting in each case to 20*l.*, reduced to come within the jurisdiction of such court. The case, however, has not been heard in consequence of the matter having been moved on the part of the defendants into a higher court.

**THE PARIS EXPOSITION OF INDUSTRIAL ART.**—This year the exposition should take place, in due course; five years having elapsed since the last: but it is likely to be postponed in consequence of the unsettled state of trade and manufacture in Paris, where both fabricant and ouvrier are, literally, without occupation; and have consequently "no heart" for improvements.

**GLASS MANUFACTURE.**—It is with pleasure that we find one of our most scientific glass manufacturers, Mr. Apsley Pellatt, is about to publish a work entitled "Curiosities of Flint-glass Manufacture," in which we may expect to find every information in this most interesting branch of British skill.

**THE FREEMASONS OF THE CHURCH.**—The Society entitled the "College of Freemasons of the Church," founded for the proper development of architecture in its connection with the dependant Arts, is one of high importance as an engine which, to be permanently useful, requires only to be better known. And we take this opportunity of referring to the advantages it offers in bringing artists and manufacturers in conjunction with architects, frequently a class of men otherwise inaccessible, and in extending information from the most acknowledged sources upon subjects relative to those Arts in which architecture is concerned. The institution is governed by a body of noblemen and gentlemen, and twelve chaplains, and holds during the year twelve chapter meetings, which occur on the second Tuesday in every month. The last meeting for 1848 was held at the residence of the Secretary, 10, Carlisle Street, Soho Square, who delivered an inaugural address upon the occasion, and informed the meeting that all future business of the College will be conducted at 49, Great Marlborough Street. Among the exhibitions at the last meeting were many works of Art and unpublished books placed before the Society by Mr. S. C. Hall, Mr. Rogers, Mr. Blackburn, F.S.A., &c., and a remarkable example of the Sacred Monogram by Mr. C. B. Wall, M.P., and Vice-president. The following is a list of the lectures for the coming year:—

- January 9. On Scottish Ecclesiastical Architecture, by D. Wilson, F.R.S.A.
- February 13. On the importance of a knowledge and observance of the principles of Art by Designers, by W. Smith Williams.
- March 13. On London Remains, by J. W. Archer, Corresponding Member, R.S.S.A.
- April 10. On Roman Architecture, by G. R. French, G.M.
- May 8. On Palestine, by the Rev. George Fife, M.A., &c.
- June 12. On Light, in its relation to Painting, by W. Cave Thomas.
- July 10. On Medal and Seal Engraving, by A. J. Stohard, F.N.S. Medal Engraver in Ordinary to Her Majesty.
- August 14. On Jerusalem, by J. Finn, M.R.S.A., H.B.M. Consul for Jerusalem.
- September 11. On the Architectural Antiquities of Norway, by P. Gellady.
- October 9. On Pointed Architecture, by W. P. Griffith, M.R.J.B.A., F.S.A.
- November 13. On Historical Painting, by W. Flak.

W. HARRY ROGERS, Hon. Sec.

**BANVARD'S PANORAMA OF THE MISSISSIPPI.**—An exhibition of a remarkable kind has recently been opened at that celebrated resort of sight-seers, the Egyptian Hall, where all that is remarkable from all quarters of the globe generally finds a meeting place. The exhibition consists of a paucan painting delineating more than three thousand miles of country, and covering a canvas to the extent of three miles if exhibited in one continuous line. Both sides of the Mississippi and Missouri rivers are delineated, and the picture (which moves on cylinders) gives a perfect idea of the wonders of this celebrated "stream." Mr. Banvard is one of those self-relying enthusiasts, who in the arduous of youth conceived the project of painting this enormous undertaking, and in the midst of solitude and privation accomplished it. He lacks artistic perfection, but his work gives unswerving truthfulness in all its details, and it is matter for reflection of the most profitable kind, as we pass so much of scenery that is peculiar, beautiful, grand or extraordinary. The geological formations are sometimes most startling and curious; but to our minds the pictures of native Indian life in the journey across the prairie are the most fascinating. The lonely primitive villages; the bunting grounds with the countless herds of buffaloes; the lovely tints of the flower-covered grounds, and the wondrous effect of the prairie on fire, possess a truth and originality which claim attention and applause. Mr. Banvard modestly says that "he does not exhibit the painting as a work of Art, but simply as a correct transcript of Nature." Nature, however, has done that for his picture which Art could not do, and many of his effects are for that reason abundantly beautiful. As an Exhibition the work is deeply interesting.

**SCHWANTHALER.**—We await a memoir of this illustrious man from the pen of our German correspondent, which has not arrived in time for publication in our present number. By his death the Arts sustain an irreparable loss. He died in the prime of life, at the age of forty-five.

**SALE OF SKETCHES, &c., OF THE LATE B. R. HAYDON.**—A series of sketches and drawings by this artist have been sold by Mr. Robins. Among these remains was one picture commenced in oil; the rest consisted of perhaps the least valuable of his works, but nevertheless we believe, had the intended sale been more publicly known, the proceeds had amounted to more than 53*l.*—all that was realised. Many persons who would have been glad to possess a memento of Haydon never heard of the sale until it was over.

**MR. WARD'S "ALDERNEY BULL."**—This picture, which was painted by Mr. Ward many years ago, has been exhibited at the Carriage Bazaar, in King Street, Portman Square, during the Cattle Show. It was lighted powerfully by gas, and having been newly varnished for the occasion, was seen to very great advantage. This bull, which is grouped with a cow and calf, was painted in rivalry of the picture by Paul Potter. Mr. Ward's model has been a highly bred and very symmetrical animal, and herein this picture has an advantage over that by Potter, who never saw any animal of improved breed. The latter picture represents a bull without one commendable point; but there is yet a mastery in this celebrated work which transcends everything which has been brought into comparison with it. The painting of Mr. Ward is a work of the very highest merit.

**PATENT VERIFIED GLASS.**—We have had submitted to us by the manufacturers, Messrs. Edwards, Pell, and Cartisser, several exceedingly beautiful specimens of ornamented glass, produced by a peculiar process, which, being patented, we are, of course, not at liberty to disclose; we may, however, state that no "kind of acid is used," as many who have seen the specimens suppose. This glass possesses numerous and great advantages over the ordinary ornamented or matted glass; it exhibits the design equally well from whichever side it is seen, and by lamp light the ornament comes out in strong relief, showing the minutest portions with extraordinary brilliancy. It would be almost impossible to enumerate all the uses to which this elegant material may be applied, inasmuch as every kind of decorative design may be adapted to it; among several we saw, may be mentioned an imitation of muslin curtains, with borders, every fold and thread of which are delineated in the most perfect manner; imitations of the most delicate lace work, groups of flowers, arabesque and Greek ornaments. One great benefit derivable from its use is, that in no case does it in the least interfere with the light, as does ground glass and painted glass; and being verified, it is impossible for the ornament to be removed. There is not any difficulty in cleaning it, a little water being all that is necessary for the purpose.

**DRAWINGS BY MR. FAHEY.**—Our advertising columns, last month, announced the intention of an artist whose works have long been before the public, to dispose of them by public subscription. Another similar scheme, proposed by Mr. Fahey, a member of the New Water Colour Society, has been placed in our hands. It is with very sincere concern that we see men of undoubted talent and considerable reputation compelled to have recourse to such means for the sale of their pictures,—whereby it is shown that the pressure upon the mouted classes, during the past year, has been so great as to exclude many deserving artists from reaping the reward of their skill and industry by the ordinary channels of selling. We have our doubts, too, with regard to the productiveness of such schemes, which it is greatly to be feared will be multiplied by the mere force of example, till the public mind is surfeited and the public purse exhausted, and the high character hitherto sustained by the whole body of our artists will suffer in proportion. It is a matter, however, mainly between them and the public, with whom we must leave it. It is our duty to point out what we conscientiously believe may be the result of such projects as are here adverted to.

**PORTRAIT OF W. ETTY, R.A.**—Mr. Wass has just completed an engraving in mezzotint of this distinguished artist, from a picture painted by himself some years ago. It reached us too late for further notice in our present number.



## REVIEWS.

THE LIFE OF WILLIAM COLLINS, Esq., R.A.  
By his Son, W. WILKIE COLLINS. Published  
by LONGMAN and Co.

The perusal of these two volumes worthily justifies (if any such confirmation were wanting) the high appreciation in which the character—not less than the works—of this excellent man and accomplished artist has been held. The qualities whereby Mr. Collins in early life secured the esteem of friends and the admiration of the public, were his unassuming amiability in social intercourse, and his persevering acquisition of knowledge available in his Art. In speaking of himself in his diary, portions of which are interspersed through these volumes, he describes, with much simplicity, a frame of mind well calculated for the achievement of distinction in any walk of life, but more especially in the profession of Art. He began his studies with that earnest humility and unflinching perseverance which cannot fail of a triumphant result, his labours being directed rather by a just appreciation of the meritorious performances of others, than by any overweening confidence in his own efforts, impressed with the truth, that there is little hope for him who is entirely satisfied with his own works. William Collins was born in Great Titchfield Street, on the 18th of September, 1788. His father was a native of Wicklow, and his mother of the neighbourhood of Edinburgh. His early bias to the career of Art was induced by the society which frequented his father's house, a disposition in which the delighted parent prevailed with truth, future distinction. The young student began with one of the hardest phrases in the book of nature—he made his first essay on the beach at Brighton, and after five or six baffled attempts to sketch the waves, closed his sketch-book and burst into tears. He was a pupil of George Morland, but it may readily be supposed that he did not gather much information from such a master. In the year 1807 he entered as a student at the Royal Academy, and in the same year his name appears in the catalogue as an exhibitor. As a student his conduct was orderly, his industry was unwearied, and his bearing among his fellows and preceptors unassuming, inasmuch as to acquire for him the unqualified esteem of all. During the first three years of his contribution to the walls of the Academy and the British Institution, his pictures were for the most part small, and low in price, but in 1810 they began to assume a more important character, and of course realised better prices. In 1812 he suffered an irreparable domestic affliction in the death of his father, a bereavement which was felt the more poignantly from the terms of affection upon which they had uniformly lived. Up to the year 1814 he had already reaped a harvest of golden opinions from such works as "The Pet Lamb," "The Bird Catchers," "The Blackberry Gatherers," "The Town Miss, Visiting her Country Relations," "The Weary Trumpeter," &c.; and in this year, on the 7th of November, he was elected an Associate of the Academy. About a year after this he determined to depart from the style of subject which had hitherto occupied him, and accordingly urged by his earliest ambition, determined to paint coast and sea scenery, with which view he left London for Hastings. Among the first works produced from his new material were "Sunrise," and "Fisherman coming Ashore before Sunrise."—"Preparing for a Voyage," and such was the success of these and other similar works, that he permitted himself the relaxation of a journey to Paris, in company with Leslie and Washington Allston.

Mr. Collins's high talent, gentlemanly bearing, and sterling probity, gained him many valuable friends, among whom we find Sir Thomas Heathcote, Sir George Beaumont, Lord Liverpool, the Duke of Newcastle, and other distinguished patrons of Art; and he continued to rise in the estimation of the profession, inasmuch as to be elected a Royal Academician in 1820.

If we examine the pictures of this truly natural painter, it is obvious that there is no trick of execution in their honest elaboration—there is no trace of the finger on the palette knife—the brush is exclusive, and so highly are many of them wrought, that it was impossible for him to exhibit more than one or two at each exhibition. In his figures there is nothing of the *gaucherie* of the model; their habiliments, be they what they may, belong to themselves. Every component of his simple themes is brought forward with a force and truth that refer at once to nature. In 1836 Mr. Collins visited Italy, which presented a field of material new to him, and of which he availed himself in the production of some very beautiful works.

Among the pictures by this eminent painter

were, "Fetching the Doctor," "Early Morning," "Shrimpers Hastening Home," "Mede Foot Bay," and others which cannot be forgotten by those who may have seen them. Mr. Collins was united in marriage, in 1822, to Miss Geddes, the sister of Mrs. Carpenter. In 1842 was first discovered the malady, disease of the heart, which in February, 1847, deprived our school of a painter who has never been surpassed in his department of Art. We might, with great advantage to our readers and ourselves, occupy some pages with extracts from these most interesting and instructive volumes, which confer the highest credit on the son of the artist, but there are this month so many claims on our columns that we must refer to the book, which ought to be in the possession of all who love Art.

REMBRANDT AND HIS WORKS. By JOHN BURNET, F.R.S. Published by DAVID BOGUE.

About "Rembrandt and his Works" much has been already said and written, but so perfectly has Mr. Burnet in his imitative etchings realised the feeling of the great master, that no improvement upon the material here presented to us can ever be expected. In the hands of this gentleman the subject is brought forward with a new interest, arising not only from his research, but from his practical observations on Rembrandt's method of working on copper. Everything relative to this great master is deeply interesting, but unfortunately we have but a very imperfect biography of him. Wilkie, when at Amsterdam, visited the house reported as that of Rembrandt, and remarked, that if it were even stuffed in every part, it could not have held one-sixth of the effects which were in the inventory found by Nieuwenhaus, and said to describe the effects of Rembrandt at the time of his bankruptcy. His will, which is still extant, does not bear the date of the street in which this house is situated. Wilkie concludes that if this house was even inhabited by Rembrandt, it was only temporarily, the place of his decease is not less questionable than his residence; indeed after his bankruptcy, there exists no certain record of his whereabouts. Woodburn, in a catalogue of his drawings says, "that a search has been made among the burials at Amsterdam until the year 1674, but his name does not occur; probably Baldinucci is right in stating that he died at Stockholm in 1670." Among other conjectures it has been believed that he came to England; Hull and Yarmouth are mentioned as having been his places of abode. The plates in this interesting work commence with an etched portrait of Rembrandt as frontispiece; and of course as the Mill consecrated by his name must not be omitted, we have a view of both, an interior and exterior—the former that of a stone building known as having been possessed by the father of Rembrandt, the latter a representation of a wooden structure, which was etched originally by Rembrandt himself. These plates are followed by a night view of "Rembrandt's House," to which is attached the reputable name "J. Burnet," a plate so masterly in manner and effect, as to be in reality beyond all praise. This is succeeded by the inventory, consisting principally of pictures, hooks, and those items invaluable to a painter, which Rembrandt used to call *his* antiques. This inventory contains the whole of the effects, even to the linen in the possession of the laundress, a subject of contemplation the more melancholy, when we remember the current prestige of Rembrandt van Ryn. The etchings in continuation are "The Entombment," "The Youthful Saviour between his Father and Mother," "Christ and his Disciples at Emmaus," "The Nativity," "Doctor Faustus," "The Burgomaster Six," "Portrait of Van Tolling," "Six's Bridge," "Rembrandt's Mill," "Fac-simile of a drawing by Rembrandt," "Portrait of Rembrandt's Mother," "Portrait of Rembrandt and his Wife," "View of Amsterdam," and a "Cottage with white palings."

Mr. Burnet's description of Rembrandt's method of etching is so interesting, that we extract it:—"His first etchings were often bit in with aquafortis when the shadows have but few rays crossed with the etching point; these are often strongly bit in that when covered over with finer lines, the first may shine through and give them transparency. In the next process he seems to have taken off the etching ground and laid over the plate a transparent ground (that is to say, one not acted by the smoke of a candle); upon this he worked up his effect by a multiplicity of fresh lines, often altering his forms and adding new objects as the idea seemed to rise in his mind. After which, when the plate was again subjected to the operation of the acid the etching ground was removed, and the whole worked up with the greatest delicacy and softness by means of the dry needle, to the scratches of which the aquafortis is never applied.

This process it is that gives what is called the *buze*, and renders the etchings of Rembrandt different from all others." In the chapters on chiaroscuro and colour, there is much on which we would wish to remark, but we can only say that as a valuable contribution to our Art-literature, the artist and amateur would do well to consult the book for themselves.

THE BABES IN THE WOOD. Published by JOSEPH CUNLIFF.

These admirable etchings we have examined more than once, and had it not incidentally come to our knowledge that they were the work of a lady, we should have pronounced them at once studies carefully elaborated by some one of our most accomplished artists. Water-colour drawing is cultivated to a great extent by our countrywomen, and the works of many of them that we have seen in this department, certainly equal those of masters of the art. But these compositions present an essay of the highest class, and declare the studies of the authoress to have been directed with a view to the acquisition of a feeling to which thousands aspire during a lifetime with very much less success. The cultivation of such a tone in a lady will, we trust, exert a salutary influence upon those who patronise Art, guided by their "knowledge of what pleases themselves"—the principle of selection which gives support to so much bad Art. We remember to have seen nothing of this kind before by the same hand; if therefore these designs are the first, the triumph is yet the greater. Of their exquisite purity and deep feeling we cannot speak more highly than to say, that many of them would form beautiful bas-reliefs. This would be a severe test, but they might be subjected to trial without change. They are ten in number and with four verses of the ballad, and accompanied by symbolical compositions at the top and bottom, each occupies a page, the text being engraved. The frontispiece shows the two children seated at an ancient easement, amusing themselves by feeding birds. Above them in the centre of the arch is a death's head, on which is seated a boding raven as ominous of untimely death. In the first of the series we see the dying father about to sign his will in the presence of the notary, and witnessed by his brother. The upper and lower groupings are allusive to the notary's office, as consisting of parchment, pens, ink-bottles, books, &c. The second is a charming drawing, the father recommending the children to the care of the uncle—

"Now brother, said the dying man,  
Look to my children dear;  
Be good unto my boy and girl,  
No friends else have they here."

The father is seated in an arm-chair with his hands clasped in an attitude of prayer; the little boy kneels beside him, and the mother is lying on a couch clasping the girl to her bosom; the uncle is seen on the other side. The heads, especially those of the parents, are remarkable for elevated expression; the lines are diversified with a perfect knowledge of good composition, and the chiaroscuro presents a beautifully effective balance. We see after the death of the parents the uncle taking the children home with him, and the next scene illustrates the verse—

"He bargained with two ruffians strong,  
Which were of furious mood,  
That they should take these children young  
And slay them in the wood."

The respectable triad are grouped in deliberation, the uncle is seated at a table on which lies the reward, the murderers stand on each side of him. The upper and under garniture of this page consist of daggers and money-bags. Again we see the ruffians which "were of furious mood" bearing off the children to the woods, their fate being typified by branches of oak, in which is hung a knife and a bird's-nest. In the sixth plate the villains are fighting, one of them having retained—

"And he that was of mildest mood  
Did slay the other there,  
Within an unfrequented wood,  
The babes did quake for fear."

He who is favoured by the vantage has his back turned to the spectator. The action of this figure is marked by life and energy, and the nose is remarkably firm. The limbs are distinguished by vigorous drawing, the drapery most successfully disposed, and there is a truth and force in the shadow that seems to have been derived from a candlelight study of a modelled group. In the next plate we find them wandering in the wood, and at length lying side by side in death.

"The Babes in the Wood" is a hacknied subject, and very few who have essayed it have been able to reach the pathos of the verse; the conceptions of the fair artist in this case are endowed with a sentiment which does ample justice to the tenderness of the subject.

THE INDEPENDENTS ASSERTING LIBERTY OF CONSCIENCE IN THE WESTMINSTER ASSEMBLY OF DIVINES, A.D. 1644. Painted by J. R. HEBBERT, R.A. Engraved by SAMUEL BELLIN. Published by THOMAS AGNEW, Manchester.

We have more than once had occasion to speak of the enterprise of Mr. Agnew, of Manchester—assuredly the most spirited of our provincial publishers. With whatever sentiments the subject of this work is viewed, the circumstances which it embodies, and those to which it is more remotely allusive, mark a very important period in the history of the religion of this country. It will readily be understood, that as a picture containing seventy-one portraits, each of which presents to the spectator some recognisable feature, and many of the more prominent impersonations being unexceptionable identities—it will be readily understood, we say, that such a work imposes upon a painter, together with long and anxious research for portraiture, the necessity of subduing certain of the greatest difficulties of his art. In the execution of the picture the gravity and importance of the subject has been deeply felt, hence the character of the assembly is everywhere powerfully sustained, without the admission of the slightest impertinence in anywise prejudicial to the solemnity of the scene. The engraving is of ample dimensions to do full justice to the work, being about thirty-four inches in length by a proportionate breadth. The plates were worked in the usual manner—mezzotint, line, and stipple, each being judiciously employed according to the surface to be represented. To those who object to the decoration of churches and chapels, this was a truly legitimate kind of patronage to afford to Art. What, to any Protestant community, can be more acceptable than a truthful illustration of the great facts of their religion?

The "Assembly of Divines," called together by Act of Parliament to assist in settling the government and Liturgy of the Church, met first in 1643, and continued its sessions until 1649. They assembled first in Henry VII.'s Chapel, but afterwards they met in the Jerusalem Chamber, and here it is that they are represented in deliberation in the picture, in which the artist has followed the description of Principal Baillie, one of the northern commissioners, who thus writes to a friend in Scotland:—"The like of that Assembly I never did see, and as we hear say, the like was never in England nor anywhere is shortly like to be. They did sit in Henry VIII.'s Chapel, in the place of convocation, but since the weather grew cold they did go to the Jerusalem Chamber, a fair room in the Abbey of Westminster. On both sides are stages of seats. At the uppermost end is a chair set on a frame for the prolocutor, Dr. Twisse. Before it, on the ground, stand two chairs for the two Mr. Assessors, Dr. Burgess and Mr. White, &c." Opposite to the prolocutor, or president of the Assembly, stands Philip Nye, the principal speaker of the Independent party. He is represented as asserting, in the name of his brethren, the principle of religious liberty. In the foreground is William Bridge, of Yarmouth; near him Jeremiah Burroughs, Joseph Caryl, Dr. Thomas Goodwin, Dr. Lightfoot, Stephen Marshall, Christopher Love, Edward Reynolds, afterwards Bishop of Norwich and Vice-Chancellor of Oxford; all men known for their energy, zeal, and learning, even in our own days. There are the Earl of Essex, the "Good Earl of Warwick," the persecuted Prynne; as also Pym and Whitelocke, Cromwell, John Milton, Sir Harry Vane, and a long list of others more or less famous.

In works of this kind, a great difficulty is the effective distribution of the figures. The artist has here succeeded in the attainment of an arrangement so well diversified and judiciously relieved of undue formality, as to rank the work, with its other high qualities, as one of the very best works of its class. To the publisher all praise is due for this truly patriotic effort in the cause of high class Art. The fact of the non-popularity of such subject matter cannot be denied, and hence is the greater honour due to every one who, in the face of this unpalatable truth, exerts himself to promote an amelioration of taste.

SUNDAY MORNING IN THE LAST CENTURY. Painted by JOHN ABSOLON. Lithographed by JOHN BRANDARD. Published by LLOYD BROTHERS.

This is a lithographic print on a large scale: the subject has been treated with much judgment and feeling; the groups are skillfully arranged, and the costumes have been accurately studied. The title sufficiently indicates the subject; the scene is the churchyard—at the church-porch; the squire and his lady advance through a lane of country folk—his tenants; peasants are chattering in various parts

among the tombs, for it is evident that the chimes of the bell have not yet ceased. The picture is one of a very pleasing character; it is a pleasant memory of a gone-by age, yet describes that which is still enacted in many a village of the rural districts of England. The artist is entitled to high praise for his selection and treatment of so agreeable a theme; and he has been ably seconded by Mr. Brandard.

THREADING THE NEEDLE. Painted by JOHN ABSOLON. Lithographed by JOHN BRANDARD. Published by LLOYD BROTHERS.

This print is a companion to the above, and is worthy to be associated with it. Lads and lasses are at play "on a village holiday," and are hearty at the good old English game. Few prints so interesting in subject and so meritorious in treatment have been of late years issued in this style of Art. They are suggestive of thought, and cannot fail to afford pleasure; it is positively refreshing to meet them among so many recent issues of nonentities with pretty faces and animals made to look human.

THE ART OF ILLUMINATION AND MISSAL PAINTING. By H. NOEL HUMPHREYS. Published by H. G. BOHN, London.

The introduction of chromo-lithography and the perfection which this beautiful style of printing has reached, have been the means of disseminating far and wide a knowledge and a taste for a branch of Art that, heretofore, was limited to a very few. The rare manuscripts and costly volumes which the monks, almost the only artists of the medieval ages, were employed to decorate in the solitude of their cells, had for a very long period slept in the muniment rooms of the wealthy, or the cabinets of the curious and learned, sealed books to all but the privileged. Modern research and perseverance have, however, discovered the buried treasures, wiped off the encumbering dust, and reproduced them in all their original purity and brightness. In effecting this object, none have worked more diligently nor more successfully than Mr. Humphreys; the practical result of his labours, and the means employed in their application are described in the little volume before us, which is, in fact, a "Guide to Modern Illuminators," illustrated by a series of specimens from the MSS. of various periods. These specimens are most elaborate in design and most richly coloured; and the accompanying text explains in concise and explicit terms the principles upon which this style of ornament is based. Independent of the value of its artistic enrichments, the book will afford a useful guide to the beautiful art of missal painting, which in the present day has many disciples.

THE DRAWING-ROOM TABLE-BOOK. Edited by MRS. S. C. HALL. Published by GEORGE VIRTUE, London.

This volume contains twenty very beautiful engravings, the choicest of those that have appeared, from time to time, in the *Art-Journal*. They are fine impressions of the plates, having been taken for the special purpose to which they are here applied. The work is beautifully printed and exquisitely bound; and among the Gift-books of the season it cannot fail to hold a prominent place. The letterpress consists of twenty Tales and Poems. The Tales are from the pen of Mrs. S. C. Hall, and the Poems are the contributions of popular authors—Leigh Hunt, Mary Howitt, and others. The following passage, introductory to one of Mrs. Hall's stories, will amuse some of our readers; it is from the story which accompanies the print of Paul Potter:—"This charming engraving, 'that and Flemish' though it be, recalls to my remembrance an anecdote, told by an artist, whose pen, did he use it as frequently as he does his pencil, might make it doubtful to which of the two professions—Art or Letters—he belongs. He was sketching in the magnificent studio, which—not more at the command of Paul Potter than the poorest youth who peers, with wondering eyes, into the mysteries of a daisy or a butterfly—NATURE provides for all her true and faithful followers; and which only the faithful and the few know how to appreciate: he was seated, *à l'aise*, his back leaning against a low gate, intent upon a fair vista; the intervening branches of two aged trees forming a cathedral arch in the foreground, while the landscape melted into hazy distance. He was not aware of the presence of any living creature until a half-grumble, half exclamation, made him look behind; when he was amused at seeing a countryman—his arms crossed over the gate, his hat on his back, one side, his lips apart, his eyes wide open—staring, literally, with all his might, upon the 'rough sketch' the artist was making.

"Go on, go on!" he said in a tone which, if

heard in a drawing-room, would have been called 'patronising.' 'Go on!—I loke to see what ee's doing; it's naething much as yet.'

"The artist smiled and continued sketching; he heard the man breathing very hard, first at one side, then at the other; sometimes he uttered an 'eh!' or 'ha!' but always a sound of dissatisfaction. At last he exclaimed:—

"If that be painter's work, I'm doot! Yae look doon—and yae mak a *scart*,—then yae look oop—straight for'ard—and yae mak another *scart*; then yae look doon again, an' yae mak a munny *scart*—any fool could do that!—haw! haw!" and, with the grin and the laugh of a satyr, the rustic critic turned from the gate and strode away."

THE SOCIETY OF FRIENDS. Painted by J. P. HERRING. Engraved by T. L. ATKINSON. Published by H. GRAVES & Co., London.

The title of this print would lead those who had not seen the work itself to suppose that "it represents a gathering of some of the respectable and intelligent body called Quakers;" this would, however, be a grand mistake, for Mr. Herring's "Society of Friends" are no others than the heads of two of his favourite birds, in close companionship with a pair of beautiful pigeons, selected from the valuable and extensive aviary of those birds which he is known to possess. This interesting group is composed with the acknowledged skill of the artist, and rendered with the closest approximation to the characteristic qualities of the animals introduced. Mr. Atkinson has most ably performed his portion of the task and has produced a really fine engraving which forms an excellent centre to Mr. Herring's other prints of the "Temperance Horses," and the "Fragal Meal."

CATTERMOLE'S PORTFOLIO, Part I. Published by GAMBART & Co., London.

Lithotint, in which these sketches are produced, seems especially adapted to bring out Mr. Cattermole's broad and effective style of pencilling with the greatest advantage. His bold manipulation and his judicious arrangement of *chiar'oscuro* are better displayed by the use of the brush than by the port-crayon and the chalk; and if we lose somewhat of the refinement of execution which the latter *matériel* gives us, we are amply compensated for this absence by the exhibition of extraordinary freedom and vigour. The "Portfolio of Drawings," as it is called, has rather the appearance of a portfolio of fine mezzotint engravings, except that they lack something of the brilliancy we see in this last style of Art. Mr. Cattermole's breathes and lives among the days that are gone; his mind is stored with the scenes and memories of the feudal times, and could we pry into the recesses of his studio, we should expect to find it peopled with the spirits of those who erst ferried or waited in the "baron's hall," or

"Faced the battlement with vizor down."

No other living artist has so completely identified himself with these moments of our earlier history. The present series includes twelve subjects, all of them of so great excellence that it is difficult to make a selection; we must, however, enumerate among those which best please us, No. 1, "Hamilton, of Bothwellhaugh, lying in wait to assassinate the Regent Murray;" No. 2, "Weighing a Scruple;" a sturdy scullion at the door of a prison-house holds in his hand a purse offered him by one in the garb of a confessor, evidently an assumed character. No. 11, "The Monk's Refectory—Saying Grace." No. 8, "The Abbot's Apartment—Reading the Scriptures," displays much characteristic devotional feeling; and, No. 7, "The Convent Door—Distribution of Alms" is a fine composition. Most of these prints are of considerable size, suitable for framing; we trust the publishers of them will receive such support as to justify a continuation of this most interesting publication.

WHITTINGTON. Painted by J. NEWENHAM; Engraved by T. A. PRIOR.

Mr. Prior, the engraver of the well-known print after Turner's picture of "Heidelberg," has here put forth his skill on a very different subject, and has shown himself as able in delineating the figure as in embodying the magic of our great landscape-painter's *chiar'oscuro*. The future Lord Mayor of London is seen reclining on a shaded bank, in a secluded lane within the "sound of Bow Bells," of whose music he has caught the echo, to which he listens with astonishment and delight; these feelings are well expressed. Mr. Prior's translation of the painter's fancy is good; the texture of each portion of the work is consistent with its particular character, and the whole is solid, and executed with much freedom.

## THE ART-JOURNAL.



LONDON, FEBRUARY 1, 1840.

AUTOBIOGRAPHY  
OF WILLIAM ETTY, R.A.

IN LETTERS ADDRESSED TO A RELATIVE.\*



Dear Collins and I entered the Royal Academy as probationers the same week. I drew the "Torso" of Michael Angelo, I drew the "Laocoon." We drew the "Laocoon" side by side, with many no more; poor Haydon, ardent, mistaken in some

respects, but still glorious in his enthusiasm, drew at the same time; his zeal and that of Hilton in the cause of historic Art urged me to persevere, and, by their example and precept, I certainly benefited and was encouraged. I admired the taste and feeling of Lawrence; I got my friend Fuseli to give me an introduction; for in those days "Old England" students approached by decent and regular steps the *sanctum sanctorum* of genius; now "Young England" tyros take a shorter cut, but not a better. Often without letter, sometimes without even manners, they holdy knock at the R.A.'s door, "I want a letter to the Museum," "I want a letter to the Academy." We did things differently in former times—enough; no more of that; they will know better in time, for they are, generally speaking, well-disposed and tractable.

I got the introduction; my uncle went up to him, had an interview, was pleased, made an agreement with him to take me for twelve months, and paid down a hundred guineas for me. Oh! what a man was my uncle: with a family of his own, which he brought up most respectably, he found means and time to foster his brother's children and forward their views; he was a British merchant, and citizen of London, and worthy of the name and city. Behold me then, in the house of Sir Thomas, in an attic, the window of which you can yet see in Greek Street, Soho Square. I was left to struggle with the difficulties of Art and execution, for Lawrence's execution was perfect—*playful, yet precise*—elegant, yet free; it united in itself the extreme possibilities. I tried, vainly enough, for a length of time, till despair almost overwhelmed me; I was ready to run away; my despondency increased. I was almost beside myself; here was the turn of my fate. I felt I could not get on; the incessant occupation of my master left him little time to assist me; despair of success in copying his works had well nigh swamped me; but here again is a lesson for the young; a voice within said "Persevere." I did so, and at last triumphed; but I was nearly beaten.

I had now turned the corner; difficulty fled before me, crying, "*Savez qui peut,*" and happiness and peace again dawned on me. I found copying other pictures, even the old masters, comparatively easy. The great key to Art, "power of execution," I was beginning to master; for, as Sir Thomas said, "it is a great evil when a man's ideas go beyond his powers of execution;" and so, indeed, I found it. But now I began to get my chin above water: I could before this have cried out, "Save me, O

\* Continued from page 13.

God, for the waters are come in even unto my soul." I finished my twelvemonth. I was glad again of *entire freedom* and liberty to do and paint what I liked; and thinking for myself was always what I liked, when folks told me to imitate my master; but I did not like the servility of imitation. I went to the British Gallery, copied old masters, painted from nature—heads in the day-hour, and was always constant at my Academic studies, in which I took great delight. The old lofty Life Academy at Somerset House was a place which, having spent many of the pleasantest hours of my life in, I venerate almost to devotion, and Somerset House was truly a School of Art. Sir Thomas soon after employed me to copy the picture of the Queen, by Sir Joshua Reynolds, and a friend of mine, Lukin, a student of promise, to copy the King. We copied these in Somerset House, and my master was pleased with our copies, and I afterwards frequently worked for him at my own home; and I feel it to be a pride and pleasure to think that I enjoyed the friendship of this brilliant and benevolent individual to the lamented period of his premature death, which cut me to the heart. Silently but secretly making my way by daily and nightly study over the difficulties and dangers of my Art, I laid the foundation of that extensive knowledge of the human figure, male and female, which the practice of so many years of pains and studies must give.

"By slow degrees to noble Art we rise,  
And long, long labours, wait the glorious prize."

When one night in the 'Life,' Fuseli was visitor, I threw aside the chalk and took up my pallet, set with oil-colour, and began to paint the figure. "Ah, there," says Fuseli, "you seem to be at home;" and so I truly felt. Living in daily contact with men like these, the heart must be cold that catches not an inspiration, even if he had not any of his own; the contact and collision elicited correspondences; electric sparks and fire are the offspring of such sparks.

About this time my brother went his sixth and last voyage to India (in one of which they fought, for forty-six minutes, the *La Forte* French frigate of forty-four guns, and he was complimented by his Captain on his bravery); and my beloved uncle died and left us. The kind care of that dear uncle did not cease with his breath; bountiful and benevolent to the last, he bequeathed at his death a handsome legacy to enable me to prosecute my studies. When I saw him on his death-bed, it was, indeed, a lesson of grief and pathos, and yet of consolation. It was the death-bed of a good man—a Father, a Friend, and a Christian. I can never forget its moral force. I hurst into a flood of tears at this touching scene. These are things that forcibly impress the heart, the soul, the body. He was gathered to his kindred, and I was left again without a home like a paternal one. I took lodgings, and continued my studies. I had friends, and kind ones, who stood by me and supported me. I worked away, "*nulla dies sine linea.*" I am not sure that mine is good Italian or Latin, but plain English I seldom have passed a day without inditing a line or two. I painted heads from nature, copied from pictures, worked from living models, at the Royal Academy, studied anatomy, sketched from prints after the antique, drew from the antique, but painted from the golden effects of light by night, and found my notions of light and colour my favourite themes. I established theories of action of the human figure—endeavoured to compose my groups on the principle I had drawn from an extended study of nature, not only in the studio and the Academy, but in the streets, fields, rooms, or wherever the spontaneous actions of the figures presented themselves; for on this mainly depends their *grace, truth, and beauty* of action and attitude.

"Fame is the spur, that the clear spirit doth raise,  
To scorn delights and live laborious days."  
But the fair quæstion when we hope to find,  
And think to burst out into sudden blaze,  
Comes the blind Fury—"

About this time of my life circumstances occurred, which, as the recounting of them may form a useful lesson to my younger brethren of art, I will be rather explicit about. I tried for

all medals, gold and silver, and never got any of either class; this was not all, I was defeated, and felled and baffled in a much more vital road to fame. I had seen, like most others, the had and *mediocre* things that more or less get into all modern exhibitions, and thought I could surely do better than they; I boldly set to work therefore, nothing doubting; I got *one, two, three,* perhaps half-a-dozen pictures of some sort or other ready; ordered smart gilt frames, and boldly sent them, properly marked, and *list of prices*, I have little doubt, and *tout au fait*, as I thought. I slept unconscious of my hard fate, dreaming probably of the success that I supposed awaited me; for that ill weed, vanity, will spring up in the human mind, do what you will. In due time I went to inquire their fate; Samuel Strowger, the R.A. porter and only male model, brought forth the book of fate—"Four out, sir, and two doubtful!" There was a blow! Well, still there is hope! two, no doubt, will get in.—No, *all* were returned; both at the Royal Academy and British Gallery year after year! Can this be—am I awake! where are all my dreams of success—the flattering tale of hope—where? Driven almost to madness, the sun shone no sunshine on me; darkness visible enveloped me, and Despair almost marked me for her own. After the first paroxysm of grief and disappointment had subsided, I began to weigh the matter more calmly, but deep was the wound my vanity and self-conceit had received; but it was a deep cut, in order to cure. I began to think I was not *half* the clever fellow I had imagined, and indeed I even began to suspect I was no clever fellow at all. I thought there must be some radical defect; my master told me the truth in no flattering terms; he said I had a very good eye for colour, but that I was lamentably deficient in all other respects almost. I believed him. I girded up my loins, and set to work to cure these defects. I lit the lamp at both ends of the day. I studied the skeleton, the origin and insertion of the muscles; I sketched from Albinus. I drew in the morning, I painted in the evening, and after the Royal Academy, went and drew from the prints of the antique statues of the Capitoline, the Clementina, Florentine, and the other galleries, finishing the extremities in black-lead pencil with great care. This I did at the London Institution in Moorfields. I returned home, kept in my fire all night to the great dismay of my landlord, that I might get up early next morning before daylight to draw; in short I worked with such energy and perseverance to conquer my radical defects, that at last a better state of things began to dawn, like the sun through a November fog; and though I did not get a medal from an informality in my part, I gained it in point of fact, for my picture was esteemed the best, and Mr. West said of it, it would one day be sold for a Titian. I had what was better, a high compliment paid me, from the President's chair, by Sir Martin Shee, on my copy of the Ganymede of Titian. I then sent a small picture to the British Gallery, highly finished and carefully wrought; it made a considerable noise. I sent a larger the same year to the Royal Academy, it made a still greater noise—"The Coral Finders." "The Cleopatra" was the next year, Sir Francis Freeling my patron. It made a great impression in my favour. Sir Thomas jocularly said to me of it: "They, the public, leave Marc Antony"—meaning himself—"whistling in the market-place, and go to gaze on your Cleopatra." "The old Times" even deigned to notice me, though as much in the shape of a castigation as in any other; but still the *Times* noticed me. I felt my chariot wheels were on the right road to fame and honour, and I now drove on like another Jehu!

I notice these things more definitely, my young friends, that you may not in the darkest days despair; press on "for the mark of your high calling." Difficulties and dangers dragon-fanged will beset your path, but let "valiant and constant" be the motto on your shield; you will need both qualities—Valour, moral courage to triumph over obstacles, and *constancy* in your perseverance in good.

In the summer of 1822, in company with a friend, whose kind attention I shall ever remember with gratitude, I set out for Italy

—for Rome. It was one of the hottest summers ever known. We went *via* Paris; the heat there and on the route was terrific. We arrived in Rome the time of year for the malaria. I went to Naples and escaped it, and here I received great kindness from Henry Vint, Esq., since the respected Mayor of Colchester; who did not let his kind attentions cease in Italy, but sent to me in England a beautiful cast, size of life, of the celebrated statue of the Grecian Shipwrecked, the original in the museum of Naples. I drew from the antiques, visited Baïe and the Elysian fields, drew the Tamo Farnese in the gardens by the sea. And here also, in this gentleman's residence on the Piazza Falconi, after the labours of the morning in the Museum were passed, he used to take me home to dine with him; regaled me with red mullets and other delicacies, and Lachrymæ Christi wine, and, after all, last, not least in my estimation, *tea*, in the English style. Here then, cheered by his conversation and hospitality, I almost forgot my cares and pains, and passed several very pleasant hours. "Vasi et altre antiqui" elegancies of the olden time decorated his apartments, which were in a lofty part of Naples, commanding a superb view of the beautiful bay and coast; here, till the live-long daylight filled and the sun dipped behind the mountains, I sat. Look below! there are the numerous Neapolitan fishing-boats spreading their winged sails and standing out to sea; and hark! what sound is that which sweetly rises on the evening breeze, wings its way on high, rising like an exhalation—it is the fisherman's song to the Virgin. How like the Æolian harp, melodious, mysterious; now swelling on the ear, uow dying like a dream away; will might Lord Byron say,

"Ave Maria! Blessed be the hour!"

All is again silent. The sea-breeze rises and shakes the casements; the night steals on, and with her comes the silver moon, shedding her soft light on this enchanting scene. And lo! to the left, like another Chimera, Vesuvius; belching forth smoke and fire,—the mountain is most active to-night. Away I fly in a curious Neapolitan cabriolet, to the foot of the mountain. "What, ho! a guide, Salvadore!" "Eccola, Signore Eccellente!" "What, ho!" Salvadore the guide was called. I bargained with him, and began the ascent on foot; the roads were stony and steep, the way was long, but the wind was not very cold. I was, indeed, intensely hot with the exertion; a peasant from some orange-gardens gave us some oranges fresh from the trees, which I took with eagerness and pleasure, and pressed on. After long toil we arrived about ten or eleven o'clock at the hermitage. Knock, knock! Father Francisco! Again we knock, again we wait; at last a dark brown figure of a monk with lamp and hood appeared, like a well painted picture by Spagnoletto; he led me to a chamber brought some bread and cheese and wine, and left me to repose on a hardish couch. I slept, however, as well as my fatigues and the explosions of the mountain would let me. Now, you would imagine all Woolwich and the ordnance were having a fire-work, though it was dead of the night; fitful gleams and flashes of lightning glance, and the mountain shook under me. At a signal given by my guide I again started, and up the cone of ashes was uow our difficult and toilsome ascent; I sunk back into the ashes at least half the distance of each step, and the heat burnt my boot-leather, my breath was well nigh gone with fatigue, exertion and heat. On we scramble,—*respetto un poco!* I must rest; and sat me down on a great lump of scoria for a few minutes, panting for breath; I thought my heart would not be able to send its tide fast enough to get up the very steep ascent. I take hold of the guide's girdle and that helps me a little; but it was a fearful struggle to gain the wished-for point, and then, gracious heaven!—what a scene of hell opened upon my astonished eyes,—the crater vomiting from its deep-mouthed caves, thousands of tons of red-hot stones and lava, with the explosion of loud thunder, flashes of lurid lightning, and sulphurous flame. The dark blue sky and moonlight pale formed the *fondo* from which this awful scene stood out like an apparition. Behold me then, alone, in the dead

hour of midnight on this lofty pinnacle, with an Italian of whom I knew nothing before, throwing out, as is the custom, defiance, threats, to *Il Diavolo*, who seems to "answer them aloud," by new explosions; intoxicated almost with this grand, yet appalling, scene. After staying some time we began to think of retracing our steps, this was much less fatiguing and more pleasant; in descending day began to dawn, and Naples; its beautiful bay, Paussilippo, Baïe, and the coast, spread beneath us like a map. I dived into the damps of Herculaneum, cold as it was, and washed off the lava dust in the blue sea of Naples.

While here we pic-nicked in the palace gardens of Pompeii; plucked delicious grapes grown on the ashes of two thousand years, which yet covered two-thirds of the interesting city. We rambled over its amphitheatres, its temples, its gardens, its streets, its houses, and its tombs; and after viewing its statues, its pictures, its various refinements, arrived at nearly the same sage conclusion that Solomon had come to some thousand years before us, viz.: "that there is little or nothing new under the sun;" there, beneath a serene and delicious sky, with weather so hot, and roads, so far from being sloppy, we were up to the axle-trees in dust; there, I say, lifting up our admiring eyes to the clear sky, and seeing the giant mountain heave its noble front before us, in sunshine and still throwing forth its smoke, the evidence of its internal and eternal fires, it seemed to say to us, "My fias fellows, if you say there is nothing new under the sun, you must at least allow, on seeing me, there is something old, and though old, has not yet lost his power to fulfil the mandates of its Maker, as it has done before," and which, sure enough, was sufficiently proved about three weeks after, when that part of the cone on which I stood on the night of my ascent, was blown into the air, and the whole outline of the upper part of the mountain changed by a tremendous eruption, which sent its torrents of red-hot lava rolling down the mountain sides, and its ashes into the distant city of Naples itself.

It has been my happy lot through life to have met on all occasions with tried and valued friends, who, through evil report and good report have stood by me, and with the blessing of God, assisted me materially in gaining the station I have done. With thankfulness and gratitude, I acknowledge it to the latest hour of my life; the names of D'Orville, Vint, E—s, and many more, will live engraven on my heart.

To form a just estimate of a man's character, one should know his weak points as well as his strong ones. One of my prevailing weaknesses was a propensity to fall in love! Perhaps, however, it is a weakness I would not wish to be incapable of, but what a miserable madness it is—though not without *ces delices*. When I ascended Vesuvius, and when in the horrors of the French revolution, I was deeply, desperately, and almost hopelessly, in love! My heart within was a volcano of itself.

What a magic there is in sweet sounds, especially when applied to the noblest of all human purposes,—*devotion to the Supreme Being!* I have heard a lark, looking like a speck of gold in the azure sky, quivering its little throat and wings, and singing its matin song at the gate of Heaven for near an hour, untiringly; this I saw over my friend Pugin's castle, at Ramsgate. "Surely," said I, "something holy lodges in that breast, if it were only by physical strength sustained it must drop to the earth." No, a portion of the spirit that awoke David's lyre and Judah's harp, sustained it. I have heard the *Agnus Dei* of Mozart in York Cathedral, and in Westminster Abbey's dim religious aisles, till the soul was dissolved in ecstacy and tenderness indescribable, but I shall never forget the Neapolitan fisherman's Vesper Hymn, as it rose on the wings of the sea-breeze that night.

I now returned to Rome, and began to paint in the Borghesi Palace, and the Capitol, and then visited at intervals the paintings and places of interest, by the kindness and attention of my friend; worshipped the Apollo Belvidere in his shrine, and the Laocoon, and not least nor least, the Cupid and Psyche inimitable! Visited Tivoli, Frascati, painted from nature, studied the

antique, lingered in the marble halls, or the all-glorious Vatican, enriched with inspirations from Raphael, grandeur from the mighty Michel Angelo. Still I had another goal to start for, and which I burned with desire to see—that was Venice! Dear Venice—Venezia, cara Venezia!—thy pictured glories haunt my fancy now! Venice, the birth-place and cradle of colour; the hope and idol of my professional life, its towers and campanilles rising like exhalations from the bosom of the Lagoon, the Queen of Isles. I hear the bells from the towers thereof, mark well her bulwarks, the gondola glides, the dark gondola. Stanzas of Tasso and Ariosto are sung beneath my windows; the scene enchants me, even in a dull day in November. I felt at home most in Venice, though I knew not a soul. I had good letters, however, and soon found friends. Mr. Eastlake kindly gave me a letter to Harry D'Orville, our Vice-Consul, Hopton, our Consul, were both friends to me; the first, D'Orville, proved a most invaluable friend; he took me to his house and hearth and treated me like a brother: such I must ever esteem him. Cherished by him, I soon began my important labours in sucking, like a bee (for I really was industrious), the sweets of Venetian colour. Nostra Paolo—divine! Nostra Tintoretto, el Tiziano, de grand Tiziano Vicelli, Bassano, Bonifacio, and all the radiant glories of that beloved city, which seemed to love and cherish me as I loved it. Its grand and glorious Academia where the godlike statutory after the antique stand in a circle, and hold their council. It is one of the best appointed and most complete Academies of Europe. Here I studied, and they did me the honour to elect me an Honorary Academician. Charleston, America, gave me the first diploma, Venice the second, England the third; last, uot least in my estimation—

"Titles may lend a gloss unto your name,  
But *Virtue* only is the life of Fame."

A sentiment in which I cordially concur. I worked in the day in the cold marble halls till my fingers were almost petrified. I worked at night in the Life Academy, the professor used sometimes to come to me and say if he was to prick my study with a pin it would bleed.

Dr. Franklin pithily remarks "If you want a thing done, go yourself, if not, send." I know he is right in the remark: as a proof characteristic at once and illustrative of the maxim, I give you the following extract taken from one of my Italian sketch-books:—"I was leaving dear Venice for a season, burning with the desire of copying, large as life, the celebrated picture of Titian, 'The Veuns of the Tribune,' taken once by Buonaparte to Paris, but now restored to its own shrine. Off I went in a gondola across the Lagoon to Terra Firma, Lago Scuro, and that interesting and melancholy feudal city, Ferrara, its towers and drawbridges and prisons, pregnant with recollections of Tasso, Ariosto, and those times of old. I was, luckily, well armed with some good letters to some of our embassy in Florence or I should have lost my labours; the governor of the gallery was an amiable man, but unluckily, his second in command was a Jack-in-office, and bothered me not a little. Kept one waiting ten days doing nothing, but we mastered my gentleman at last, and brought away the lady in triumph. On this long journey then I was bent: 'over the hills and far away' was the object of my admiration; but deep was the desire to accomplish my object. Bologna the Fat (*il grosso*) was reached, a charabane for the mountains was bargained for, and I began the ascent in the forlorn hope of overtaking by that means a returner who had, a few hours before, departed for Florence, as we were told, with a short complement of passengers. I had visited Verona and Mantua, the scene of Romeo and Juliet, and Shakespear; the scene also of the glorious composition of Giulio Romano in the Palazzo del T.,—saw the smooth-gliding Minchew crowned with vocal reeds; Mantua gave me birth, Naples or Calabria saw me die," says the epitaph of Virgil. Mantua is a strong city, the key of Italy, and very interesting. But I must go—Florence is before me, my friend is waiting who accompanied me from England; I must reach Florence by Sunday night, this is Saturday. "Very well, so you shall; but uot so fast." It was only a few

hours before dark I had bargained with the owner of this charabanc, sedan, or one-horse chair, in order to overtake the departed Vetturino, being assured by the proprietor we should certainly overtake it at Logano or Scariolasino, the first twenty, the other twenty-five miles from Bologna; as the Vetturino would certainly sleep at one or the other of these places that night. Well, I got my passport and set off with all the speed the poor tired horse would let us, which was not very great; when I was leaving Bologna I had a presentiment we should not overtake our Vetturino, but I had a pressing necessity for getting on with all speed, and it is well I did so, or my friend would have left Florence; as it was, I just caught him in time. But to return to our story: on we went, over one mountain and down another, till the man who, I think, had not been in this part before, and his poor horse, Pistole, seeing mountain succeed to mountain, began to cry out it is quite "a scale," or ladder, and scemed out of heart. I stooped at a cottage a little off the road to get a draught of milk, if possible, for it is very difficult in these parts; and I let the man go on, thinking I could easily overtake him; but I had stayed so long taking the milk and bread, for I was both thirsty and hungry, that after running till I was out of breath, no signs appeared of my fellow or his horse Pistole. I thought it odd, and ran again, which in those up and down hill roads is no joke; I came to a farm-house and inquired if they had seen my vehicle; they said he had passed. Well, I followed as fast as I could, I stopped and listened,—heard nothing; halloo,—no answer. I thought it very strange, but kept running on; till at last, tired and almost exhausted, I came in sight of him, and felt very much inclined to give him a good scolding; however, as it was partly my own fault, I let it pass. Over hill and over dale, till the shades of night began to fall; poor Pistole was very tired, we got out and walked to help him on, and walked a long way. Dark night now came on and we saw nothing of the Vetturino, but kept dragging on till eleven o'clock, then on searching the sedita I found my Italian grammar missing, which I had left in the carriage when I began to walk; it was a book not only useful to me in the language, but made now doubly valuable by my having, while at Rome, filled the blank leaves thereof with sketches from the figures of Michel Angelo, sketched from the originals in the Capella Sistina. Here was a loss, what could I say? I could not expect the poor horse, Pistole, to look behind him and take care of it, poor thing; he had enough to do to drag himself along, and as for the driver, he was much the same: what was to be done then? I was much annoyed, and thought I must give it up for lost; however, about half past eleven we came in sight, at the bottom of a valley before us, of a light, not a Will-o-the-wisp, but a true light; for that we made, and found it was the village of Logano, the first village of the two: the man asked me if we should stop here. Fatigued as we all were I instantly determined to stay, but the Vetturino we had come in chase of had not stopped there that night. Well, I did not like losing my book; tired as I was I made known my loss, and search was again made about the vehicle,—but no book; well, I soon determined, and asked for a candle and lantern at a miserable inn at a miserable village, in the heart of the Apennine mountains. The landlady had brought out a little candle in her hand; I asked her for it, but she said it was too small to last, and she was right. I waited and waited, and seeing no lantern brought I was obliged to be more imperative; some said "You had better send a man, do you want a man?" but I, knowing that if I hired a man, I should lose both book and the scudi; for I should have to pay him, determined to go myself, on Dr. Franklin's principle. At last the lantern and lamp are brought; 'tis now near midnight. I never shall forget it,—the miscreants around me,—one says, "Mind, if you break that lantern, you have five paoli to pay." "Bene." And they being angry because I had not employed one of them, sneering and laughing at my hopeless chase, and one called out, as I was starting, "Vederla,"—*See him*. I cared not; I had determined. I answered him ironically in the same

spirit, "Addio cara,"—*Farewell, dear friend*, and off I went; and when I had got some little distance from the village began to examine the road very scrupulously. I went over this hill and over that, yet saw no signs of my book; nothing but dust and stones, but still kept moving on, sometimes stopping to listen. I thought it was a wild adventure. At midnight in the midst of these vast and lonely mountains, to walk back in the dark several miles in search of this book; proceeding onwards and onwards and yet unsuccessful, I began to think somebody had picked it up,—persevered, however, now and then stopping to listen. The awful silence of midnight in these vast regions was broken only by the shrill note of the cicala; a thin crescent of the moon was fast dipping towards the horizon in a mass of dark clouds. Pacing along the road, I came to a something, large and dark, in the pathway, and, on putting my light to it, I found it was an immense toad; it eyed me with its brilliant diamond eye, and I bade it good night; when suddenly I heard at a distance, men's voices, hoisterously singing. They came nearer and nearer, they passed; it was a group of mountaineers returning home by degrees their voices died away in the distance, and all was again silent and dark and lonely. Still pressing forward and forward, till I thought there was little or no hope of seeing my lost treasure again, and was beginning to think of tracing my steps back to the distant Logano, when lo! I came all at once on a squarish brown mass in the light-coloured road, and stooped, it was my book. That moment repaid all I had suffered and endured; I knelt down in thanks, I kissed my book, and I know not what other extravagance I committed in my joy.

Thus then, at a considerable distance from the village we had stopped at, I found my lost treasure, and returned with it to the inn; at some distance from thence I found the mountaineers who had passed me had livoucked on the road, some slept, others, who saw my lamp glide by them like a Will-o-wisp, turned and looked at me, walking like a ghost at that untimely hour; my lamp began to wax very dim and flickering; however, I went back to the village with a much lighter heart. I entered the village; all was silent, but the dogs barking as they heard me pass; I knocked at the door—a woman and the driver had sat up for me; I showed them my book, took my lamp, and retired to my room; a coarse earthenware jug stood on a rade table with water to wash myself; almost overcome with heat and fatigue, I lifted the jug to my lips, and thought it so delicious, I drank it, nearly all, then threw myself on the bed and slept sweetly and soundly till the Sabbath morn awoke me.

After this I proceeded to Florence; found my friend E— waiting. He received me with his usual kindness. He forwarded my views as to copying the "Venus," which I completed. We then returned to Venice together, and proceeded with our studies, and after some time, to Paris.

Behold me then, after a year's sojourn in dear Venice, and with labour infinite returning back to Florence, to copy Titian's celebrated Venus, large as life; after difficulties were surmounted I was allowed to copy it, and brought it and numerous copies and studies—studies of all the numerous pictures and works I had set my mind to do—and having got with difficulty through the various Doganas, and States and snowy mountains and seas, I brought them in safety—stopping and copying and painting in the Louvre as I returned in 1824, having spent about two years of my life in Italy and France. I came with a mighty cache of studies and treasures of Art to my little home in Lambeth, one frosty moonshiny night, in the winter of 1824; icicles hung to my hair, and the capote which had almost boiled in Italian suns was stiff with ice; a warm fire and dear friends received me, and I was soon at home, and the next night saw me at my post on the Academic bench.

Pandora, formed by Vulcan, and crowned by the Seasons, from Hesiod, claimed my first attention, and a picture of eight or nine figures, with accompaniments, was begun and finished in a few weeks, and sent to the exhibition of the Royal Academy; my dear master, Sir Thomas

Lawrence, thought it, and the Royal Academy elected me an Associate for it.

"Strike! while the iron is hot," said my beloved master; striking at the time his own thigh to "suit the action to the word." And again, "You see what may be done by a little courage," was another word of encouragement.

I have had my beacon star to lead me on and guide me; it has been one of hope, industry, and perseverance; and this reminds me, that I never see a star hanging alone on the blue vault of heaven, like a beautiful silver cresset or sparkling diamond, that I do not feel, or fancy I feel, its holy and mysterious influence. It is like the eye of heaven looking afar on us in this nether sphere, and one feels afraid to think or act anything not quite in unison with its pure, lofty, and radiant apparent intelligence! My dear departed friend, Cottingham, the eminent Gothic architect (whose noble offer to restore York Minster, *free of professional charge*, must ever endear him to my heart and to all the lovers of the Gothic), had just the same feeling of the influence of a star which I have.

Like many other men, my character has been much misunderstood by some—not a few—because I have preferred painting the unsophisticated human form divine, male and female, in preference to the production of the loom; or, in plainer terms, preferred painting from the glorious works of God, to draperies, the works of man. I have been accused of being a shocking and immoral man! I have even heard my bodily infirmities—brought on, in a great measure, by my ardent devotion to my Art, and studying in hot rooms in Life Academies—turned against me; and, unacquainted with my temperate habits, been accused of *drinking*. I confess my sin, I am fond of drinking, but only ab harmless beverage, *tea*; and I certainly venerate the memory of the man, be he who he may, who invented tea, and to any who thus calumniate me I forgive, and only ask them to examine my life. That I have had errors and failings too many, I know, and trust to the goodness of God to forgive; but it is a duty I owe to myself to state, what I do with sincerity, that in whatever station I found myself thrown, whether printer's devil or Royal Academician, my honest endeavour has been to do my duty in it to the best of my power; a principle I can with confidence recommend to all who may come after me, and one to which they will never regret to look back upon.

My next important work was the "Combat, or Woman Pleading for the Vanquished," to illustrate the beauty of Mercy:—

"Mercy is like the gentle dew from heaven;  
It blesses him that gives, and him that takes."

It made a great impression in my favour. "The History of Judith," in three colossal pictures; "Benniab, one of David's chief captains;" "The Origin of Marriage," from Milton, bought by the Marquis of Stafford; "Ulysses and the Syrens;" "Joan of Arc," in three colossal pictures; making in all nine pictures exceeding the natural size, and numerous other works, which others may, but I, cannot recollect, but if put together, would fill almost Westminster Hall, in size, number, and space. Of their merit or demerit I let others judge; suffice it for me to feel I have endeavoured in this life to earnestly and seriously do my duty; a principle I can with confidence recommend in the language of the immortal Nelson: "England expects this every man this day will do his duty." And here I will recommend to my younger brethren pursuing the Art, that whether they follow High Art, or Low Art, let their aim in the Profession be *excellence*, and encouragement will follow as a necessary consequence; let their conduct in life—their aim, be *virtue*, for its own dear sake, as well as *excellence in their beautiful Art for its own sake*. And happy will be the day they make this their firm determination; the prize of happiness and glory will be within the reach of minds so constituted; but if neglectful alike of their true honour and

\* It would be injustice to my kind and generous patrons the Artists of Scotland, who so nobly set the example as encouragers of the highest class of Art, not to offer them here my grateful acknowledgments of their very liberal purchase of most of my efforts in the Epic class of Art, and trust they may prove to them a source of that golden reward they so well deserve.

that of their noble Art, they degrade it and themselves by base views and improper conduct, bitter will be the fruits; if they use the opportunities of an artist for the purposes of vicious indulgence, a miserable mistake will blight their prospects, and the sun of prosperity and hope will cease to shine on their labours. As a worshipper of beauty, whether it be seen in a weed, a flower, or in that most interesting form to humanity, lovely woman, in intense admiration of it and its *Almighty Author*, if at any time I have forgotten the boundary line that I ought not to have passed, and tended to voluptuousness, I implore His pardon; I have never wished to seduce others from that path and practice of virtue, which alone leads to happiness here and hereafter; and if in any of my pictures an immoral sentiment has been aimed at, I consent it should be burnt; but I never recollect being actuated in painting my pictures by such sentiment. That the female form, in its fulness, beauty of colour, exquisite rotundity, may, by being portrayed in its nudity, awake like nature in some degree an approach to passion, I must allow, but where no immoral sentiment is intended, I affirm that the simple undisguised naked figure is innocent. "To the pure in heart all things are pure." My aim in all my great pictures has been to paint some great moral on the heart: "The Combat," THE BEAUTY OF MERCY; the three "Judith" pictures, PATRIOTISM, and self-devotion to her country, her people, and her God; "Benaiah, David's chief captain," VALOUR; "Ulysses and the Sirens," the importance of resisting SENSUAL DELIGHTS, or an Homeric paraphrase on the "Wages of Sin is Death," the three pictures of "Joan of Arc," RELIGION, VALOUR, LOYALTY and PATRIOTISM, like the modern Judith; these, in all, make nine colossal pictures, as it was my desire to paint three times three.

After my nine large pictures, the following are a few of my principal works:—

"The Judgment of Paris," formerly painted for Lord Darnley,\*

"Venus attired by the Graces," the Rev. E. P. Owen.

"The Wise and Foolish Virgins," Mr. Serjeant Thompson.

"Hylas and the Nymph," Mr. Serj. Thompson.

"The Dance described in Homer's Shield," a gentleman of Liverpool.

"The Prodigal Son—I will arise and go to my Father,"—Child, Esq.

"The Bevy of Fair Women," Milton. Duke of Sutherland.

"The Pont d'Espirin," Venice—my excellent friend Macready had painted with an incident corresponding with its sad name. Studied in Venice by moonlight and daylight in a gondola.

"The Destruction of the Temple of Vice—And He sent evil Angels amongst them," Henry Payne, Esq., Leicester.

"Youth at the Prow and Pleasure at the Helm," Gray's Poems. R. Vernon, Esq.

"The Three Pictures of Joan of Arc," R. Collis, Esq., 168, New Bond Street.

"The Rape of Proserpine," J. Gillott, Esq., Birmingham.

"La Fleur de Lis," William Witherbed, Lynn.

"Adam and Eve at their Morning Orisons," the late William Beckford, Esq.

"The Prodigal in the Depth of his Misery," the late William Beckford, Esq.

"The Prodigal's Return to his Father and Home," the Marquis of Lansdowne.

"Pandora," Joseph Neeld, Esq., M.P.

"The Parting of Hero and Leander," Joseph Neeld, Esq., M.P.

"Dianna and Endymion," H. Monro, Esq.

"The Death of Hero and Leander," R. Thorp, Esq., Altwick.

"The Graces," Cupid and Psyche.

"To arms! ye brave!"

"The Coral Finders," R. Nicholson, Esq., York.

"Amoret freed by Britomart from the Power of the Enchanters."

\* This fine picture is in the hands of Mr. Wass, who is engraving it on a scale and in a manner worthy of the painter and the subject.—Ed. A. J.

"Robinson Crusoe wrecked on a Desert Island returning thanks to God for His Deliverance."

"Somnolency," G. T. Andrews, Esq., York.

"Magdalen," the Rev. J. Spencer, York.

"The Good Samaritan," my kind and attentive medical friend, R. Cartwright, Esq., London.

"Samson betrayed by Delilah," Alexander Grant, Esq., Manchester.

"Judgment of Paris," Joseph Gillott, Esq., Birmingham.

"The Three Graces," Joseph Gillott, Esq., Birmingham.

"Zephyr and Aurora," William Witherbed, Esq., Lynn.

"The Innocent are gay," R. Nicholson, Esq., York.

I had almost forgotten an event in my life which was remarkable. In 1830, I followed to Paris some friends of mine, and was soon involved in all the alarm and hubbub of what the French call "the three glorious days." If glory consists in bloodshed, and the upsetting of all moral and social order, then I agree this was glorious; but I don't think it does; however, there I was in the lion's mouth, and never shall I forget. I was advised to stay in doors, but I could not. I was out every day, and often in dangerous circumstances. "If I am to die," I said, "let me die in the open air." I was painting in the Louvre when grape shot was pouring on the populace, by the Pont Neuf, and musketry rattling everywhere. I was nearly gone the next day when the mob rushed through like a torrent, carrying all before them. I had five studies to bring down from the upper end of the Louvre, and my painting-box; the porter thrust them into a cupboard behind the door, I never hoped to see them again; the storm was raging without, and in getting along the streets home, I found to my surprise I was unwittingly walking up to the muzzle of a loaded cannon. This was in truth "seeking the bubble reputation even at the cannon's mouth."

It was, indeed, a scene of horrors, to tread on the blood-stained pavement of Paris, to see the wounded, the dying, and the heaps of dead with black and horrid hair, clotted with blood; to smell the putrescent bodies as you passed the pits in which they were thrown; to hear the cries of "Vive la Charte," mingled with the roar of cannon, the sharp rattle of musketry, the deep tone of the tocsin of Notre Dame, and the sharp call of alarm, the pick-axe pulling up the pavement for barricades, the crash of lumps, the crackling of fires of destruction, the clatter of cavalry, formed a hell of sounds in the dread hour of the night which would have almost frightened the dead. The moon looking calmly on this scene of death, and seeming to smile.

"Oh that I had wings as a dove, then would I flee away and be at rest," thought I, and God decided that I should escape. Three days of this, and then triumph! A day or so after the consummation of the terrific Three Days' conflict and the flight of Charles Dix, it became in Paris most sultry, and the evening most oppressive. I had been to Montmartre to see my lady friends, and on leaving them I retired home to my garret bed-room, assured that *something was coming*. Now and then a faint blue flash of lightning lit the air, and the wind sighed mournfully along the corridor. Another flash, and then the wind louder, the trees shook, the shutters banged, and tingle tangle fell the glass, and then a silence like the grave. No rain, no thunder as yet: it was something awful beyond belief; the lurid lightning flashing almost without interval, broken only by the fury of the whirlwind. Be it known, that the army of Marmont, with a formidable park of artillery, was yet true to its master, and within a few leagues of Paris, which he had threatened to storm, and put all he met to the sword. The distant growl of "thunder heard remote," now stole upon the ear. "Gracious heaven!" the Parisians cried, in terrific groups on the landing-places, "It is the artillery of Marmont! ALL IS LOST!" And nothing was ever more like. Now nearer he comes. He must be at Montmartre. Louder rolls the thunder, peal after peal; the heavens one ceaseless blaze of blue fire; descends the rain in torrents. I never witnessed anything like it—I really thought the end of all things

was at hand. After a night of horrors, the still grey peep of dawn slowly came on. The revolutionists said the storm was a judgment on the exiled monarch; the royalists said it was heaven's anger against the Parisians. I bided my time, watched the opportunity, with difficulty got passports and places in the Diligence, and true to my charge, like a knight of old, whose favourite motto is "Valiant et Constant," I brought my female friends, a young lady and her mother, my *five copies* and myself, safe to Dover. It was a fine day, I went on Shakespeare Cliff and turned to the tranquil blue sea that divides us from France. It was just like Landseer's picture of "Peace." "Happy England," said I, "if only thou art sensible of thy true happiness!"

I should be unjust as well as ungrateful were I to write this memoir of my life without putting on record my opinion of an Institution to which I owe so much, and to which the public and the Academy of London—an institution I have pride and pleasure in stating, after an experience of upwards of forty years, having gone through all its grades from probationer to the highest of its honours I am ambitious of; having done this and had that experience of its laws, constitution and management, the zeal, integrity, and chivalrous sense of duty which actuates its officers, I am, as I said, happy to say it is in every respect worthy of the country, and of the proud station it holds; and I hope to live to see the day when the public and the country will appropriate that institution in a way more correspondent with its merits than they appear to me hitherto to have done.

In conclusion, then, my life has been, since I was free from bondage, and pursuing the retreating phantom of Fame, like the boy running after the rainbow; my life has been, I say, (with the exception of some dark thunder-clouds of sorrow, disappointment and deprivation) one long summer's day; spent in exertions to excel, struggles with difficulty, sometimes Herculean exertions, both of mind and body; mixed with poetic day-dreams, and reveries; by imaginary enchanted streams. I have passed sweetly and pleasantly along, now chewing the cud of sweet and bitter fancies, and regretting my inability to do greater and better things; but God is good, and I desire in all my thoughts to give Him glory in the highest, that He has blest me and mine with a fair reputation and the solid comforts of life in a degree beyond my deserts; and I now retire from the arena, with the best feelings of peace and good-will to my brethren of the Art, for their uniform kindness, consideration, and support, in my long professional career.

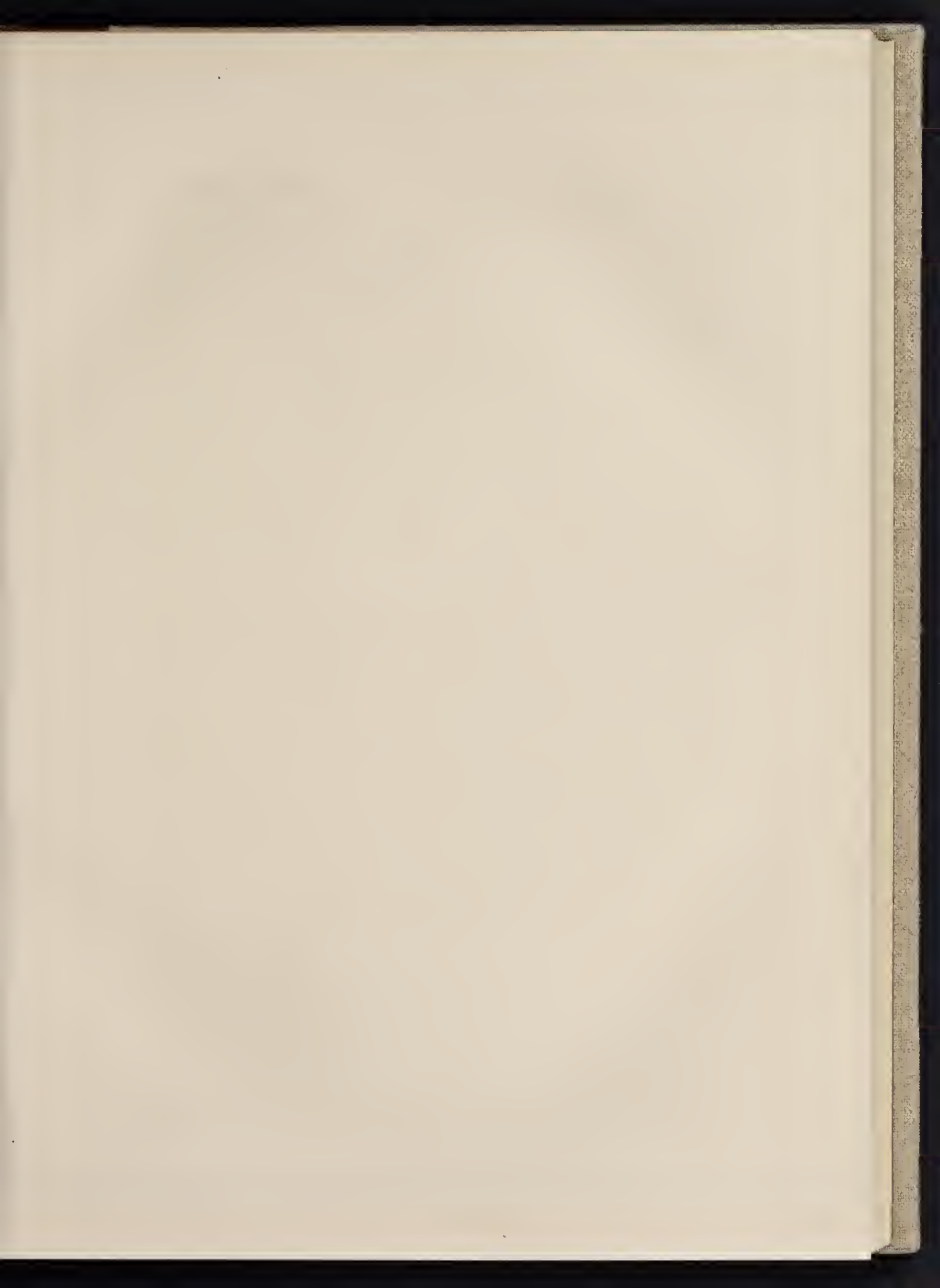
And not only to my brethren the artists, but to all classes in that noblest of all European cities, London! my gratitude is due, from my generous patrons, to my respected tradesmen, my good, well disposed, and attentive models, and to others my best recollections are due and *cheerfully paid*.

But before finally taking leave of my young friends, the students in Art, amongst whom I well know there are many amiable and promising young men, I will take the freedom, as a retiring veteran and friend, to say a few words that they may imprint on their minds "AN INVINCIBLE DESIRE TO EXCEL IN THEIR NOBLE ART: to be an honour to their country, a credit to their friends and themselves, and the FAITHFUL SERVANTS OF GOD. To be always attentive to His public worship and ordinances, and strictly to respect His Sabbath of rest to the soul;" otherwise, as I have myself, I am sorry to say, formerly experienced, a neglect of this makes us too much attached to the world, too much "of the earth, earthy," for the artist, of all men, ought to be *intellectual, spiritual, virtuous*. If the students and followers of the Art, from this my precept and example, are induced to do these things, and to make them their guide through life, they will have reason to bless the day on which your application induced me to write this record of my life.

Your affectionate cousin,

W. ERTY.

York, November, 1848.





View of the Harbor of Constantinople  
from the Galata Tower



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## THE ETCHING CLUB.\*

THIS is the fifth annual production of the Etching Club, from whom thus proclaiming themselves indissolubly

"Married to immortal verse,"

we may reasonably hope to see a succession of labours of love. This is opening the store of the eclectic subject-matter of our literature, and albeit we had rather see it painted than etched, these essays may serve in some degree to point the attention of those who think not for themselves, to other sources than those which as common stock supply the never-failing quota to every exhibition. Each couplet of this quaint poem supplies a paintable theme, but according to the spirit of the verse, although many may be treated with much elevation, there are none of the images that may be dealt with in severity, and the majority would suffer even from gravity of treatment. The illustration of "L'Allegro" is of course to be followed by that of its pendant "Il Penseroso," though far more penetrating than either is the elegiac spell of "Lycidas," which we humbly think as a whole surpasses any one given eclogue of Virgil, and successfully competes with the sweetest verse of the Greek minors—from first to last the poem is a piece of the purest classic composition, but withal charmingly simple, for we never forget that

"—Old Demostas loved to hear his song."

The local imagery of "L'Allegro" is commonplace, having been suggested to Milton by the rural scenery surrounding his house at Forest Hill, near Oxford. The book is brought out with much taste; the style of the typography is that of the seventeenth century, and the poem is printed from the edition of 1645. The Etching Club consists of seven members—Thomas Creswick, A.R.A., H. J. Townsend, Frederick Taylor, C. W. Cope, R.A., John C. Horsley, R. Redgrave, A.R.A., and C. Stonehouse. The first plate represents the commission of Melancholy to the "Cimmerian desert;" it occupies the entire page, and is the production of Mr. Cope.

"Hence, loathed Melancholy!  
Of Cerberus, and blackest midnight born  
In Stygian cave forlorn,

"Mouth's horrid shapes and shrieks and sights unbol,"

The lower part, according to the letter of the verse, shows the Stygian shore, with a variety of impenetrations appropriately characterised. The apostrophe is pronounced by a Spirit whose presence brings an effulgence, which contrasts powerfully with the lower part of the composition. The passage

"Haste thee Nymph, and bring with thee," &c.

is treated by Mr. Townsend with a nice elaboration, which entitles the plate to be called an engraving rather than an etching; the figures are numerous, and all conceived to the tripping character of the verse. Mr. Creswick contributes a plate from the lines

"To hear the lark begin his flight," &c.

This is also a finished engraving—the material being a view over an expanse of English landscape seen under an effect of sunrise. Nothing can be more successful than the sky in this vignette.

Mr. Redgrave contributes a composition equally elaborate with those already named, from the passage

"And every shepherd tells his tale."

The figures here are two, a shepherd and shepherdess, the former opening a gate for his flock. Mr. Stonehouse illustrates

"Meadows trim with daisies pride,  
Shallow brooks and rivers wide"

in a charming vignette, in which is maintained throughout the true spirit of etching; it is a broad landscape with water, trees, and distance, all made out with a most agreeable variety of tone.

"The cynosure of neighbouring eyes"

is rendered by Mr. Horsley; she is seated at her toilet-table, and accompanied by the items which may be associated with a beauty of the seventeenth century. The episodes of *Faerie* are pictured by Redgrave, Cope, and Townsend; the last describes the feats of the "drudging goblin," particularly his achievement of the work of ten able-bodied men on the thrashing-floor, where we see him working with the flail with extraordinary effect. Creswick's "tow'red citie" is a beautiful plate, a composition of Rhenish material treated with a Venetian efful-

gence. The contributions of F. Taylor are few; he has two vignettes on the eighteenth page from passages well suited to his genius. The former of these represents the state and circumstance of a tournament; the latter shows the event of a joust *à l'entrance*; a knight is overthrown and his adversary presses upon him with his lance; the conception and treatment are full of spirit. The last plate by Horsley is a subject that would paint admirably—it is one among

"Such sights as youthful poets dream,  
On summer eves by haunted stream;"

in which a shadowy elfin procession is detailed with fine effect.

These plates are all wrought out in a spirit of graceful poetry suiting well with the sentiment of the text; they are nearly all finished engravings, in which opinion we are well assured we should be supported by Rembrandt van Rhyen. Could he look out from his unknown whereabouts, he might be induced to tell us precisely in how many minutes by Amsterdam clock he etched Six's bridge while waiting for the mustard at the table of his friend.

It is highly gratifying to see a number of accomplished artists associating together for the purpose of illustrating the poetical literature of their country; it stamps them as men of the right mould, whose delight is in their Art, and in the varied practice which it suggests. The little "bits" which this and the preceding publications of the Etching Club contain, are gems whose beauty of design and execution carry us back to the "olden time," when the great masters of painting did not deem it derogatory to their fame to handle the etching needle.

## THE VERNON GALLERY.

## VENICE.

Painter, C. Stanfield, R.A. Engraver, J. Cousen.  
Size of the Picture 2 ft. 11½ in. by 2 ft.

THIS picture, a "View on the Canal of the Giudecca, Venice," was painted in 1836. Though not one of those works of mark with which Mr. Stanfield has so often adorned the walls of the Royal Academy, it is still one of those beautiful transcripts of nature which, besides charming us as a work of Art, carries us unwittingly to the original locality, and so separates from our thoughts every idea unassociated with the immediate scene before us, that we are for the moment unconscious that it is a picture we are looking at.

To the right is a fine block of houses peculiarly Italian, and indeed Venetian in its character. The blinds, the roofed terrace, and balcony, bespeak the sunny clime; and the style of building, the watery way, and the waiting gondolas, that it is Venice that is before us. The church (De' Gesuati) in the middle ground is a prominent and beautiful feature, and the retiring buildings with the tall campanile, and the view of the distant mountains, present a combination of beauties which the queen of the Adriatic can alone afford.

The unloading felucca and the lounging Greeks to the left, remind us of the former greatness of Venice when it was the emporium of the west for the trade of the Levant; and they at the same time inspire us with a hope that its prosperity will yet return to it under a good government.

This is an example of that kind of picture, in painting which Mr. Stanfield is *facile princeps*; whether we regard the present or the past, he displays a power of picturing land and water to an extent never yet exhibited in the same individual. Such works as "Trafalgar," "Mount St. Michael," and "Sarzana," are singly sufficient to ensure a painter's immortality, and yet these works are but a very small section of the magnificent contributions of this distinguished painter towards the glory of the British School of Art. River, coast, or ocean scenery, we have been made familiar with all, by Mr. Stanfield's indefatigable pencil; from the sunny ripple of Como's beautiful lake, to the furious ocean wave, under the rage of the tropical monsoon.

The examples of Mr. Stanfield's productions in this collection, though beautiful works in their class and degree, may not be considered as conveying an adequate idea of his great powers; but we trust that the time is not very remote when we shall see one of his greater works adorning the walls of our National Gallery.

[In reference to this engraving, Mr. Stanfield writes us thus:—"I am much pleased with the plate, and an engraver could not have chosen better with regard to the engraving."]

## ANCIENT SHIPS.

THE prowess of King Richard I. was a favourite theme with the ancient poets, that were never weary of recounting his deeds in metrical tales, or of singing them to the harp on "high holidays." He was the *beau ideal* of a hero in the middle ages. Possessing herculean strength, he is reported to have been able by a stroke of his axe to cleave a Saracen to the chine, as easily as he could "rob the lion of his heart." He was described as merciful and courteous to those of his enemies who properly submitted themselves; but he showed no pity to the "foul paynim" who had in keeping the Holy Land; and even when fair ladies of the Saracenic faith approached with love-gifts, he would without compunction to Soldan's daughters declare to their messengers—

"I shall not wed with an hethen bounde;"

which being considered as the right mode of carrying out true principles in those rude days, was applauded to the skies; and Richard became the personation of all that was true in faith and brave in war.

His adventures in Palestine was a favourite theme; and the old romance which describes them, and which Weber in the introduction to his *Ancient Metrical Romances*, says was no doubt written before 1300, as it is referred to in the Chronicles of Richard de Gloucester and Robert de Brunne, gives us many powerful pictures of his prowess. There is a curious relation of a sea-fight which occurs as Richard is on his journey to Acre, which will be an interesting illustration of these actions. Richard perceives a

"—dromond\* so heavy fraught  
That scarcely might it sail aught."

This large ship is going toward the Saracens laden with corn, wine, and other provisions, and with "wild fire" and "Greek fire" for defence; the latter being unused by the English army at this time, but it was a famous defensive agent often alluded to, and believed to be the parent of modern gunpowder. Richard calls up his captain, Aleyn Trenchemer, and orders him to put off in a row-boat, and inquire who they are. He speaks to the captain, who answers in good English. Aleyn is not convinced that they are no "pagans," and insists on having speech with the men. He is answered decisively—

"With no more men shall you speak here.  
They were this night in a sure tempest,  
And now they lie and take their rest."

"Certes," said then good Aleyn,  
"To Kinge Richard I will sayne †  
That ye are all Saracens,  
Charged with corn and rich wines.  
The Saracens started up all preste ‡  
And said, "Fellow! go, do thy best!  
For Kinge Richard and his galleyes,  
We would not give two ptes!" §

Cour-de-Lion is not the man to allow such braggarts to escape, he is delighted at the opportunity of assailing them; his men row with a hearty cheer towards the Saracens, "as fast as an arrow from a cross-bow." The battle is well told:—

"Then were the Saracens armed well  
Both in iron, and in steel;  
And stood on board, and foughten hard,  
Against the doughty Kinge Richard."

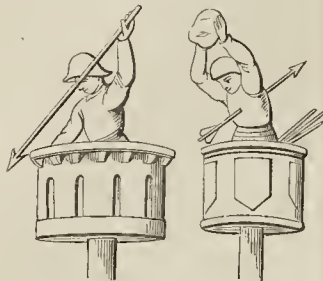
\* I must refer the reader to the first paper, p. 9, for a description of the kind of vessel here named, or to the conclusion of the present one.

† Say. ‡ All in a crowd. § In this, as in all other quotations from medieval romance poetry, I have modernised the spelling only, as I was anxious to show how smoothly the old versifiers occasionally told their tales. By the substitution of a modern word of the same meaning and measure as the old one, I hope to make my readers know that these old poets felt as strongly, and described their scenes as powerfully as their modern brethren. For myself, I must own to the exquisite pleasure I have had from the earliest youth in reading the works of these grand old minstrels, who had the keenest appreciation of the beauties of nature, and who never missed a chance of describing her beauties, the harmony of birds, or the loveliness of fair maidens, which they descent upon with the true heartiness of a genuine poet. It is a pity their works should be classed among "all such reading as was never read," and confined to the shelves of the antiquary. Is there no good man and true, among the modern brethren of the tree, who will rescue his elder brethren from the cave of oblivion?

\* "L'Allegro," illustrated by the Etching Club. Published by J. Cundill.

And King Richard and his knights  
Slew the Saracens down rightes,  
And as they 'gan to worke them woe,  
Ever they stood up mo' and mo';  
And rapped on them, for the notes  
Stern strokes with hard stones,  
Out of the top-castle on high,  
That Richard was never his death so nigh."

These top-castles are exhibited in the cut here given, and were placed at the top of each mast; they held one or more warriors, with a proper



supply of arrows, javelins or stones, to annoy the enemy. The second of our figures affords a good illustration of the quotation given above. The soldier in this instance is supplied with arrows to use also, the shafts of which are seen behind him. While employed in casting the stone, an arrow from the opposing vessel has transfixed him. It may be readily supposed that those men in the top-castles had a very marked and dangerous position. It was impossible to avoid an arrow in such an exposed and isolated situation: archers were at this time wonderfully expert, and the mischief these topsmen did, would make them especial marks for their arrows. The first figure in the cut casting his "bolt" or large heavy arrow upon the enemy, is a curious and valuable illustration of the ordinary modes of defence adopted in these early times.

As Richard approached the dromond in his galley, he rowed boldly into that vessel, and "the frond" or iron spike in the head of the galley broke "a large quarter" of the vessel away, which fell into the sea. If the reader will refer to the last part of the preceding paper, he will see a curious representation of such a galley as this of Richard's. It is filled with armed soldiers who carry cross-bows, axes, slings, and spears. A knight in front carries a gonfalon, emblazoned with the arms of the commander. The steersman, who manages the helm, encourages their valor by sounding a war-note on the horn. At the sides the rowers are placed; the vessel is banded with iron, and a strong projecting spike is in front, which, when the galley was strongly rowed into a larger vessel, could scarcely fail of breaking a dangerous hole in it, or perhaps sinking the ship.†

The battle between Richard and the Saracens waxed hot; and the action, and the prowess of the King is thus powerfully told:—

"Then came seven galleys behind,  
To that dromond quick salynde,‡  
And on board stood baron and knight,  
To help King Richard for to fight.  
A strong battle there began,  
Between them and each heathen man,  
With swords, spears, darts keen,  
Arrows and quarrels;§ flew between;  
All as thick, without stint,  
As hail, after thunder dint.  
And in the byker¶ that was so hard,  
Into the dromond came King Richard.  
When he was come in, in haste  
He placed his back unto the mast.  
With his axe that he over-wrought,  
Hastily his death he caught.¶

\* For the purpose, on purpose.

† In a battle between the English and French in 1217, many vessels were sunk by galleys with iron prows, which stove in their sides.

‡ Sailing.

§ The square-headed arrows shot from cross-bows.

¶ The fight, or melee.

• All those over whom he lifted his axe speedily caught death.

Some he hit on the heyn,\*  
That he cleft them to the chin;  
And some to the girdle-steele,†  
And some unto the ship's brede;‡  
Some in the hail;§ so hit he,  
That head and helm flew into the sea;  
For no armour withstood his axe,  
More than a knife is stayed by wax."

The vessel of the King of Antioch is thus gorgeously described:—

"Richer on sea was never none;  
It was as white as the whale bone;  
And every nail with gold bestrave,||  
Of pure gold was the stave;¶  
Her mast was of ivory;  
Of samyte\*\* the sail intirely.  
Her ropes were of tuelly sils,††  
All as white as any milke.  
That noble ship was all without  
With cloth of gold spread about.  
And her loof and her wyndes,  
Of azure, forsooth, it was."

The description given by the poet of Richard's first equipment for the Holy Land and the lading of his vessels is curious:—

"Many folk that the cross would nomen,‡‡  
To King Richard they were comen;  
On horse and foot, well apparelled;  
Two hundred ships were well victualled,  
With strong hubberks, swords, and knives;  
Thirteen ships were laden with hives  
Of bees; of timber great schydys clong,§§  
He had made a tower full strong;  
That quaitly engineers made;  
Therewith there ships were well lade,  
Another ship was laden yet,  
With an engine called Robinet.  
It was Richard's own manegonel,|||  
And all the tackle that thereto fell."

But it was Richard's brother, King John, whom Sir Harris Nicolas considers as the founder of the Royal Navy. He constructed ships for his own defence, and his orders for their government was minute and particular. Gallies and galliasses were the principal vessels of war, but another kind of vessels termed "long ships," are also named at this time; they were probably only another species of galley, and were used for coasting. Another kind of ship, termed "Cogs," were also used as coasting vessels, and for conveying passengers to France. Merchant-vessels were called Schayts and Suakes. The first term is evidently borrowed from the Dutch; the second reminds one of the dragons and serpents of the old sea-kings. The largest kind of vessel at this time, it is satisfactorily proved, had but one mast and one sail. The king's vessels were occasionally lent to seaport towns for their defence, they themselves fending the men; and on occasions of emergency the king made use of the merchant-vessels.



Allusion has been already made to the manner in which the sails of these ancient ships were decorated with heraldic bearings. The king's own sailing vessel displayed the three lions of the English royal coat; and we here give an engraving, representing the royal ship, with the sail properly emblazoned, copied from the Manu-

\* The basinet or iron helmet, such as is seen worn by the men in the top-castle in our cut.

† The place for the girdle, the waist.

‡ The ship's deck.

§ Engraved. • Rudder. \*\* Rich Eastern silk.

†† Silken stuff, probably derived from toile de soie.

‡‡ Take. §§ Great billets of wood fastened together.

||| A warlike machine for throwing stones, generally used to batter down walls.

script by Matthew Paris, alluded to at p. 9 of our former article.

In the reign of Henry III., the crew of the King's "great ship" consisted of only thirty men, besides the commander and officers; and from documents of the time it is clearly established that ships had but from fifteen to twenty men each; that one Cog carried twenty six, and the rest sixteen, with their masters.

The largest ship of this country did not, it is presumed, much exceed eighty tons. Twenty was about the number of horses they could carry, and a thousand seams of wheat was apparently their heaviest cargo. Of the galleys, an idea may be formed from the size of their sails, only 200 yards of canvas being required for the sail of the king's vessel.

The great seals of the old sea-port towns of England are particularly valuable for the illustrations they afford of our early naval architec-



ture. The vessel represented on that of the town of Winchelsea is delineated in our cut. The bows and stems of the vessels were alike. A short fighting deck termed the *bellatorium*, or fore and stern-castle, surmounted the extremities of the ship. In the fore-castle was erected the standard of the royal arms, or the arms of the commander; the cross of St. George was emblazoned on the flag at the top-mast. In the stern-castle were placed trumpeters who are so frequently represented in these old seals that the custom of having them on board must have been common. Beneath this castle sat the steersman, who still guided the vessel with his side-paddles. The cabins were reached by descending beneath these castles, and the principal cabin was termed the *Paradis*; a name prostituted in the middle ages to designate any place merely neat or clean, and which modern luxury, (or even comfort) would pronounce unbearable.

We now hear of the crew of a vessel consisting of a hundred and ten mariners; these facts show that ships were beginning to be built larger than hitherto, and larger than represented in old seals and drawings. But the fault of these representations is the same one that has been already pointed out in the earlier ones we have engraved, the mariners are too big for the boats: indeed down to the beginning of the fifteenth century, this fault is predominant; and we occasionally meet with drawings of ships of war with three or four armed heads only seen in them, which are in themselves large enough to fill the vessel and leave no space for the bodies.

The largest vessels, Sir H. Nicolas says, that were at this time in use, had two masts, (fore and main-mast,) with two square sails; but they had "no bowsprit, and the foremast raked considerably over the bows." Vessels with two sails are mentioned in 1270 as going on a voyage to Sicily, but these he considers to have probably been Felucese. Nascelles are mentioned at this time, which appear to have been small vessels or barges; and Caravels, which would seem to be of Spanish origin.

A minute account of the ships that were sent against the Isle of Anglesey during the war with the Welsh, in 1277, is preserved, and affords some useful information. The fleet consisted of eighteen ships, all of which were furnished by the Cinque Ports, except a dromon (literally

"dromedary," *dromedarius*) belonging to Southampton, and four other vessels, one of which was called the Rose. Sir H. Nicolas, in his "History of the Navy," p. 290, says:—

"Numerous ships were purchased in 1282 for the expedition against the Welsh, the account of the cost of which, and of the money paid in wages to the sailors, on that occasion, still exists. Each ship had one master and one constable, both receiving 6*l.*, and the sailors 3*l.* a-day. The price of the ships varied from 4*l.* to 13*l.*, which proves that they must have been very small vessels, for double the largest of these sums was then paid for anchors and cables for the king's ships and galleys; and 4*l.* 3*s.* were expended on small ropes, iron nails, and in making *clayes* for them. A galley, however, cost 45*l.*; and a new barge with its rigging, bought at Romney, for the king's service, and a new barge built and fitted out at Winchelsea, cost altogether 80*l.* 9*s.* 11*d.* The crews of the ships and Gigs of the Cinque Ports,—one of which was called 'The Cow,' and another 'The Holy Cross,'—as well as others, were paid by the Crown, and the whole expense incurred was 1404*l.* 9*s.* 10*d.*"

He then gives a curious detail of the stores, provisions, and other necessaries of the "great ship" which, in 1290, was sent from Yarmouth to Norway to bring thence the king's daughter, the Lady Margaret. Besides the necessaries of ale, beef, pork, and stock-fish, they had also figs, raisins, saffron, and ginger-bread; though the latter was probably expressly obtained for the use of the fair ladies. Among the necessaries were wax torches, tallow candles, cressets, lanterns, napkins, wood, and biscuit; to which were added a banner of the king's arms, and a silk streamer for the ship.

Imperative commands were sent on the 12th of August, 1325, to every sea-port, north and west of the Thames, to despatch all ships of fifty tons and upward to Portsmouth by the end of the month, well armed, and furnished with double rations for the war with France.\* The commanders and masters of these ships were enjoined to serve in person, and to place themselves under Kyriel, the admiral of the said fleet; and if any of them did not proceed to the appointed rendezvous, he was to be seized and his name sent to the king. All captains and masters of ships of less burthen than fifty tons were to remain with their vessels in their several ports, and not on any account, for fishing or other cause, to quit them until the king gave orders to the contrary. If any such vessels were found at sea, they were to be seized by the admiral, and their masters imprisoned.

No fact in the naval history of the thirteenth, and early part of the fourteenth century, is more remarkable than the piratical habits of the sailors of this and other countries. During a truce or peace, ships were boarded, plundered, and captured by vessels of a friendly power, as if there had been an actual war. Even English merchant-ships were attacked and robbed, as well in port as at sea, by English vessels, and especially by those of the Cinque Ports, which seem to have been nests of robbers; and judging from the numerous complaints it would appear that a general system of piracy existed, which no government was strong enough to restrain. Remonstrances and demands for satisfaction, were constantly made by one sovereign of another, for some aggression committed by his subjects at sea; and when justice was not obtained, letters of marque and reprisals were granted, which were, in fact, permission for individuals to take the law into their own hands, and to obtain compensation for their own private injury from any innocent countrymen of the aggressor. A striking instance of the *real* beauty of that pseudo-romantic period which novelists delight in calling "the good old times!"

One remarkable instance is the case of William

\* About 1325, according to Walsingham, three admirals of the three coasts of England, namely, Sir John Sturmy, Sir Nicholas Kyriel, and Sir John de Felton, having the custody of the sea, with full power to "invade, harass, and destroy" all merchants of France, put to sea with a fleet of ships belonging to Yarmouth, Portsmouth, and the western ports, and soon captured one hundred and twenty Norman ships, which they brought to England. To this circumstance Walsingham attributes an "inextinguishable hatred between the two kings."

de Huntingdon, who, having in 1314 made a voyage to Dublin, went into that city to pay the customs on his ship and merchandise, when one John de Lung of Bristol with other "malefactors and pirates," captured and carried off his ship, with all the goods and merchandise on board, and afterwards maliciously burnt the vessel.

In 1323 or 1324, the ship *Annet* of Ditton, laden with fish for the king's use, was boarded between Lynn and Oxford, by John Russell and others, of Spalding, who killed the crew and took the vessel to Seaford where they sold the ship and cargo.

In a MS. in the British Museum (20. D. 1.), written in Italy in the early part of the fourteenth century, are representations of ships, with two masts, supported by shrouds which in some instances have railines; the foremast is the largest; but both carry only one large square sail. Both masts are surmounted by top-castles in which the flag-staff is placed with a long pencil or streamer from it. At the stern and sometimes in front of the vessel, is an elevated platform termed a stage, castle, or bellatorium, in which the best soldiers were placed, and where the banner was displayed in times of peace, guarded by a single armed man, as seen upon the great Seal of Rye. The reader will notice that the paddle for turning is still retained at the side of the ship. The small row-boat beside the vessel, and which belongs to the ship, is of value, as it shows their form at this period. Above the sides of the vessel the heads of the warriors encased in their helmets will be seen, and the crown which surrounds that of the monarch appears in the centre. This cut is a good illustration of what has been said before of inaccurate and thoughtless drawing; the heads of these

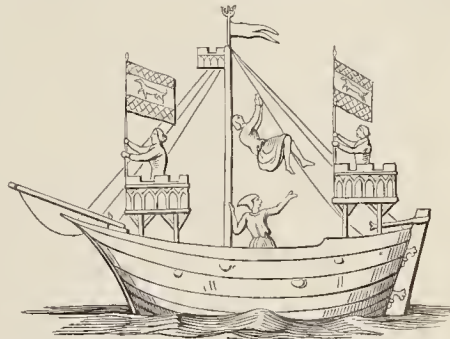


armed men bear no proportion to the size of the ship; while in the vessel nearest the spectator, the rower appears no bigger than one of their heads. It is Hogarth's false perspective outcome!

Sir H. Nicolas observes that the professional reader will be surprised that no bowsprit, nor any fore and aft-sail is mentioned; which fact, together with the imperfect apparatus for steering, renders it difficult to suppose that these vessels could have kept their wind within at least seven or eight points; so that they could only have made progress when sailing large or before the wind. In some illuminations of the fourteenth century, ships are however represented with a kind of short bowsprit, to which a stay is attached from the fore-mast; but it does not support any sail; and it was not until comparatively a very recent period that a jib or stay-sail appears to have been introduced. It is also remarkable that a pump is not said to have been in any of these ships.

A point of much nautical interest now arises, and upon which some light can be thrown,

though the question involved cannot be definitely settled. Great doubt has long existed about the invention of the modern rudder; and no English Antiquary has traced it to an earlier date than the middle of the reign of Edward III. Cruden in his History of Gravesend observes that the modern rudder occurs to the ship on the coin called "a noble," struck by that monarch. Like every other subject connected with maritime affairs, this has received much of Monsieur Jal's attention in his admirable "Archeologie Navale," and after stating that the old plan of steering a vessel by a paddle on each side was not abandoned until long after the improvement was discovered, which agrees with findings ships represented with paddles in manuscripts of a much later date than these in which the modern rudder is seen, and that paddles are still used by the "burchii" at Venice, he refers to the Seal of the City of Damme attached to a charter in the year 1328. That curious Seal



contains a ship with a fore and stern-castle, in each of which is a man holding a banner; it has only one mast, and no yard or sail, but there is a short bowsprit with a rope from the outer end leading in over the bows. The shrouds, or rather stays, go from the top of the mast to the bow and stern, and a man is sliding down one of them. At the stern is the present rudder, with pintle and gudgeons; and the tiller was shipped over the rudder-head, instead of being placed in a cavity through it.

Sir Harris Nicolas, however, believes that he has obtained earlier evidence of the use of the modern rudder than this, and quotes a manuscript in the Royal Collection, British Museum, (20. A. 5.) which he considers may be safely assigned to the commencement of this century, probably about the year 1300, in which ships are represented with a rudder at the stern, and a man steering with a tiller.

The top-castles at this time contained from three to six choice soldiers armed with quarrels, (the large square-headed arrows already spoken of) and stones.\* Men were impressed for the king's service and ships also. The sailors were paid threepence a-day; which was higher pay than was given to the foot-soldiers who had but twopence; still it was less than was paid to the mechanics, such as carpenters, masons, smiths, and sawyers, who received as wages fourpence a-day; plasterers and men of less skill had threepence, which was the pay of the sailor.

The rich burghers of Bruges now decorated their ships gorgeously; and among the other appointments we are informed that the trumpeters had silver trumpets. Our cuts show these adjuncts to martial glory, which are frequently mentioned by old annalists. That noble old poet, Roger Minot, describes the Spaniards who sailed forth—

"In a summer's tide,  
With trumpets and tabors,  
And mickle other pride."

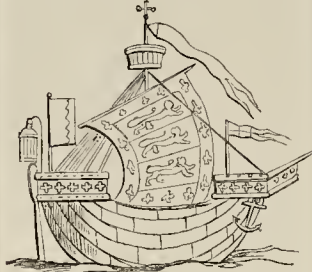
\* In the battle between the French and Flemish in 1304 we are told that the soldiers in the top-castles hurled stones as large as leaves upon the Flemings, who under cover of their shields strove in vain to shoot them.

Edward III is more identified with our early naval glories than any other English King; he was styled "King of the Sea," a name of which he appears to have been proud; and in his coinage of gold nobles, he represented himself with shield and sword standing in a royal ship, "full royally appareled" as if asserting that sovereignty. He fought on the sea under many disadvantages of numbers and ships; and in one instance hatted till his ship sunk under him. The English merchantmen and other vessels had been seized by the French, and the King went nobly forth to defend his subjects. He met the French fleet at Sluys, having with them the English ship, Christopher. Froissart has described the scene so well that I will quote his account:—"The King of England and his retinue came sailing till he came before Sluys; and when he saw so great a number of ships that their masts seemed to be like a great wood, he demanded of the master of the ship what people he thought they were; he answered and said, 'Sir, I think they be Normans, hid here by the French King, and they have done great displeasure in England, and have burnt your town of Haunton, and taken your great ship, the Christopher.' 'Ah!' quoth the King, 'I have long desired to fight with the Frenchmen, and now shall I fight with some of them, by the Grace of God and St. George, for truly they have done me so many displeasures that I shall be revenged and I may.' Then the king set all his ships in order, the greatest before the others, well furnished with archers, and ever between two ships of archers he had one ship with men-at-arms, and then he made another battell to be aloof with archers, to comfort ever them that were most weary, if neede were. And there were a great number of countesses, ladies, knights' wives, and other damosells, that were going to see the queen at Ghent; these ladies the king caused to be well kept with 300 men at arms and 500 archers.

"When the king and his marshals had ordered his battell, he drew up the sails, and came with a greater wind to have the advantage of the sun. And so at last they turned a little, to get the wind at will; and when the Normans saw them go back they had marvel why they did so. And some said, they think themselves not meet to meddle with us, therefore will they go back. They saw well how the King of England was there personally, by reason of his banners. Then they did apparel their fleet to order, for they were sage and good men of war in the sea, and did set the Christopher, the which they had won the year before, to be foremost, with many trumpets and instruments, and so set on their enemies. There began a sore battle on both parts, archers and crossbowmen began to shoot, and men of arms approached and fought hand to hand; and the better to come together they had great hooks and grapples of iron to cast out of one ship into another, and so tied them fast together. There were many dedes of armes done, taking and rescuing againe. And at last the great Christopher was first won by the Englishmen, and all that were within it taken or slain. Then there was great noise and cry, and the Englishmen approached and fortified the Christopher with archers, and made him to pass on before, to fight with the Genoese. This battle was right fierce and terrible, and endured from the morning until it was noon, and the Englishmen endured much pain, for their enemies were four against one, and all good men on the sea." But he says: "the King of England was a noble knight of his own hands, he was in the flower of his youth," and was surrounded by such noble men "who bare themselves so valiantly that with some succours that they had of Bruges and of the country thereabout, they there obtained the victory. So that the Frenchmen, Normans, and others were discomfited, slain, and drowned; there was not one that escaped, but all were slain. When this victory was achieved, the king all that night abode in his ships before Sluys, with great noise of trumpets and other instruments."

The ships of this period varied but little from the older ones; nor did they change much in form. The ship engraved here is copied from the seal of John Holland, Count of Huntingdon,

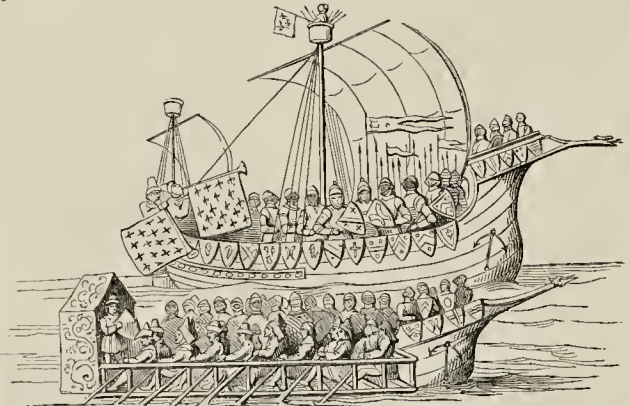
1417, and is similar to that on the noble of Edward III.; it is especially interesting for the minute details of build and decoration it exhibits, the unshattered castles at the stem and stern are not raised on platforms as in the older vessels, the sail is richly emblazoned. The staff in the



top-castle, from which flies the long pennel or streamer, will be worth noting; but not the least curious feature is the lantern in the stern-castle, with its beacon-light burning over the waters. Sails, when not emblazoned, are at this time mentioned as dyed of two or more colours, but in no instance do we meet with mention of more than one sail to each ship in the various records of this period. The ships were sometimes named after saints, and emblematic banners displayed, but they were generally those of royalty, the admiral, or some eminent man who commanded them.

No great changes were made in the navy from the time of Richard II. in 1377 to the death of Henry V. in 1422, except that Henry built larger ships for the navy than any of his predecessors.

In the reign of Henry V. when Bedford sailed from Harfleur, August 1416, the battle between the French "sea-castles" and the English ships became unequal. As on previous occasions the height of the Genoese carracks\* afforded them



great advantage over the low-built English vessels, and it is said that the people on our decks could hardly reach the soldiers in their lofty vessels with their lances. The conflict was very severe, fighting hand to hand, or to use the words of a contemporary writer, "man to man,

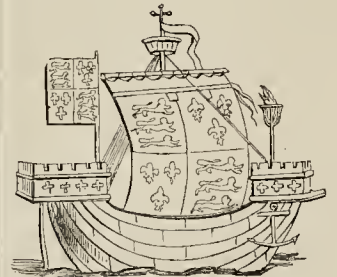
\* A great variety of vessels are named in time Edward III. The navy consisted of two fleets, one formed of ships belonging to ports to the northward, the other belonging to ports to the westward of the Thames, including the vessels of the Cinque Ports. A southern fleet is mentioned in 1360. Ships appear to have averaged about 200 tons, and the largest of which the tonnage is given was only 300. They were manned with about 65 men to every 100 tons of burthen, besides soldiers and archers, who were generally equal in number, and amounted to about one-half of the crew; a ship with one hundred mariners being armed with 25 soldiers and 25 archers.

† Carracks were vessels of five hundred tons, standing very high out of the water.

lance to lance, arrow to arrow, dart to dart, stone to stone, iron masses to lead," success depended entirely upon courage and physical strength, and as in such contests the English have generally been victorious, the French ships were carried by boarding after a sanguinary conflict of five or six hours.

The usual dimensions of large ships in 1419 are shown by the description of one which was building for the king at Bayonne, which was one hundred and eighty feet long. It was splendidly decorated and painted with arms and badges.

The ship of Henry V. at Southampton "The Holy Ghost," was adorned with images of his supporters, a swan and an antelope; and one of his other great ships was painted with swans, antelopes, coats of arms, and his motto "Une sans plus."



The great seal of Richard Duke of Gloster (afterwards Richard III.) in 1377, depicts the vessels of the fifteenth century very clearly. The variations from that last engraved it will be seen are very slight. There is one point of difference worthy of note, it is the forecastle, where an open cresset is seen burning instead of the lantern of the older ship.

Ships with two sails are now commonly seen. The illuminations to the fine copy of Froissart's Chronicles in the British Museum, and which were executed about this period, exhibit such vessels. Our cut displays one of them and a galley for conveyance of troops. The original picture represents the embarkation of various French and English knights on an expedition to Africa to assist the Genoese. "They were embarked on hoard of ships and galleys; it was a beautiful sight to view this fleet with the emblazoned banners of the different lords glittering in the sun and fluttering in the wind, and to hear the minstrels and other musicians sounding their pipes, clarions, and trumpets, whose sounds were re-echoed back by the sea." I know of no more interesting picture of shipping than this drawing exhibits. The armed knights in the vessel, each

carrying his emblazoned shield, while rows of others ornament the sides, is especially good.



The way in which the galley is arranged is also worthy of note; the entire body of the vessel being filled with armed men, the rowers being placed in a light frame-work affixed to its sides. The snakes' heads which project from each vessel is a curious feature; but I know of no later example than this of such fanciful decorations.

It should be noted that a third sail was sometimes raised on a mast planted in the midst of the fore-castle; but one large mast and sail, with a smaller one behind, was the general usage.

John Rouse, the Hermit of Gny's Cliff, and no mean artist in his day, illustrated the life of Richard Beauchamp, Earl of Warwick, with a very spirited series of sketches; and from these drawings now preserved in the British Museum (Cotton MS. Julius E. 4), the two last cuts of

this paper have been copied. They require but little in the way of description, as they sufficiently explain themselves. The sail is richly emblazoned with the arms of the Earl, and his pennon, which hangs from the top-castle, displays his badge, "the Bear and Ragged Staff;" the Staff alone is painted round the castle sides. The door beneath the fore-castle, by which the cabins were reached, is very clearly shown. The hinder *bellatorium*, or fighting-deck, has given place to a covered poop, from whence the rudder is guided, as in a modern vessel. The guns along the deck will also be noticed. Sir Harris Nicolas says, that the first notice of the use of cannon on shipboard occurs in 1338, but that they were commonly used about 1373.

The vessel with four masts and sails here delineated, and of which more than one example occurs in this series of drawings, is chiefly curious for its peculiar build and number of masts, showing how much the study of naval architecture was on the increase. But although this vessel was in the service of an English nobleman, it does not appear to have been an English vessel, but one of those



light-sailing Genoese boats, of which we occasionally meet notices in our old annals.

F. W. FAIRHOLT.

PERSPECTIVE LINES.

To the Editor of the Art-Journal.

SIR,—Since a correct and certain method of drawing lines in perspective to vanishing points, which are beyond the limits of the picture, has long been a desideratum among artists, I trust that the accompanying diagram may afford the requisite information to your numerous readers.

JOHN SADDLER,  
Lecturer on Perspective to the Society of British Artists.

W, X, Y, Z, are the limits of the picture.

A, the point of sight.

B, the point of distance.

The object to be drawn in perspective is situated at an angle of 30° with the plane of the picture, its return or rectangle is therefore 60°.

Divide the line A, B, into four or any number of equal parts. From C, draw lines equal to the angles of inclination which the sides of the figure to be drawn in perspective make with the plane of the picture, which are here assumed to be 30° and 60°, till they intersect the horizontal line at D and E. These two lines will divide the horizontal line between A, F, and A, G, into the same number of parts which the line A, B, has been divided into (in this case four). From the point H, which is here the corner nearest the plane of the picture, of a parallelepiped, draw a line to the point of sight A. Now, through any point (assumed at pleasure) in the line H, A, for example, a, draw a horizontal line from side to side of the picture; then draw lines from H to the vanishing points B and E, which will intersect the horizontal line a, in b and c; from the point a set off the space a, b, on the line a, J, equal to the number of parts that the line A, B, has been divided into (i. e. four), counting a, b, as one; also on the line a, K, set off a, c, as many times as a, b, which will give the points J and K; through these points J, K, draw lines from H, which will give the lines sought, as correctly as though they had been drawn to their natural vanishing points, F and G.

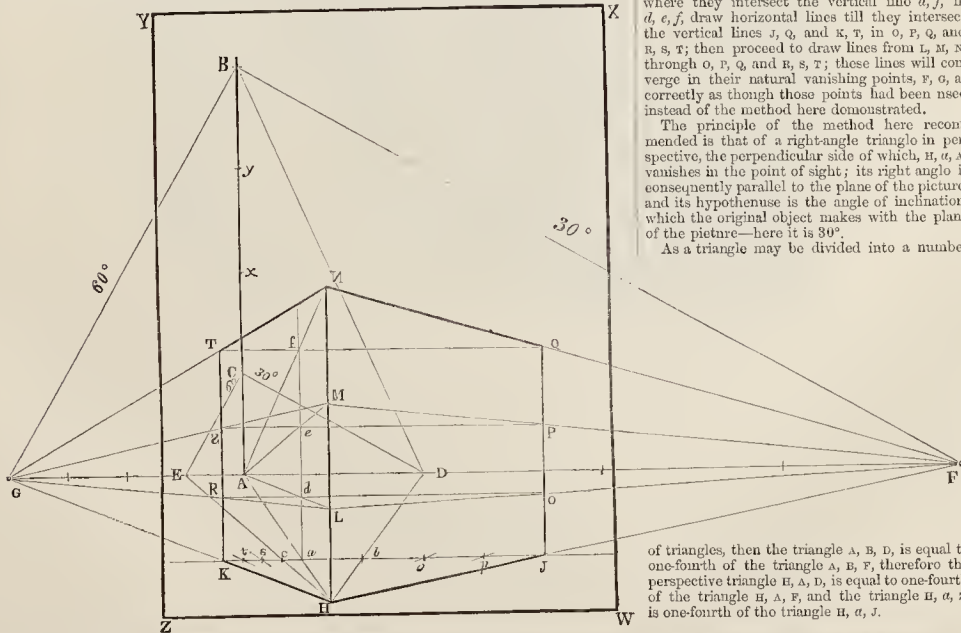
If it should be requisite to draw a series of perspective parallel lines to the same vanishing points F and G, it is only necessary to raise vertical lines from the points H, T, K, a.

From the given points, L, M, N, draw lines to the point of sight A, and through the points where they intersect the vertical line a, f, in d, e, f, draw horizontal lines till they intersect the vertical lines J, Q, and K, T, in O, P, Q, and R, S, T; then proceed to draw lines from L, M, N, through O, P, Q, and R, S, T; these lines will converge in their natural vanishing points, F, G, as correctly as though those points had been used instead of the method here demonstrated.

The principle of the method here recommended is that of a right-angle triangle in perspective, the perpendicular side of which, H, a, A, vanishes in the point of sight; its right angle is consequently parallel to the plane of the picture, and its hypothenuse is the angle of inclination, which the original object makes with the plane of the picture—here it is 30°.

As a triangle may be divided into a number

of triangles, then the triangle A, B, D, is equal to one-fourth of the triangle A, B, F, therefore the perspective triangle E, A, D, is equal to one-fourth of the triangle H, A, F, and the triangle H, a, z, is one-fourth of the triangle H, a, J.



## PASSAGES FROM THE POETS.



Drawn by T. Landseer.

Engraved by W. T. Green.

## THE WHITE DOE OF RYLSTONE.

"Thus checked, a little while it stayed :  
 A little thoughtful pause it made ;  
 And then advanced with stealth-like pace,  
 Drew softly near her—and more near,  
 Stopped *once again* :—but, as no trace  
 Was found of any thing to fear,  
 Even to her feet the creature came."

WORDSWORTH.



PASSAGES FROM THE POETS.



Drawn by F. W. Hulme.

Engraved by Jos. Williams.

THE SLUGGARD'S HOME.

"I pass'd by his garden, and saw the wild briar,  
The thorn and the thistle grew broader and higher."

DR. WATTS.



SIR WILLIAM CHARLES ROSS was born in London on the 3rd of June, 1794, and may be said to have imbibed Art from his infancy; his father being a miniature-painter and drawing-master of considerable repute, and his mother (a sister of the late Anker Smith, A.E.R.A.) also a clever artist.

Like most young men of genius, conscious of their powers, his first efforts were directed to historical painting, in which he was eminently successful, and for which he was rewarded with numerous prizes adjudged to him at the various Art-institutions; indeed, no artist of his time surpassed him in the number of these testimonials of honour. In the year 1807, he received from the Society of Arts the small silver palette for a copy in chalk of Smith's engraving of "The Death of Wat Tyler"; in 1808, the silver medal and twenty pounds for an original drawing, "The Judgment of Solomon," and in 1809, the great silver palette for a miniature of "Venus and Cupid." In the following year the silver medal and twenty pounds were again awarded to him for an original drawing, "Samuel presented to Eli;" in 1811, he received the silver medal for an original drawing, "The Triumph of Germanicus;" and a gold medal for a miniature of the Duke of Norfolk; and in 1817 he gained the gold medal for an original painting, "The Judgment of Brutus," and the Royal Academy's silver medal for a drawing of an academical study.

[The engraving on wood is from a portrait painted by Mr. T. Illidge about four years since.]

At the early age of ten Sir William entered the Royal Academy where he soon attracted the notice of West, Fuseli, and Flaxman, who, to the end of their lives were his warm friends and constant advisers. Though there seemed every prospect of his attaining eminence as a historical painter, he considered it advisable to abandon the higher walk of Art for the more lucrative practice of portraits and miniatures; in the latter of which he has raised himself to the very highest point of excellence, and carried away with him almost the exclusive patronage of the court and the aristocracy. The charm of his works lies in their exquisite grace and delicacy; other artists may perhaps surpass him in power of expression, but in elegance and in beauty of conception he is unapproachable.

In 1838, he was elected Associate of the Royal Academy; and in 1842, Academician. On June 1st, 1842, he had the dignity of knighthood conferred upon him.

Sir William Ross is proud to acknowledge the benefits derived in early life from the instruction of the late Mr. Andrew Robertson, the father of our school of miniature-painting; with whom he maintained a warm and friendly intercourse until the day of the death of that esteemed artist. The great merits, however, of his works are due entirely to his own genius and progressively acquired power. We have not yet discovered in them that point of excellence at which artists, after years of anxious labour, usually stop, and seek only to sustain themselves

without advancing further. Of late years we find his works transcending those of all preceding times, how excellent soever the productions of those years may have been. No artist has ever so well understood the truly valuable points of miniature, and assuredly no one has realised them with such eminent success. In colour, Sir William Ross has carried miniature-painting to a degree not only far beyond all others who have professed the Art, but far beyond what might have been expected from the means and appliances of the Art. The warm transparent hues of his representations of flesh approach vitality with more truth than anything that has ever been seen on ivory. His single figures are remarkable for their grace, and his groups for their pictorial and effective arrangement; and with respect to material, surface and character,—draperies and accessories have never been brought forward with more striking truth.

With the exception of Lawrence, to no artist of any period has a career so distinguished been opened in the department of portraiture, as he began (as we have intimated), to learn to draw at eight years old, under the instruction of his father, and executed portraits at a very early age. Up to the end of the past year his works in number amount to two thousand and fifty. We mention some of those of late years which cannot fail to be remembered by all who have seen the recent exhibitions of the Royal Academy. In 1837, he painted a miniature of the Queen and the Duchess of Kent; of the latter again in 1839: as also of Prince Albert and Queen Adelaide, the Duke of Cambridge, the Prince of Leiningen, Prince Ernest and Prince Edward of Leiningen, with a macaw and dog; the Royal Children in various works; the Duke of Saxe Coburg, the Duchess of Saxe Coburg, the Princesses of Saxe Weimar, the King and Queen of the Belgians, and the King and Queen of the French, in separate works; many of the junior members of the French Royal Family, as the Duke and Duchess of Nemours, the Princesses Adelaide and Clementine, &c. In 1838, Lady Howard de Walden and three children, a group; the Earl of Gainsborough, the Marchioness of Breadalbane, and in succeeding years down to the present time, a long list of persons of distinction, among whom may be briefly mentioned—the late and present Archbishops of Canterbury, the present Archbishop of York, the Duke and Duchess of Argyll, the late and present Duke of Northumberland, the Marchionesses of Douro, Ely, Queensberry, Londonderry, and Abercorn, the Duke and Duchess of Marlborough, the Marquis and Marchioness of Ormond, the Marchioness of Waterford and Lady Canning, &c. &c. Many of these works, with others that we have not space to particularise, must be classed as the most beautiful examples of miniature painting ever yet produced, and the unflagging energy of the artist justifies a reasonable hope that the series yet to come will be long and not less brilliant. He is yet in the prime of life, and in the maturity of powers which we trust may be long, very long, preserved to him.

If the talents of Sir William Ross as an artist entitle him, as they unquestionably do, to the respect and admiration of all who take delight in Art, the qualities of his heart must, even more than these, gain for him the esteem of all who can appreciate and love goodness; amiable and cheerful in disposition, gentle and unassuming in manners, kind and benevolent, he is an ornament to his profession, and the dispenser of happiness in the social and domestic circle. Like his distinguished contemporaries Lawrence and Shee, his courteously and prepossessing manners have rendered him an universal favourite among the aristocratic circle into which his profession calls him; and to this, not less perhaps than to his talents, he owes much of his success. No man's countenance can be a safer index to his character. To the young student in Art he is a wise and discriminating, but friendly counsellor, ever ready with his advice and assistance, without other thought of reward than that which a kind action brings with it; and on all occasions where his presence or his words may be required to promote the interests of Art generally, he is always, like a faithful sentinel, at the post where his services may be most effectual.



In the records of the lives of artists, how rare it is to meet with one who has established his reputation, and spread his name far and wide, almost before he has reached the years of manhood, especially in a branch of Art which is universally allowed to stand the highest, and to offer the greatest obstacles to unqualified success. Fame and honour are commonly the reward of long years of toil and active exertion; yet even these fall oftentimes in attaining the end for which laudable ambition strives, and by which it is animated in its wearisome progress. The subject of this notice has not been compelled to mourn over hopes deferred, nor to feel the truth of the poet's words—

“How hard it is to climb the weary steep  
Where honour sits;”

while even yet young, he has produced works worthy to be classed with the very best examples of modern sculpture.

If Ireland has supplied our fleets and armies with many of our bravest and most skilful commanders, so also she has given birth to some of the brightest names in the annals of

[The engraving on wood is from a portrait by Mr. E. Walker, painted about two years ago.]

our literature and art. Among the last we may place John Henry Foley: he was born in Dublin on the 24th of May, 1818, and owes the first direction of his thoughts towards the Arts to his step-grandfather, a sculptor in that city. At the age of thirteen he commenced drawing and modelling in the schools of the Royal Dublin Society. While there his studies were of a very varied character, comprising those of the human form, landscapes, ornamental designs, animals, and architecture, having, as it would appear, no definite object in view; still, in each of these classes, except the landscape, in which he never competed, he gained the first prize. In the year 1834, he came to London; then it was he began to study sculpture with the intention of adopting it as a profession; accordingly, in the following year he was admitted as a student in the Royal Academy,—that Institution which notwithstanding all that has been urged against it as a School of Art, has undoubtedly fostered and educated a majority of our most distinguished artists; and on its roll of great names we shall, ere long, expect to see that of Mr. Foley. We find it for the first time in the catalogue of the Academy for 1839, when he exhibited “The Death of Abel,” and the model of “Innocence;” the last figure was subsequently executed in

marble. The following year he exhibited the model of the exquisite and truly poetical group “Ino and the Infant Bacchus,” an engraving of which from the marble appeared in our last number; this work, as we stated, elevates the sculptor to the highest rank in his profession; and considering his comparative youth (only twenty-two years of age) when it was modelled, and the little experience he could have gained theoretically, and still less practically, it is a marvellous production, and one which would do honour to the most matured powers. In 1842 he produced “The Houseless Wanderer,” a striking and affecting figure of a half-clad young Irish girl; and in 1844 he exhibited, in competition at Westminster Hall for the selection of sculptors to decorate the New Houses of Parliament, his “Youth at a Stream.” This work gained for him the commission to execute a statue of “John Hampden,” now on the eve of completion, which when finished will be placed in St. Stephen’s Hall, one of the approaches to the House of Lords.

Mr. Foley’s works will sustain the closest examination of the critic, as they bear indubitable evidence of extreme care and deep study; the details and accessories are finished with all the delicacy which the marble is capable of receiving, yet are kept subservient to the general effect, while unity of form is preserved with masterly skill. We have proofs of these sterling qualities of Art in his “Ino and Bacchus,” already referred to; where a high degree of refined feeling and execution is imparted to a figure which, emanating from a mind less pure in conception, would have become coarse and voluptuous; and the like perfection is manifest even in the subordinate parts,—the drapery, and the fruit which enriches the ground. These points of excellence have not however been attained without very laborious study; his natural genius has been aided and improved by energy and perseverance, his judgment by education, and his taste in the selection and appreciation of beauty, by his constant pursuit of it. Although his clay model may be partially or wholly finished, any alteration or improvement which his own ideas, or the suggestions of others may point out, he never hesitates to adopt, even should it involve the loss of the labour of weeks—ever working with a true artistic spirit, and stopping only with the conviction that what is done will stand the test of the severest criticism. It must not be forgotten that his Art-education has been confined to this country without any adventitious or foreign aid; he has not made personal acquaintance with the sculptured treasures of Rome or Florence, nor imbibed his taste from that experience and knowledge which some assume that foreign travel can alone give.

Those we have mentioned above are the principal productions as yet sent forth from Mr. Foley’s atelier; he is one however who will not sleep upon the laurels he has earned thus early; a successful and we trust a long career is before him, to add to their number and augment their value. We have often cause to regret that, with the exception of monumental sculptures and busts, so little patronage is bestowed upon this, the noblest department of Art, the most difficult and costly of execution, and the most uncertain of other reward than fame, when complete. The sculptor labours at a disadvantage beyond all other artists; the cost of his material for a work of any magnitude involves a moderate capital; for instance, a block of the purest marble, suitable for a life-size figure, cannot be had for less than a hundred pounds. His casts and his clay, and the paraphernalia of his studio also add largely to his first outlay; and perhaps when all is done, he finds no purchaser for his work. There is genius enough in this country to produce sculptures of the greatest eminence; those who possess mansions suitable for their reception should see that this genius is not neglected. Sculpture-galleries in England are very rare: the Duke of Devonshire and the Earl of Egremont can alone be mentioned as patrons of our native sculptors to any extent; true, it is only those with large means and ample accommodation who can form such collections; yet are there hundreds of our wealthy countrymen able to follow the example of the above-named noblemen.

## PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.  
WITH NOTES AND ILLUSTRATIONS BY  
F. W. FAIRHOLT, F.S.A.

## THE TOMB OF THOMAS GRAY.



THE view from the Royal Terrace at Windsor is one of such surpassing beauty, that the longer we gaze the more we appreciate its variety, its luxurious richness, and its vast extent. It is in truth a glorious landscape, unrivalled in Europe. Well may the Sovereign who, day by day, looks over such a scene, be proud thereof! The smiling villages, the spired churches, the embowered dwellings of 'knight and squire,' the stately mansions, the wide spreading lawns, the variegated parks, the noble forest sheltering beneath its foliage the tributary stragglers of distant lands—the stately avenue, the noble river upon whose banks the

'antique towers  
That crown the waintry glade,'

nurture, within time-honoured walls, the future leaders of the senate and the field—under the very shadows of the Royal pile they thus learn to reverence with all the deep devotion of English hearts, and to defend as much by wisdom as by the damless banner that carries Englishmen triumphant through the world!—

'From the stately brow  
Of Windsor's heights, th' expanse below  
Of grove, of lawn, of mead, survey!'

No foreigner should be permitted to leave England without spending a long day at Windsor, and it should not be the first, but the last, of his Island excursions, inasmuch as it is the radiant crown of our English sights. It is, indeed, delicious to stand upon that noble terrace, to lift our eyes to the horizon and carry the sight over the intervening space,—resting it midway upon the quaint points and pinnacles of Eton, to which we may thence descend by 'the hundred steps.' From this exalted position it is impossible to imagine anything in nature more surpassingly beautiful than the wide range of country within ken; and if read (as who is not?) in the history of the past, how peopled it becomes with glorious memories—with pageants and tournaments, with accidents and incidents, with great struggles too between arbitrary power and a people who would be, and are, free—the only really free people at this time of writing, in broad Europe. But it is not well to withdraw from the terrace and believe you have seen Windsor. You must leave the stately apartments, the carvings, the paintings, the sculpture, the tapestry, the corridor, the chambers—where, in the sanctity of private life, the Lady whom we honour both from duty and affection, reigns paramount as woman, as fully as queen:—you must turn from the cups of Benvenuto Cellini, and forget the vase that graced the Spanish Armada, and the golden salvers, and relics of old times;—you must look your lust at the banners in St. George's Chapel, while you remember that the pavement you have trod covers the mouldering dust of kings;—you must not, if your time be limited, listen a moment longer to the tones of that unrivalled organ, pealing to the fretted roof; but away—not direct to the Long Walk—but through the ugly and straggling Clewer Green—not gazing back until after passing the pretty lodge gate at St. Leonard's, and entering the domain, you look up at the stately castle from the lowland you are about to leave. The foreground is such as Cyp is painted, and as Sidney Cooper can paint still, especially if the sun is preparing to set, and

'the lowing herd winds slowly o'er the sea;'

the meadows have that soft green 'plushy' look which refreshes eyes aching from the effects of the rich and gorgeous palace; they are as a prairie to groups of beautiful cattle; each a study—the

whole a picture. Above sits the castle, the fine grey stonework standing out against the sky, whose deep blue is fading; soars to harmonise all the better with the colour of the noble pile; and from this point of view the objectionable parts of the town, which sometimes interfere with the dignity of the palace, are not visible; yet you must not tarry there, but proceed—still on—still refreshing your eyes with the shady dell of deep copses that stretch to the right and left of your wooded way. Pause again, a moment, on the brow of St. Leonard's Hill before you are in sight of the entrance to the dwelling, and fall out to look down upon the valley, with Maidenhead in the distance. Keep the high-road, which either ancient right, or the liberality of the proprietor, permits you to do, until you reach the Queen's highway, leading, past Forest Hill and Prince Albert's farm, to Wingfield; cross it, and pass through a gate, and then, for the time being, you are as free Windsor Forest, as the red deer, or the white goats, or the wild buffaloes who enjoy its full freedom with you. For some time your road conducts you through a copse of young oaks, stretching on both sides as far as you can see over ever waving ferns, affording cover rather than food to the pheasants, who gaze at you with stary eyes, and hardly deign to rise at your approach. Here and there, fitting respect has been shown to some ancient oaks that have withstood the storms of centuries:—space has been cleared around them; several are perfectly hollow, others gnarled and rugged;—such fine studies for the pencil, that we expected to see an artist, instead of a satyr, start from the wood, fully equipped for service. Presently you perceive to the left an open prairie, always spotted with deer, and then leaving the close wood behind, you pass another royal lodge, on lofty ground; then on to Queen Anne's green drive; there pause, and see how the castle bursts upon you in full magnificence. We know nothing more glorious than to view it when the sun is setting, the heavens flooded with tints of amber and of rose: the castle, from its commanding seat, looking the more cold, and grand, and dark, when contrasted with the brightness of the sky, while here and there some tree or mound seems adopted by the heavens, and steeped in its own splendour. The road leads gallantly on to where a group of noble beeches overshadows the way;



GRAY'S HOUSE AT STOKE.\*

\* The manor house of Stoke Pogis, where Gray resided with his mother and his aunt, was a solitary house suited to the retiring character of the Poet. When he lived in it it was then in the possession of Viscountess Cobham. Its architecture was of the Elizabethan era, and Gray himself has happily described it in his *Long Story*—

'In Britain's Isle—no matter where—

An ancient pile of building stands:

The Huntingdens and Huttons there,

Employed the power of fairy hands

To raise the ceiling's fretted height,

Each panel in achievements cloathing,

Rich windows that exclude the light,

And passages that lead to nothing,

Full off within those spacious walls,

When he had fifty winters o'er him

My grave Lord Keeper led the brawls;

The seals and maces danced before him.'

The house originally belonged to the Earls of Huntingdon and the family of Hatton. It was here that Gray lived

the forest land breaks down into a glade, and, far beyond it again rises the castle. But that is not all; you must pause at the statue of the third George, and look along the three mile drive, terminated by the castle entrance; this view gives you only the entrance, seeming more like the erection of a fairy tale, than a reality; but it is a wonderful lesson in perspective. It is matter of regret that the double row of trees at either side are elm; they will not last as long as the oak or the ash, but there is no tree better adapted to receive grand masses of light:—nor is its foliage heavy; its leaves are small, it hangs loosely, and is, in general very picturesque; it is the first tree to salute the spring, with its light and cheerful green; and, in autumn, its yellow leaf harmonises with the orange of the beech, and the ochrey tint of the royal oak. These elms are at present in high perfection, and 'the long drive,' during which the castle grows in magnitude at every step, is never tedious. Nothing is more contemplative than a long avenue; its monotony is so suggestive. How much such a circuit as that we have endeavoured to describe, fills the mind! how much is taken in by the eye, to prompt the imagination!

And if there be yet time, how well it may be employed in visiting the resting-place of the poet Gray, which is but two miles from Slough. The steeple of his 'country church' is one of the most remarkable of the objects seen from the Terrace. Without knowing it to be the one hallowed by 'the Elegy,' the stranger could not fail to inquire concerning its name and whereabouts. A visit to this church and its 'lap of earth' will be repaid amply.

It was a lovely Sabbath morning, before summer had quite finished her sojourn among us, and when autumn had barely touched the topmost branches of the trees with her golden wand, that we determined on a pilgrimage to Stoke Pogis, and left the pretty hill of Clewer at an early hour to go to church,\* at the place rendered immortal by the Poet who wrote so little, and yet so much. We passed through the ugly, scrambling town, hanging on the skirts of royalty, as a tattered parasite around a lordly tree; and over the bridge, which Eton youths may not cross, into the town of the *boy-college*, where the Poet was educated with his friend

West: and though West went to Oxford, and Gray to Cambridge, their friendship only terminated with their lives.

Eton lies so very low that it is well the lads have long vacations, though all look happy and full of life, and in the very spirit of health. The previous day we had seen scores of them playing foot-ball in the meadows appropriated to their amusement—re-calling one of the most finished poems of our most finished poet—

'Say, Father Thames, for thou

hast seen

Full many a sprightly race

Disporting on thy margin green,

The paths of pleasure trace;

Who foremost now delight to cleave,

With pliant arm thy glassy wave?

when he wrote the *Elegy*; it had been handed about in MS. previous to its publication, and had met with many admirers; among them was Lady Cobham. She felt a strong desire to become acquainted with the author, and Lady Schaub and Miss Speed, then at Stoke Pogis, undertook to introduce her to the Poet. They called on the author at his aunt's solitary residence, and not finding him at home left their cards. The Poet surprised at such a compliment returned the visit; and in commemoration of so unexpected and peculiar an introduction, immortalised the adventure in his *Long Story*. After Gray's death, when the estate fell into the hands of Mr. Penn, that gentleman pulled down the greater part of the mansion, but left the portion we have engraven, as a memento of his favourite poet.

\* The altar-tomb seen near the church, beside which two figures stand, covers the grave of Gray's aunt and mother; it was erected by him, and the concluding words of the epitaph simply, but most touchingly, record his

The captive linnet which enthrall?  
What idle progeny succeed  
To chase the rolling circle's speed,  
Or urge the flying ball?  
But now, on the Sabbath, all was still! the dew,



STOKE POGIS CHURCH.

unmarked by a single footstep; the shadows,—  
shadows, which are to the eye what echoes are  
to the ear—lying heavily upon the grass! We  
passed too (though somewhat out of our road)  
'the ivy mantled tower' of Upton Church.\*



"THE IVY MANTLED TOWER."

sense of that most melancholy bereavement, for which  
the world can offer no substitute—a mother's love. It reads  
thus:—

IN THE VAULT BENEATH ARE DEPOSITED,  
IN HOPE OF A JOYFUL RESURRECTION,  
THE REMAINS OF  
MARY ANTHROBUS.  
SHE DIED NOVEMBER 5, 1749,  
AGED 65.

IN THE SAME PIOUS CONFIDENCE  
RESIDE HER FRIEND AND SISTER,  
HERE SLEEP THE REMAINS OF  
DOROTHY GRAY.

WIDOW, THE CAREFUL AND ZEBRER MOTHER  
OF MANY CHILDREN, ONE OF WHOM ALONE  
HAD THE MISFORTUNE TO SURVIVE HER.  
SHE DIED MARCH 11, 1753,  
AGED 67 YEARS.

The Poet's name is not upon the tomb, but he also lies  
with them in their grave, and it is recorded on a tablet  
fixed in the church wall:—'Opposite to this stone in  
the same tomb upon which he has so feelingly recorded his  
grief at the loss of a beloved parent, are deposited the re-  
mains of Thomas Gray, the author of the Elegy written in  
a country churchyard, &c. &c. He was buried August 6,  
1771.'

\* Our cut is engraved from a sketch by Alfred Montague.  
Upton Tower is very old, and bears traces of Norman work-

It added to our enjoyment to visit the scenes  
of the Poet's early days on our way to his  
favourite village; to look upon the old walls  
within whose sanctuary he imbibed that classic  
taste, perfected at Oxford, and the fruit of which  
seemed the chief solace of his life. It  
is impossible to read his few poems and  
letters and journals without feeling that  
his affections were circumscribed within  
a very small compass—and all under his  
control. We could not imagine him  
betrayed into an emotion, or shaken by  
a sympathy. And yet he was so thor-  
oughly right, so elevated and ennobled  
by genius, that while you doubt the pos-  
sibility of his reviving or exciting enthu-  
siasm or affection, you venerate and  
admire him as a true poet and an admirable  
man.

His friend Mason, at the commence-  
ment of the collected edition of his poems  
and letters, makes the trite observation,  
—that the lives of men of letters seldom  
abound with incidents; and perhaps, no  
life ever afforded fewer than that of the  
Poet to whose grave our pilgrimage is  
made—that is to say, of what people of the  
world consider 'incidents,' but to the  
poetic temperament, things having nei-  
ther name nor habitation, yet existing,—  
shadows of thoughts and feelings, re-  
vivals of past times, or the creations of  
the imagination, supply not only 'in-  
cidents,' but become events; so that often  
a life has been full to overflowing of  
such as cannot be recorded; or if it were  
possible to record them, they could not  
be understood. Mason may most justly

describe Gray as a 'virtuous, a friendly, and  
an amiable man; indeed, his truth, uprightness,  
and sincerity, rendered him peculiarly adapted  
for the highest friendship; it was the atmo-  
sphere in which he lived—

'Neither too hot nor too cold'

for his moral constitution. There is in the volume we  
have read, one letter to his  
friend West, who was evi-  
dently an erratic genius,  
fond of change of scene, and  
the luxury of no employ-  
ment, or who perhaps  
called his day-dreams oc-  
cupation: the letter is to  
be found on the 187th page  
of Rivington's little edition,  
with a frontispiece and  
vignette by Mr. Uwins,  
designed before the accom-  
plished Painter went to  
Italy and returned to de-  
light all who look upon  
his pictures—the letter is,  
as we have said, on the  
187th page, and is a model  
of refined feeling, practical  
sense, and earnest, hardy,

disinterested friendship, evincing the extent of his  
discretion and the soundness of his judgment at  
the age of four-and-twenty. It is much more phi-  
losophic than poetic, and proves that the excite-  
ment of foreign travel (he dates from Florence) did  
not in the least throw his mind off its well-poised  
balance. Indeed, nothing can he more matter-  
of-fact than Mr. Gray's account of his lengthened  
stay abroad. 'We went there, and saw that, and  
then visited the other': there is little more in his  
descriptions; and yet he is so clear, that you see  
all he wishes you to see. He is rarely, if ever,  
roused into enthusiasm: his warpath is that of a  
Greek statue; his eye is of stone rather than of  
fire. At Rome he met 'The Pretender' and his  
two sons; the peculiar character of Gray pre-  
vented his giving any sympathy to this crushed  
branch of the House of Stuart (a circumstance  
much to be deplored), and his account of Charles

manship. It is very near Iton, and is believed by many to  
have been the one the Poet had in mind when writing. It  
certainly accords better than that at Stoke Pogis with his  
description; Upton was one of his early haunts. The  
gloomy character of the church and neighbourhood in twi-  
light must well have been suited to one so 'unlike a boy,'  
as he is described to have been.

Edward in age, singularly contrasts with that of  
the Charles Edward either of history or imagi-  
nation, when, in his young days, he held court at  
Holyrood, and enlisted the warm sympathies of  
many a high-hearted man, and pure-souled  
woman. The fallen fortunes of the Prince  
might have excited the enthusiasm of the poet;  
but Gray was a remarkable example of poetry  
without enthusiasm.

The letters and journals are, however, full of  
interest and models of a close and yet graceful  
style; of rare value now-a-days, when writers  
elaborate words rather than thoughts. His  
morale also was of the highest. He honoured  
Art, and his classics were worthy of old Rome;  
he was, certainly, of a musing, melancholy turn,  
not likely to move the affections of any except  
those who knew him in his earlier years, when  
the yielding heart readily receives strong impress  
from light matters; for in one of his letters he  
complains bitterly of living for a month in the  
house with three women, who did little but  
laugh from morning to night, and would concede  
nothing to the sullenness of his disposition.  
Again, and in another, he says seriously, 'Cam-  
bridge is a delight of a place, *now there is nobody*  
in it. I do believe you would like it if you  
knew what it was without inhabitants.'

As we drove along we talked over what we  
had read, until we remembered that the calm  
dignified classic poet, who loved Cambridge only  
when it was without inhabitants, was born amid  
the hustle of Cornhill, and even in mid-life re-  
built his house there; so that his theory and  
practice by no means harmonised. He was born on  
the 26th of December, 1716, and was educated at  
Eton under the care of his mother's brother  
Mr. Anthrobus, who was at that time one of the  
assistant-masters, and also a Fellow of St. Peter's  
College, Cambridge, to which Mr. Gray removed,  
and was admitted as a pensioner in the year  
1734. He contracted a friendship while there  
with Horace Walpole, who was fond of asserting,  
in his keen epigrammatic way, what seems to be  
very true, that 'Gray never was a boy.' Gray's  
correspondence with this trifier in great things,  
is very interesting. He accompanied Mr. Wal-  
pole abroad, and though their acquaintance was  
dissevered, Mr. Mason says Mr. Walpole laid the  
blame on himself. The Poet had all the sensi-  
tiveness and mistrust of self which accompanies  
true genius; and there is something to excite a  
smile in his nervous anxiety touching his 'mis-  
fortune,' as he expresses it, 'of receiving a com-  
munication from the "Magazine of Magazines" \*  
for the time being—saying that an ingenious  
poem, called "Reflections in a Country Church-  
yard" has been communicated to the editor,  
which the editor is printing; and begging, not  
only the writer's confidence, but the honour of his  
correspondence.' Like all persons of narrow views,  
the proprietors of the 'Magazine of Magazines'  
thought they conferred an honour on the author  
of the Elegy by bringing him into notice! as our  
generous-hearted judicious neighbours the  
Americans do to this day, when they scrape  
together the rakings of literature, and describe  
the minutiae of our habits and dwellings—think-  
ing the notoriety, which to our English habits is  
the most painful of all things—fame! Gray so  
instinctively shrank from this, that he wrote a  
most simple and earnest letter to Mr. Walpole,  
entreating him to get Dodsley to print the  
'Elegy' forthwith anonymously, and to print it  
without any interval between the stanzas, giving as  
a reason, that the sense is in some places con-  
tinued beyond them!† Being thus relieved from

\* This journal was originated by a speculative bookseller,  
and it was intended to combine in its pages the plith of  
various monthly contemporaries, in the same way that the  
'Gentleman's Magazine' had first done by the newspapers.  
The success of the last-named miscellany, which was begun  
in 1704, in 1741, soon led to the establishment of the  
'London Magazine'; and the success of both to a host of  
imitators: and their number led to the establishment of  
this 'Magazine of Magazines,' which was to condense the  
best articles from all.

† Gray's 'Elegy,' like all his other poems, appears to  
have been much elaborated in thought, and subject to  
great supervision. At the sale of his books and papers, at  
the end of the year 1845, the original manuscript was sold  
for 100*l.*, and Mr. Penn, of Stoke Pogis, was believed to  
have been the purchaser. There was a curious instance of  
this supervision of the lines which now stand—

'Some mute inglorious Milton here may rest,  
Some Crowell guiltless of his country's blood.'

his nervousness, he continued tolerably tranquil until informed that it was in contemplation to publish his portrait with his poems. This threw him into a fresh agony. He again wrote to Mr. Walpole, saying, "Sure you are not out of your wits; this I know, if you suffer my head to be printed, you will infallibly put me out of mine. I conjure you immediately to put a stop to any such design. Who is at the expense of engraving it I know not, but if it be Dodsley, I will make up the loss to him. The thing as it was I know will make me ridiculous enough; but to appear in proper person, at the head of my works, consisting of half-a-dozen hallads in thirty pages, would be worse than the pillory. I do assure you, if I had received such a book, with such a frontispiece, without any warning, I believe it would have given me a palsy!"

We had thought of visiting Burnham, where the poet's uncle resided, if it were only in memory of the description, half serious, half absurd, which he gives of a spot famous for its beauty and its heeches; but the summer had passed without our putting our design into action. Much as Gray loved and venerated his mother, and respected the aunt (Miss Antrobus) who, to remedy his father's extravagance, joined with her in the establishment of a species of India warehouse at Cornhill, there is a tone of well-bred mannerism and respect in his letters to his mother, rather than the out-pouring of warm affection. In all his memoirs there is no trace of his having formed an attachment, or, as it is called, "fallen in love" with anything less mortal than a classic Muse; and while we loitered through the beautiful drive which, as we approached Stoke Newington, became perfectly unrecognisable, we could not recall a single line of Gray's that bore evidence of inspiration by the "tender passion."

The repose of a Sabbath morning was over the country; we passed, and met, groups of persons, and hordes of little children "dressed for church"; the bells had not yet commenced sending forth their summons; and the elders of the people were standing beneath the shadows of their homesteads, or looking after the "young men and maidens," the heritors of their toil, and their dwellings, with as much pride as pleasure. There had been a long continuance of rain previous to our excursion; so that the sunshine made this Sabbath one of more than ordinary beauty and happiness; the leaves elung to their parent trees, and the verdure was more bright and fresh than usual for the season; the swallows "hawked" rapidly through the air; the cattle stood sleepily in the ponds fringed by graceful willows; many hard-working horses felt that this, even to them, was a day of rest, and looked, we fancied, with pitying eyes on those who experienced no freedom from labour; the dogs winked in the sun-beams, and the dignified hen stalked triumphantly at the head of her full-grown brood. Few spots in England can boast of anything more lovely than the park and lane scenery immediately in the neighbourhood of Stoke Pogis; the church,—in its intense retirement, forming a portion, and a most beautiful and hallowed portion of the domain—rendered even more interesting by association with the venerated name of Penn—does not stand like ordinary churches, by the way-side or in a village, but like the church at Great Hampden, amid time-honoured trees, shedding a halo on the residence which has lately found a new proprietor—one who is entitled to all respect,—and who is worthy to be its occupant—but who can never be entirely at home among these

'Brown o'er-arching groves  
That Contemplation loves.'

All matters at Stoke Pogis are better cared for than at Great Hampden; you drive through a pretty gate-way guarded on the left by a lodge covered with climbers; on the right, an embowered path leads to the monument, and the parterre which surrounds this memento of

They had originally been—

'Some mute inglorious *Fully* here may rest,  
Some *Cæsar* gullible of his country's blood.'

The alteration is curious, as it shows Gray's love of classicism; ultimately overruled by the dictates of a sound criticism, which would make such allusions out of place in a poem so eminently full of pure English simplicity.

respect and admiration is kept in as perfect order as any flower-garden can be: it is separated from the meadow, through which the carriage-road continues after passing the lodge by a sunk fence, and you see, to great advantage, the church, with

'Those rugged elms, that yew-tree's shade,'



'THAT YEW TREE'S SHADE.'

hacked by ancient plantations. We have never visited a more meditative scene; and this feeling was increased by the winning voice of the church-bell, fraught with its divine message, swelling above the landscape; the mingled congregation moving on noiselessly, the rich and poor, the old and young, might have been imagined an array of pilgrims, bound for the sacred temple. 'Imagined!' Were they not so? are we not all pilgrims, toiling onward; working our way through anxieties and tribulations, now led forward by hope, now driven back by disappointment,—all pilgrims!—all troubled—all unsafe—all uncertain of success; whose ears hear the church-bells, though their promise



THE PORCH OF STOKE POGIS CHURCH.

\* The reasons which induced our ancestors so constantly to plant yew-trees in churchyards have been variously stated. Some affirm that it was to insure a supply of yew-bows that the young men of the parish might practise archery, when enjoined by law. But Brady in his *Churis Calendar*, says, "Among our superstitious forefathers, the palm-tree, or its substitute box and yew, were solemnly blessed on Palm-Sunday, and some of their branches burnt to ashes and used on Ash-Wednesday in the following year; while other boughs were gathered and distributed among the pious who bore them about in their numerous processions, a practice which was continued in this country until the second year of Edward VI." Caxton, in his *Directory* for keeping the festival in 1483, also shows that the yew was substituted for the palm in England:—"but for that we have non olive that beareth grained leaf, therefore we take yew instead of palm olive." The melancholy shade and evergreen tint of the yew afforded a good type of immortality which may have also been another reason for their constant appearance in our churchyards, many of which contain yews of many centuries growth.

may not strike upon the heart. Pilgrims, and weary and profitless pilgrims are we all, to ourselves and others, until we find the right path; and keeping our eyes fixed upon the bright star of salvation hold out both hands to help onwards our fellow-men; knowing and believing that, despite the hardest the world can do unto us, there is a living and eternal hope which never fails!

Oh! what glad tidings of great joy are brought to every faithful heart by these musical church bells!—In groups, or one by one, the congregation entered the porch which Mr. Fairholt's little woodcut so faithfully portrays. And yet the scene had so inspired us with meditation, that we still lingered within the enclosure. We thought how strongly it must have acted on the mind of the poet (Robert Montgomery) when he visited Stoke Pogis, and was there inspired by one of his sweetest and most tender poems—

'Memories bright and deep pervade  
The quiet scene, where once a bard hath thought.'

How many a foot, where pensive Gray hath trod,  
Will love to linger! 'Tis the spell of Minn  
That consecrates the ground a poet trod;  
The air is cloquent with living thoughts,  
And fine impressions of his favour'd muse;  
While inspiration, like a rook of Song,  
Wakes the deep echoes of his deathless lyre!

We cannot recall the poem stanza by stanza; like a strain of music heard long since, it comes in broken fragments to our memory.

'But lo!—the churchyard!—Mark those "rugged elms,"  
That "yew-tree shade,"—"yon ivy-mantled tower,"  
And thread the path where leaves the mouldering heap;  
Then stranger, thou art soulless earth indeed,  
If the lone bard beside thee does not stand,

Formed into life by Fancy's  
moulding spell  
'Twas here he mused,—here  
Poetry and Thought,  
And silence, their enamour'd  
sister, came;  
And Taste and Truth their  
kindred magic lent,  
And proud Attempt, and pure  
Conception rose,  
While Melody each chord of mind  
attuned,  
'Till soft Religion, like an angel,  
smiled,  
And bade his genius make the  
grave sublime.'

The bell ceased,—the only living creature lingering on the path, was a pretty, gentle-looking girl of ten or eleven years old, using every possible art to tranquillise a child whose thin wailing voice seemed strangely at variance with the quiet heauty of the scene.

The accompanying sketch of the Poet's monument was made before the ground

\* The porch of Stoke Pogis is a very fine example of an ornamental structure of the kind; the open tracery at the sides is boldly and tastefully executed, and there are few of our country churches which can boast a more beautiful specimen. In the old time the churec porch was the gathering-place for the villagers; and here marriages were solemnised. The reader of Chaucer will remember the Wife of Bath's declaration:—

'Husbands at chirec-door have I bad five.'

At that time stone porches were usual, which, with the room over them, termed the *Parvis*, became a sort of little chapel, having a Piscina. Fire-places are frequently found in them, showing that they were dwellings. In these rooms it was not uncommon to keep the church chests, within which the various writings and other valuable properties of the church were kept. Some few of these still remain; as at Newport Church, Essex, where a very remarkable one exists.

immediately around the testimonial was arranged as a parterre; \* upon our page it appears broken, uncultivated, whereas, in reality, it is exquisitely arranged, and contains numberless flowers,—breathing incense to the Poet's memory,—nor do we think the perspective quite correct, it seems to us that the church is much nearer the monument than it here appears. The monument, however, is fidelity itself; and is seen to great advantage from various points of the surrounding country.

tears of her fretful charge, whose wandering eyes and sharp, pale, pinched-up features, denoted a precocious intelligence and the acid temper of a fragile or diseased body.

The interior of the church is picturesque and well cared for, and after service, which was performed throughout with dignified simplicity, and completed by a sermon sufficiently plain to be comprehended by the unlettered, while its graceful language and unaffected piety carried the listener beyond this world to the happiness

## ART IN THE PROVINCES.

YORK.—The sixth annual meeting of the Branch Government School of Design in this ancient city was held towards the close of the past year. The Report submitted to the friends and supporters of the Institution was, in all respects, highly satisfactory, proving that the importance of such an establishment is acknowledged by those who directly or indirectly will participate in its benefits. It will in future too have the able personal assistance and advice of Mr. Etty, R.A., who has recently taken up his residence in this native city, and has added a class, superintended by himself, for the study of the living model, which has been in operation for a few weeks only, but from which much good is anticipated. The number of pupils attending the various classes has been progressively on the increase during the past year, many of whom are youths employed in the Ordnance Survey, and in the locomotive establishments of the railway companies. Several young men have likewise been sent from places at a distance to avail themselves of the advantages afforded by the school, which they could not have in the respective localities where they resided. The attendance of the female class has been doubled during the year, and the course of instruction carried out has induced many young persons of a higher grade of society to join it. The Report concludes by stating that the school has been of great service to those engaged in carving in marble and wood, to lithographers, engravers, decorators, cabinet-makers, modellers, &c.

The prizes having been distributed to those entitled to receive them, the meeting was addressed by several speakers, among whom was Mr. Etty, who, in adverting to the benefits which this and similar institutions conferred generally, took occasion to reply to some objections made to the York School as interfering with the interests of the resident teachers of drawing, more especially by the permission given to persons of the higher ranks to attend the classes. He thought that little evil was to be apprehended on this score, as the studies marked out by public and private teachers differed most essentially; the one adapting Art as an accomplishment, the other keeping within the bounds of such instruction as may be applied to practical purposes.

Mr. Etty's connexion with the parent School of Design in London as a member of the Council for several years, must have given him a clear insight into the workings and requirements of these institutions; and we have no doubt that his experience and profound knowledge of Art will be brought to bear most efficiently at York.

LIVERPOOL.—The Art-Union Society of this town held its annual meeting for the distribution of prizes on the 10th of the past month. Notwithstanding the recent pressure of the times, which has been felt as much, if not more, at Liverpool than at any other place in the kingdom, we are glad to find the subscriptions exceeded those of the preceding year, although very far short of what we should wish to see among so wealthy a community. Second only to our metropolis in intelligence and mercantile activity, it has hitherto held the same position in the patronage extended to Art; indeed, our artists for years past have considered the exhibition-rooms of Liverpool a sure market for the disposal of works which have been passed by in the overstocked rooms of the Royal Academy and other Societies of Art. On the present occasion we learn that the subscriptions amounted to 40l. more than those of last year; leaving 255l. to be divided in prizes after all expenses are paid, and an addition made to the reserved fund. The prizes, of which the highest was of the value of 40l., were distributed to eighteen subscribers. With reference to the future, the report of the committee stated that every subscriber to the next year's list should receive an original engraving, or other work of Art; and arrangements were in progress for presenting each member with a season-ticket for the exhibition of the Liverpool Academy. This is a novel, and we have no doubt it would prove an attractive, feature in the management of Art-Union Societies in general; nor do we see any valid reason why, within certain limitations, the public should not have free admission to all picture-galleries that are not private property. It gratifies us much to state, that the sales arising out of the present exhibition at Liverpool, including the Art-Union purchases, amounts to nearly 1800l., being at least 800l. more than in 1847; a cheering sign that a more hopeful state of things for all classes is at hand. Such a populous, rich, and enterprising place as this ought to substitute thousands for hundreds, and there is no doubt will do so with the revival of her commercial transactions.



THE MONUMENT OF GRAY.

Before we entered the church (whither the little girl, having won the child to tranquillity by her caresses, had gone before us, and as if fearing the renewal of a disturbance, to which she was most likely accustomed, had crouched down just inside the door) we turned for a moment to look at the tomb, or rather tombs, the one consecrated by the Poet to the memory of his mother, the other marking his own resting-place—

'Upon the lap of earth.'

We could hear the tone of the minister's voice, and almost fancy we could distinguish the words; but there was no mistaking the 'Amen' of the congregation, so earnest, so solemn, rolling round the building; the fervent 'So be it' of a Christian church, not shouted forth in ecstasy, or with fanatic exultation, but a deep-hearted solemn aspiration that thrilled the very heart, inspiring resignation and hope, and all the meek yet mighty virtues of our exalted faith. Those country churches are wonderful landmarks of history and religion; the aged and low bending trees that have stood the storms of centuries, the massive ivy, the grey, stern, steady walls, tell a State's history as well as one of a higher and holier origin: it will indeed be long before the neat, new, trim 'Ebeneszer' show such time-honoured marks as dear 'Mother Church'; for ourselves we feel strangely moved when we see the spire of the village church pointing to the heavens, or hear the faintest sound of the distant church bells float above the landscape.

We passed the little maid and her infant charge as we entered; it would have been difficult for an artist to catch the anxious yet most lovely expression of the young girl's face; her 'divided duty' well performed, yet most unsatisfactorily to herself; her uplifted finger arrested the child's attention, while her eyes were for a moment fixed upon the fine intelligent head of the clergyman, eager not to lose a syllable of those time-honoured and most faithful and touching petitions to the throne of mercy which abound in our Church service, and yet chained back to the worldly duty of restraining the temper and

The monument was erected by the Mr. Penn who purchased the house and estate of the Poet, and was repaired, and the flowers planted around it in 1831; when it was inclosed with a fence. The sketch shows it in its original condition. It bears appropriate inscriptions on each side—passages from the Poet.

rather than the terrors of the next; we were shown the entrance-porch to the house of Stoke, and the pew appropriated to the use of the family—the old seats, the richly stained glass, the subdued light, the beautiful domain beyond, the overhanging trees, the full-bosomed melody of the birds, the murmurs of the half-whispered greetings and retreating footsteps of the congregation as they passed out of the public porch, the manner of our guide, whose attention increased in proportion to the expression of our sympathy with the scene—are all vividly impressed upon our memory.

'The churchyard was full, very full,' our guide had said, 'and a wonderful quantity of persons visited it and read the epitaphs, and even scratched their names on the church walls, though it was forbidden, and took away bits of the yew and wild flowers. It was,' he thought, 'a pleasant churchyard to be buried in. Not too full, but not lonely;' and indeed he said truly, for in those country churchyards—once at least each week—the children's children of the silent dead pass beside their graves; the modest head-stone and the light waving grass seem more akin to humanity and human feelings than the dungeon-like vaults, or huge 'slabs,' pressing so heavily upon what we loved so well in the churches or church-yards of our towns. Again we stood beside the Poet's grave, read the epitaph on his mother, and cast many a longing, lingering look behind, while leaving the churchyard immortalised by the most perfect Elegy in our language.

The locality is, indeed, full of objects of deep interest; there are, in the immediate neighbourhood, many shrines worthy of pilgrimage; but there is one which in its pure and unadorned simplicity, in the abundant thoughts to which it cannot fail to give birth, and in its close association with incidents which have since become a history, goes far beyond all the rest—we mean the GRAVE OF WILLIAM PENN, the founder, or—as he is styled upon the grave-stone of his son, in a village-church not far distant—the Proprietor of Pennsylvania. The remains of this truly great man lie in the little Quakers' grave-yard of 'St. Jordans,' near to the village of Chalfont St. Giles, some four or five miles from Stoke Pogis; to this Shrine we hope ere long to be accompanied by our readers.

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

ARTIFICIAL STONE.—TESSERA, &c.  
(SECOND ARTICLE.)

THE manufacture of bricks dates from the most remote antiquity. We learn from Holy Writ that the Tower of Babel was constructed of burnt bricks, although in some cases the moulded clay was merely dried in the sun. This appears to have been the case in Egypt, and it is evident from the remains of the Aztecs that they rarely burnt their bricks or pottery. The temple of Sais, according to Lenormant, which must have been built 3000 years since, was constructed of unburnt bricks; but the palace of Croesus of red hard-burnt ones.

The Greeks appear to have been the first people who carried the manufacture of bricks to any considerable degree of perfection. Pliny informs us that they made bricks of three sizes, known by different names; but his account is instructive and worthy quotation:—"As for the manner of making walls, by daubing windings and hurdles with mud and clay, also of rearing them otherwhiles with unbaked bricks; who is so ignorant that he knoweth it not? Howbeit, for to make good bricks, they ought not to be made of any soil that is full of sand and gravel, much less than that which standeth much upon grit and stones, but of a greyish marl or whitish chalky clay, or at leastwise a reddish earth; but in case we are forced to use that which is given to be sande, yet we must choose that kind of sand which is tough and strong. The best season to make these bricks or tyles, is in the spring time; for in the midst of summer they will cleave and be full of chinks; but if you would use good bricks for building, they ought to be two years old at the least. Now, the batten or lome that goeth to the making of them, ought to be well steeped and soaked in water before it has fashioned into brick or tyle. Bricks are made of three sizes: the ordinary brick that we use is called *Diadron*, which carrieth in length one foot and half in breadth one foot; a second sort is called *Tetradron*; it is three feet long; and the third, *Pentadron*, of three foot and nine inches in length; for the Greeks of old time called the spur or space of the hand from the thumb to the little finger's end stretched out, *Doron*, which is the reason that gifts and rewards be called in their language *Dora*, for that they were presented by the hand. You see, therefore, how according to the length that they carry, either of four or five spans, they have their denomination of Tetradora or Pentadora, for the breadth is one and the same in all, to wit, one foot over. Now, there being this difference in the size, in Greece the manner is to employ the smaller sort in their private buildings, but the bigger serveth for greater publick works."

These bricks were often ornamented, and even the most ancient bricks recovered from the ruins of the temples of the Assyrian Empire, exhibit upon their surfaces markings which prove that an engraved mould had been employed in their manufacture. The period at which tiles or tessera of hardened clay were first employed for paving is exceedingly uncertain. The earliest specimens of ornamental pavements with which we are acquainted, are composed of coloured stones cut into shapes, such as that described in the book of Esther, as ornamenting the palace of Ahasuerus, "a pavement of red, blue, and white marble." The taste which at one time prevailed among the Mosaic workers of Greece for the combination of bright colours in their works, not merely those intended for the decorations of the walls and ceilings of temples and grand apartments, but for pavements; which taste must have suited that of the people for whom they were constructed, doubtless led to the manufacture of many artificial stones of particular colours. The polychromatic patterns which have been dis-

\* The History of the World, commonly called the Natural History of C. Pinus Secundus, translated into English by Puffenon Holland, Doctor of Physic. London, 1601.

covered, all display a strong passion for colour among the Greeks, notwithstanding the notion which has long prevailed that all their architectural ornaments were colourless.

According to Mr. Digby Wyatt, whose splendid book on "Geometrical Mosaics" is now before us, the *opus fflinum*, or fettle work, appears to have been what is now generally called *lavoro di smalto*; that is mosaic composed of silica and alumina, though containing a larger proportion of flint than is now used by the modern Italians. Pliny fixes the date of the employment of this material as about twenty-four years before Christ. He writes:—"As for those pavements called *lithostrata*, which be made of divers coloured squares couched in works, the invention began in Sylla's time, who used thereto small quarrels or tiles at Preneste, within the temple of Fortune, which pavement remaineth to be seen at this day. But in process of time, pavements were driven out of groundfloors, and passed up into chambers, and those were sealed overhead with glass, which also is a new invention of late devised; for Agrippa, verily, in those haimes which he caused to be made at Rome, enamelled all the pottery work that there was, and enamelled the same with divers colours, whereas all others he adorned only with whitening; and no doubt he would never have forgotten to have arched them over with glass if the invention had been practised before, or if, from the walls and partitions of glass which Scurus made upon his stage, any one had proceeded also to roof chambers therewith."

This glass appears to have been evidently only a glazing, probably of silica and the metallic oxide required to give colour to the tiles, with which the "pottery" was covered. The same author says: "The most famous workman of this kind was one Sosus, of Pergamum, who wrought that rich pavement in the common hall, which they call Asaroton ocean, garnished with bricks or small tiles annealed with sundry colours."

In all the specimens of Roman mosaic discovered in this country coloured stones are found combined with earthen tessera. It does not appear that the use of tiles, or the construction of tessellated pavement was ever abandoned; not only do we find mosaic work marking the settlements of the Romans over nearly every portion of Europe, but we see it adopted by the early Christians in their churches, and, at times, becoming a prominent ornament in the decoration of these fanes throughout the mediæval ages. We cannot conclude our brief historical notice without referring again to Mr. Wyatt's publication, to which we would direct the attention of all those who are interested in this subject, for the following notice of the prevalence of this Art among the ancients.

"Turning our attention awhile from the regular varieties of European workmanship, it may be well to notice that during the middle ages mosaic obtained to a very considerable extent among the eastern nations, in India, at Agra and Delhi, in the form of inlaying with precious stones, marble, and coloured compositions; in Turkey and Asia Minor, in the form of huge pieces of *faience*, coloured on the surface and fitted together. In Spain, the Moors adopted it as an essential element in the formation of dados and mural decoration. The Spanish affection for "*azulejos*," or painted tiles, has indeed grown into a proverb. One instance only occurs in the Alhambra of the employment of mosaic as pavement. The tiles composing the Alhambraic wall decorations are usually square, and stamped on the surface with very intricate patterns; the colouring matter being then floated over, sinks into the indentations, and on being wiped away from the plain faces remains only in those sinkings which define the ornament. The sides are so cut away at an acute angle to the face as, when laid together, to leave a key for the plaster, and yet come to a perfectly neat joint externally."

Thus, we perceive, that by a natural process man advanced from the discovery that clay in

\* Pliny's Natural History, Book xxxv., Chapter 25.  
+ *Ibid.*

drying contracted into a very coherent mass to the manufacture of bricks; sun-baked in the first instance, but afterwards hardened by the action of fire; and then to the formation of tiles, either plain or stamped, and eventually to the construction of tiles and tessera, to which artificial colour was given by the incorporation of metallic oxides with the argillaceous mass.

Although we do not intend to enter into any description of the manufacture of the common building brick, or of the ordinary roofing tiles, but to confine our attention to such as aim at purposes of ornamentation, still, as the same material enters in the composition of all these varieties of artificial stones, we think it right to describe briefly its mode of occurrence and peculiar chemical characteristics before we proceed to any description of its manufacture. Clays of all kinds, and there are numerous varieties, must be regarded as mixtures of minerals, produced by the disintegration and other decomposition of some adjacent rocks. By the constant action of the atmosphere on the face of exposed rocks, a comparatively rapid disintegration takes place; by rains and tempests these are carried away and eventually deposited in lakes or seas in a regular order, the particles of the mass arranging themselves according to their specific gravity, and also, in all probability, in obedience to some law determined by their form. Thus we find bands of clay, of sand, and of vegetable matter, which no doubt formed at one period the chaotic debris of some land undergoing the process of denudation. Clays are by no means uniform in their composition, but all those bodies, which from their tenacity we distinguish by this general name, contain by far a larger quantity of the earth, alumina, than of any other, alumina being indeed the pure clay freed from all other matters. The best mode of obtaining it is by precipitating it from common alum, (which is essentially a sulphate of alumina, and manufactured either from clay or alum-shale, a variety of clay-slate) by ammonia. In this state it is, when dry, of a pure white colour, which, when moistened with water, forms a tenacious paste. The experiments of Sir Humphrey Davy proved this, like all the other earths, to be a metallic oxide, to which metal the name of aluminum has been given. As a common test by which to distinguish clays or clay-stones, the simple one of trying if they adhere to the tongue from the absorption of moisture is the most familiar. These natural productions divide themselves broadly into *undrained clay*, or clay-stone, *Porcelain clay*, or china clay, *Potter's clay*, *Pipe clay*, *Loam*, *Fuller's earth*, and *Trippoli*. These are again subdivided and well distinguished, by what may be regarded as accidental admixtures of sand, iron, vegetable matters, and the alkalies, soda and potash, with the carbin, lime, and magnesia, in very different proportions.

Brogniart in his admirable "*Traité des Arts Céramiques ou des Poteries*" classifies the clays into *fire-proof*, such as are infusible in the greatest heats of our furnaces, and of which furnace fire-bricks are made; *fusible*, or such as contain much alkali and silica, by which, in the fire, a semi-vitreous mass is formed; *calcareous*, containing much lime, which interferes with its tenacity, and *ferruginous*, which are such as have a strong colour from the admixture of iron.

The composition of Porcelain clay has been already given in the former article. From our own analyses we now add the composition of some of the other varieties.

PIPE CLAY, FROM DEVONSHIRE:—	
Silica . . . . .	39.6
Alumina . . . . .	50.0
Lime . . . . .	8.4
Water . . . . .	7.0

ORDINARY POTTER'S CLAY:—	
Silica . . . . .	65.00
Alumina . . . . .	30.08
Iron . . . . .	1.22
Lime . . . . .	1.70
Water . . . . .	2.00

FULLER'S EARTH:—	
Silica . . . . .	50.00
Alumina . . . . .	27.15
Iron . . . . .	8.24
Lime . . . . .	1.50
Potash . . . . .	0.11
Water . . . . .	13.00



## MARL, FROM CORNWALL:—

Silica . . . . .	51.00
Alumina . . . . .	20.05
Iron . . . . .	3.15
Lime . . . . .	12.20
Potash . . . . .	6.10
Water . . . . .	13.50

From these materials in a finely comminuted state, and sometimes combined with other substances, those varieties of artificial stone which claim our attention are manufactured. When it is known that the proportions of these constituents of the clays are constantly varying, the value of chemical science to the potter, and even to the brickmaker, must be evident.

Fresh clay is rarely adapted for use in tile-works, it is therefore customary to remove large portions from its native bed, and expose it for some time spread out, to the action of air, by which a disintegration of the masses takes place. The action of frost is found to be exceedingly beneficial, no doubt owing to an increased mechanical action of a similar character. This weathering being effected, the clay is pitted with a sufficient quantity of water to soften all the lumps; it is then spread out in layers upon a wooden floor, and undergoes the operation of treading, which is performed by the workman with naked feet, by which he ascertains if any stones or vegetable matter are mixed with the clay, after which the other materials, if any are required to be united to it previously to its being moulded, are worked in.

Where extensive works are established this primitive, but still common, process is performed by machinery; and we have *levitating* and *moulding* machines of a very curiously complete and interesting construction employed. Although moulding by hand is not, even for the superior kinds of tiles, entirely done away with, machines are, in most cases, now employed for this purpose.

Ordinary ornamental tiles are formed of two pastes, of the same nature and composition, but differing in their degrees of fineness; the inferior being coarse and the upper layer very fine. If we break an ornamental Dutch tile this is evident; upon the upper surface is impressed by a stamp the ornaments, *en creux*; these cavities are afterwards filled with the finer paste, and coloured with such metallic oxides as are infusible at the heat of baking, such as manganese, chrome, &c. Considerable skill is required to insure the exact contraction of the fine and coarse clays in these compound tiles in the process of firing. On the continent there are many very celebrated manufactories of these ornamental tiles; among whom Bregniart selects the following as the most celebrated:—

M. L'Hôte, of Montereau, who manufactures red tiles of great hardness with the incrustated ornaments perfectly level with the red ground. M. Julien, of Orleans, whose tiles are of two colours, adapted for forming good mosaics. M. Matelin, of Orleans, who manufactures by machinery red tiles with black ornaments. M. Courtat, of Paris, and M. Leblanc, Prossien, & Co., at St. Cyr, not far from Tours, whose tiles are made by machinery with very great precision, and sometimes marbled of various colours.

Mr. Blasfield in his valuable work on mosaic floors informs us that about forty years since, Mr. Charles Wyatt obtained a patent for a mode of imitating tessellated pavements, by inlaying stone with coloured cements; this plan, and also the use of Terra Cotta, was, however, found to be imperfect.

In England no manufacturers have effected so many and such admirable improvements in the manufacture of tiles and tessera, as Mr. Singer, Mr. Pether, Mr. Blasfield and Mr. Prosser, in connexion with Messrs. Minton & Co., to whose processes we must now direct attention.

In this manufactory, tessera are made as small as the eighth of an inch square; and ornamental tiles of twelve inches square. The coarser kinds, such as are employed for doorways or open passages are prepared from the common Staffordshire clays which are found associated with the coal; the finer varieties are made of selected clays. The clay is reduced to an impalpable powder, by grinding and sifting, and being thus prepared it is put, in its dry state, in iron moulds

of the size and shape required, and compressed by machinery made under the patent of Mr. R. Prosser, of Birmingham. The powdered clay is placed in the mould so as to completely fill it; the ram of the press which exactly fits the mould is brought down upon it with a pressure of two hundred tons, by which all the particles are brought within the limits of powerful cohesive force, and are held firmly together. By this great pressure the mass is, of course, much reduced in size; and on being removed from the mould it is carefully smoothed off on the surface and submitted to the operation of baking in the kiln. It will be obvious that tiles or tessera thus prepared, must contract less in baking than those which have been moulded wet and without pressure; in fact, the greatest amount of contraction they undergo in the fire is only one-sixteenth. It will be remembered by those who have read our last article, that the porcelain statuary contracts as much as a fourth or fifth. The tiles require nearly as high a temperature as the biscuit ware, to impart that firmness necessary for the uses to which they are put.

At the same manufactory encaustic tiles are prepared. A clay of good quality, but of a red or buff colour, is pressed into a mould, which gives the form to the tile, and leaves an impression one-fourth of an inch in depth, to be filled with variously-coloured clays. On leaving the mould, the tiles are allowed to harden in the air, after which the coloured material, composed of Devonshire or Cornish clay and some metallic oxides, is then poured over the whole surface in a state of thick slip, when it is again dried to a certain extent. A layer of fine clay is also applied to the back of the tile, which is pierced with holes in the first process of moulding; as the finer clay does not contract so much in firing as the common kind of which the body is made, these holes serve to seal the two varieties of clay together, and to equalise the contraction of the mass. The attention which has been given by Messrs. Minton & Co. to this branch of manufacture, and the amount of skill and scientific knowledge displayed in the improvement of all the processes connected with the production of this class of artificial stone cannot be too highly commended. As an ornamental paving for the halls of houses or any open spaces in public buildings, nothing can be more beautiful; and from its extreme durability it is really economical. There is evidently a growing taste for this species of decoration, and since by the aids of modern science we are not only enabled to execute all that the ancients did, but to employ many colours with which they were not acquainted; we can produce finer specimens of the mosaic Art than any which have been preserved from the ravages of Vandalism or the decaying touch of time.

By the kind attention of Mr. Singer, of the Vauxhall potteries, we are enabled to add the following information on the manufacture of ornamental tiles from the ordinary stoneware.

The "fine stone bodies," as they are technically called, which are manufactured from the Devonshire clay admit of being stained of almost any colour. These colours are preparations of iron, manganese, nickel, cobalt, chrome, tin and antimony.

The clay being properly prepared, and mixed with the metallic compound which is to give it the required colour, is placed in a squeezing machine and made into long narrow ribbons. These ribbons of clay being slightly oiled are cut into squares, and those squares placed upon each other, generally to the number of twenty. These piles of clay are then passed under a frame—across which pass very fine steel wires,—sliding in two perpendicular grooves,—so that when the frame is pressed downward the wires pass through the clay, subdividing the slices into such geometrically shaped tessera as are required; they are then baked in the ordinary manner. There are several manufactories of tiles and tessera in the kingdom, but as the process employed by Mr. Minton, exclusively under a patent, and that in use at Mr. Singer's establishment, represent the main features of the operations in all, no further reference to them is required from us.

The mode of forming these tessera into paving slabs is as follows:—Upon a flat slate table the

small pieces of tessera are carefully laid, face downwards, in the required design, and the whole secured by strips of wood or slate fastened round them. Portland cement is then poured over the back, and two layers of common red tiles are added with more cement, and the whole allowed to consolidate. When properly set, the whole forms together an exceedingly strong slab, which will endure wear equally with marble or any of the ordinary paving stones which are appropriated to ornamental purposes.

We cannot conclude this paper without a notice of the Dutch tiles which have long been celebrated and most extensively employed in many parts of the Continent. They are essentially nothing more than ordinary earthenware, but owing to the liability of this material to crack, by the unequal temperatures to which the tiles are exposed in the construction of the porcelain stoves, numerous attempts have been made to obviate this difficulty. The most celebrated manufactories of these tiles are those of Feilner in Berlin, and Pichenot and Barral. The "body" of these tiles consists of a mixture of several kinds of clay and sand, or ground fragments of earthenware most carefully kneaded together. After the mixture has been properly effected, the mass is stored away in cellars. This storing is an operation of the same kind as the weathering already spoken of. All countries have adopted it, although we have no very satisfactory reason assigned for the custom. In all probability the good effect which practical experience has discovered resulting from it, arises from the chemical combination of oxygen with some of the elements of the mass, which aids still further the mechanical disintegration effected by grinding. Pichenot employs an unusual quantity of lime in the composition of his tiles, but it appears to interfere with the uniformity of the glaze and the application of the colours, although it certainly at the same time prevents the cracking of the tile by heat. Barral uses a fine material of plastic clay, marl, &c., to cover the coarser "body;" but, though he thus secures a better surface for his colours and glaze, the tiles will not stand the direct action of the fire, owing to their extreme fusibility.

We did intend in this article to have included some notice of encaustic painting, and of the general character of hydraulic cements, but finding that it is impossible to do justice to a subject which is both interesting and practically important, we have resolved to devote a subsequent article to this portion of our subject. By deferring for a short time the examination of those artificial stones which are composed principally of carbonate and sulphate of lime, we hope to have the benefit of some important experiments which are now in progress.

Although not exactly in place in this article, we cannot refrain from noticing those beautiful imitations of paintings known as lithophanous pictures or transparencies. These are manufactured of the finest, the most translucent porcelain. If a mould is carefully formed in which all the lights of the design are in relief, and all the middle tints and shadows in intaglio, it will be seen, if a porcelain body is uniformly spread over this, that all the high lights will be very thin, whilst the mean shadows and deeper lines will be of varying but gradually increasing thickness; consequently as the light is more or less obstructed in its permeation of the porcelain tile, it represents all those effects of light and shade which constitute representations of natural objects. The baking of these interesting specimens of the Potter's Art is attended with great difficulty. Some attempts have been made to produce the same effect by reflected light, but the result has not equalled in picturesque effect that produced by those arranged for transmitted radiations. To illustrate more perfectly our description of the manufacture of these lithophanous images, we venture to suggest as examples some pleasing effects of a similar character, which can be produced by placing different thicknesses of paper upon each other, or still better, of thin parchment. It is curious, that if we cement together three pieces of parchment, so that they overlap each other, and thus present three different thicknesses for the passage of light, and then place the compound piece, so

that the sun shines through it, taking care only to cut off the light around the edges, by placing it behind a hole in a board, or some opaque body, that we not only have three distinct shadows, but each thickness presents an actual tint; colours—yellow, red, and blue—fading into black, present themselves. With a little ingenuity this arrangement may be made to produce many most pleasing effects, which are in all respects similar to the porcelain pictures above described.

In the halls of the Reform Club, of the Society of Arts, and in a portion of the flooring of Wilton Church, near Salisbury, we have fine examples of modern tessellated pavements.

We are strongly impressed with the idea that a skilful disposition of colours in accordance with that chromatic harmony which prevails in the physical decomposition of light by the prism, or by reflection from thin films or striated surfaces, advances towards the realisation of the highest elements of beauty, and we do hope that the growing taste for tessellated ornament will not rest content with imitating the works of the ancients, which, although beautiful as it regards form, are sadly deficient in chromatic harmony, but will advance to the construction of new arrangements, which shall at once delight the eye by their design, and charm by their interblending colours. We are in duty bound to refer our readers to the publications of Mr. Digby Wyatt, and Mr. Blashfield, for additional information on this interesting subject.

ROBERT HUNT.

## OBITUARY.

LOUIS SCHWANTHALER.

THIS distinguished German sculptor was borne to his last home on the 17th of November in the past year, in presence of all the artists of Munich, and of an immense number of other inhabitants; in fact, it was a display of sorrow and sympathy such as we have never till now witnessed in a similar case. Every one felt the severity of the loss, and many thousand eyes were filled with tears, while the mortal remains of their admired and beloved fellow-citizen were sinking in the grave amid the sound of trumpets and the singing of hymns.

Ludwig Schwantaler was born in Munich, in 1802; he was the son of Franz Schwantaler, a sculptor of no little merit, but yet without a name. The boy was destined for the sciences, but he acquired, by his great skill in sketching horses, permission to become a battle painter. In a short time, however, the genius of the young artist found its way to sculpture as its particular field of action, and he became a pupil of the Royal Academy of Munich. At that time the Art in Germany experienced a total reform, and the accomplished productions of Thorwaldsen, Cornelius, Overbeck, &c., were already highly esteemed. But the director of the Academy of Munich, Peter V. Langer, was the same individual who had dismissed Cornelius from the Academy of Düsseldorf, as a young man without talent, and Heinrich Hess from the Academy of Munich for a similar reason. The shrewd director went to the mother of Schwantaler and advised her to take her son from the Academy, as one possessing no genius for sculpture. But at this time, the King's enquiry having observed the young artist studying the forms and attitudes of horses, recommended him to the King, Maximilian, who engaged him to execute a table-service in silver, which was to be ornamented with bassi-relievi, taken from the Grecian mythology. In this way originated the first work of Schwantaler, the "Entrance of the younger Deities to Olympus."

In the mean time Cornelius had arrived in Munich, and was engaged upon the decorations of the Glyptotheca, and no sooner had he seen these works of Schwantaler, than he engaged him to execute different bassi-relievi for the Glyptotheca. The career of our artist was now opened; Schwantaler went to Rome, and to Thorwaldsen, who received him with his well-known amiability, and with that respect and regard which he showed for every talent. In a year he returned with the elegant and beautiful bassi-relievi of the "Birth of Venus," and of "Cupid and Psyche," which are now in the Glyptotheca; and afterwards he executed the other reliefs in the same edifice, the "Battles between the Trojans and the Greeks," near the ships, and between "Achilles and Pantheus, and the other river Gods,"

The first of his statues was that of "Shakspeare," in the theatre at Munich, and the first great basso-relievo, that of the "Triumph of Bacchus," in the palace of the Duke Maximilian. After these works, Schwantaler laboured assiduously in the service of King Louis. He was engaged to execute two statues for the tympanum of the Glyptotheca, after the models of the late Haller; the statues for the southern tympanum of the Walhalla, after the sketch by Rauch, and the sketches for the twenty-five statues of the painters for the Pinacotheca, as well as the bassi-relievi taken from the history of Bavaria for the same building.

In the year 1832 Schwantaler went a second time to Rome, and in 1835 became Professor of the Royal Academy in Munich. His atelier was already enlarged, and a great number of younger artists and assistants were in his service. Schwantaler possessed an inexhaustible fancy, and an incomparable facility of production, so that he seemed not to form or to design, but to write his ideas and representations. For which reason King Louis, intending to adorn his new palace (Neue Königsbau), with representations taken from the poetry of Greece and Germany, engaged Schwantaler to execute the designs for the greater part of the Greek poets. He also designed the cartoons for a long frieze, representing the "Expedition of the Argonauts," from the poem of Orpheus; another with the "Theogonia" of Hesiod, and a number of representations taken from the "Shield of Hercules," and "Works and Days." He afterwards designed the sketches for a noble series of representations taken from the tragedies of Æschylus and Sophocles, and from the comedies of Aristophanes, a group full of mind and humour. The throne-saloon was adorned by him, with an extensive and elegant frieze in basso-relievo, representing the "Olympian Games," and with other bassi-relievi taken from the "Odes" of Pindar. In the same place he adorned the staircase with allegorical figures of the eight provinces of the kingdom, and with the statues of Nemesis and Nikepteros, as the symbolic signs of the king's motto, "Gerecht und beharrlich" (Justice and Perseverance,) as well as the ball-room with a large frieze representing the "History of Venus."

In the meantime the first Walhalla group was finished, and Schwantaler was engaged to adorn the northern tympanum from his own designs; on the southern was represented the last liberation of Germany in the years 1813-15; for the northern, the King fixed upon the first liberation from the Roman yoke, and Schwantaler chiselled out of the marble one of the finest works of modern Art, "The Battle of Arminius."

The King now commenced the Saalbau, a large building for festive purposes, annexed to the Royal palace in Munich, and Schwantaler modelled for the great throne-saloon twelve statues of the most celebrated ancestors of the Royal House, which, being executed in bronze and gilt, are objects of universal admiration; also eight allegorical figures for the attica of the portico, and a number of medallions for the portico itself, representing the history of Bavaria. The great ball-room was adorned by him with bassi-relievi, representing different dancing groups; the saloon of Barbarossa, with an extensive frieze, containing the "Crusades;" and for six saloons on the ground-floor he designed a series of compositions taken from the Odyssey, which are being painted by Hillensperger. The erection of a large building for exhibitions brought to Schwantaler a new and extensive engagement—the representation of the various Fine Arts, protected by Bavaria, in colossal marble figures, destined for the tympanum of that building.

During these great and various labours a desire arose in Germany for the erection of monuments, and Schwantaler's studio became the factory of most of them. He modelled the monumental statues of "Mozart," for Salzburg; "Jean Paul," for Bayreuth; "Goethe," for Frankfurt; the Bavarian legislator "Kreutzer," for Munich; the "Prince Friedrich Alexander von Ansbach," for Erlangen; the "Grand Duke of Baden, Carl Friedrich," with four excellent allegorical figures, for Karlsruhe; the colossal statue of the "Grand Duke of Hesse Darmstadt, Ludwig," for Darmstadt; the statues of "Tilly and Wrede," for Munich; of the "Emperor Rudolph von Hapsburg," for Spire; and likewise of "King Charles John," for Saxe, and a series of twenty statues of celebrated Bohemians (Libussa, Podiebrad, Huss, Ziska, &c.), for a great national monument, which is being erected at Liboroh, near Prague, through the patriotism of a simple citizen, named Veith. For Vienna Schwantaler modelled an excellent fountain, with the allegorical statues of Austria, of the Danube, the Oder, the Po, and the Vistula, which are executed in bronze; for Erlangen he executed a monument in stone, representing the "Union

between the Rhine and the Danube," a union effected by the great canal of King Louis. But the *chef-d'œuvre* of all these undertakings is the colossal figure of "Bavaria," which is destined for the Bavarian Ruhmeshalle, in Munich.

Schwantaler did little in works of Christian Art, if we except the statues of "Christ with the Evangelists;" and "St. Peter and St. Paul," for the Ludwigskirche, in Munich; a statue of the "Virgin Mary," for the church in the Vorstadt Au, a suburb of Munich; and a "Crucifix" for the dome of Bamberg, and some small bassi-relievi. In his latter days Schwantaler was occupied with the decoration of the famed Bavarian Ruhmeshalle, the two tympana of which, as well as the metopes, are ornamented with his figures and reliefs; the colossal Victorias, destined for the Befreiungshalle, near Kehlheim, on the Danube, are also from his chisel.

A wonderful work of Schwantaler's is his figures, executed in bronze, a masterpiece of the finest taste, and full of beauty and fancy; it exists in two or three copies. Another able work is the table-service, representing the "Nieblungen and Alceclungrin," the property of the present King Maximilian, a composition of a number of graceful and highly interesting romantic statuettes. For the same monarch Schwantaler modelled two nymphs, "Melusina and Aslanga," and a colossal "Swan," for the castle of Hohenschwangau; another "Nymph," for Count Arco (and in repetition for Earl Fitzwilliam in London); and the "Nymph of A Danube," for Prince Schwartzburg in Vienna; the statues of Venus, Diana, Vesta, Ceres, Apollo, Cupid, Bacchus, and Pan, and two dancing girls for the Duke of Nassau; Ceres and Proserpina, in Carrara marble, for Count Rhedern, in Berlin; several sepulchral monuments; and an immense number of busts and medallions, which it is impossible to enumerate.

Schwantaler was a good and amiable man, warm-hearted, kind, unassuming, natural in worth and work, simple in his manners, and a true and sincere friend. He was witty and full of humour, and in the highest degree what we call *gemüthlich*. For the last ten or fifteen years of his life, he was always an invalid. He was never married, and had no relations, except a cousin. Though alone with his sufferings, you would have erred if you had expected to find him unhappy. Surrounded by the figures and events of his inner world, he replied to every condolence—"I am not alone; I am not unhappy! My fancy is my society, and my Art my happiness!"

## BLUE BELL.

FROM THE BAS-RELIEF BY R. WESTMACOTT, A.R.A.

THIS beautiful little bas-relief was executed in marble some years ago, and is now in the possession of the Earl of Ellesmere. The pendant, similar in size and style, represents a sylph sporting with a butterfly. Both belong to the picturesque and decorative style of sculpture, and have that flowing wavy grace, in form and combination, which we associate with the arabesques; but they are distinguished from the merely vague and capricious creations which disport in the genuine arabesque (or what we are pleased to call so), by a touch of significance and sentiment which would there be out of place. We do not know what may have been the *intention* of the artist in this graceful conception. It is plainly a sylph, who sits beneath the bell without heeding its slender stalk; and, according to the Rosicrucian theory, the sylphs were once women; so whispered Ariel in the ear of Belinda—

"As once your own, our beings were of old,  
And once enclosed in woman's beautiful mould;  
For when the Fair in all their pride exult,  
To their first elements their souls retire,  
The sprites of fiery termagans in flame  
Mount up, and take a Salamander's name;  
Soft yielding minds to water glide away,  
And slip with nymphs their elemental tea;  
The graver pride sinks downward to a gnome,  
In search of mischief still on earth to roam;  
Th'ought coquettes in sylphs, adult, repair,  
To sport and flutter in the fields of air."

Then, according to this sylphic mythology, was not this lovely BLUE BELL once a Blue? Has she not left "the gross world in which she wandered"—alone in her aspirations, disdainful of her womanly vocation; and does she now sit drooping in penance on her Blue Bell, and thinking of all she left below? Whatever may be the interpretation, the conception is most elegant, and the engraver, Mr. Kolve, has succeeded perfectly in rendering the delicacy of the original.



Head of a female figure, possibly a study for a sculpture or engraving.

The first part of the paper discusses the importance of maintaining accurate records of all transactions. It is essential for the business to have a clear and concise record of all income and expenses. This will allow the business to track its financial performance over time and identify areas where it can improve its efficiency. The second part of the paper discusses the importance of maintaining accurate records of all assets and liabilities. This will allow the business to track its net worth over time and identify areas where it can improve its financial position. The third part of the paper discusses the importance of maintaining accurate records of all taxes paid. This will allow the business to track its tax liability over time and identify areas where it can improve its tax position.

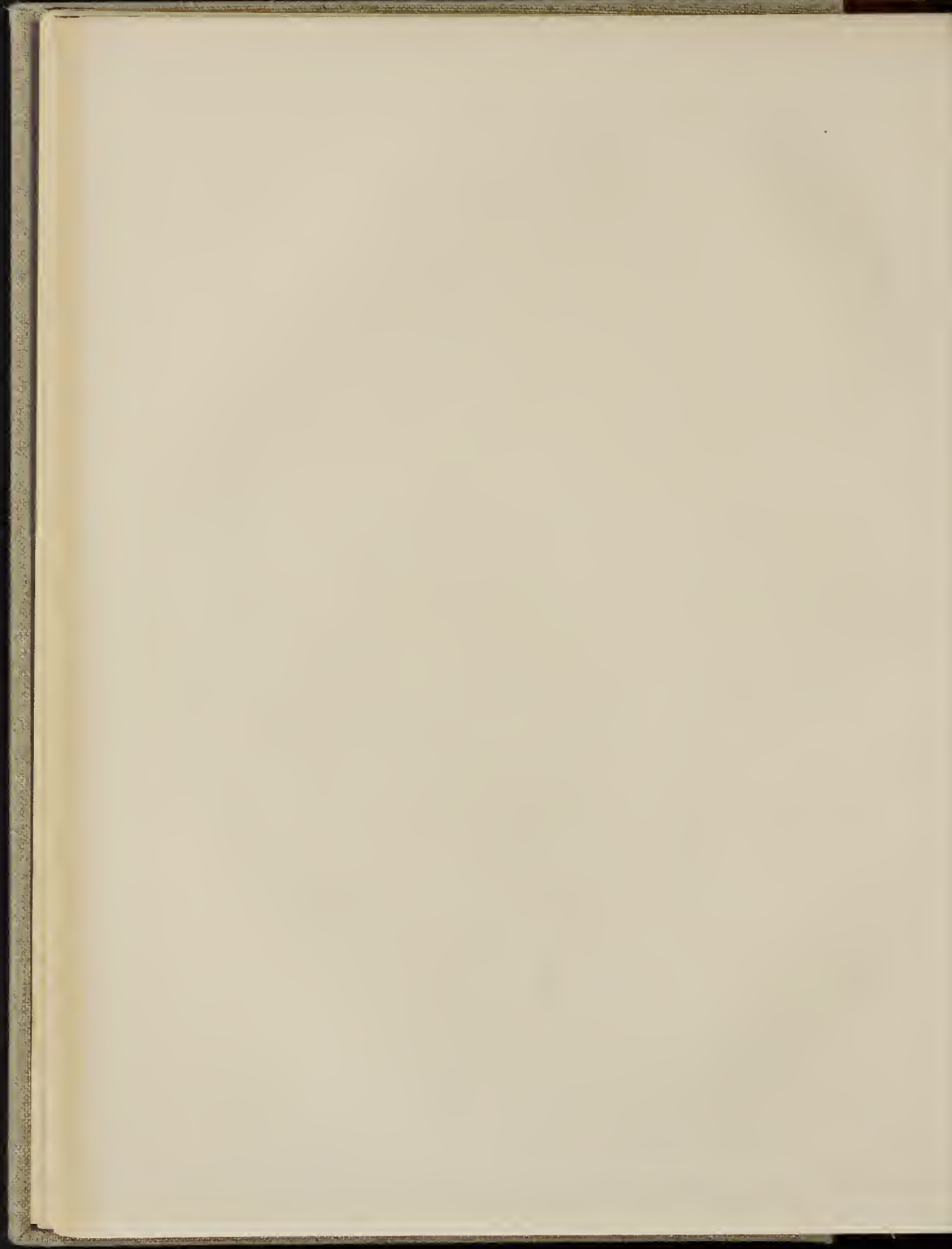
The fourth part of the paper discusses the importance of maintaining accurate records of all contracts and agreements. This will allow the business to track its legal obligations over time and identify areas where it can improve its legal position. The fifth part of the paper discusses the importance of maintaining accurate records of all correspondence. This will allow the business to track its communication over time and identify areas where it can improve its customer service. The sixth part of the paper discusses the importance of maintaining accurate records of all personnel files. This will allow the business to track its human resources over time and identify areas where it can improve its workforce. The seventh part of the paper discusses the importance of maintaining accurate records of all equipment and inventory. This will allow the business to track its physical assets over time and identify areas where it can improve its inventory management. The eighth part of the paper discusses the importance of maintaining accurate records of all financial statements. This will allow the business to track its financial performance over time and identify areas where it can improve its financial health. The ninth part of the paper discusses the importance of maintaining accurate records of all legal documents. This will allow the business to track its legal obligations over time and identify areas where it can improve its legal position. The tenth part of the paper discusses the importance of maintaining accurate records of all business operations. This will allow the business to track its overall performance over time and identify areas where it can improve its business strategy.

The importance of maintaining accurate records is a key factor in the success of any business. It allows the business to track its financial performance, legal obligations, and overall operations over time. This information is essential for making informed decisions and identifying areas where the business can improve its efficiency and profitability. The business should invest in a reliable record-keeping system and ensure that all transactions are recorded accurately and promptly. This will provide the business with the data it needs to succeed in the long run.

The business should also ensure that all records are stored securely and are accessible to the appropriate personnel. This will help to prevent data loss and ensure that the business has the information it needs when it is needed. The business should also review its records regularly to ensure that they are accurate and up-to-date. This will help to identify any errors or discrepancies and allow the business to correct them before they become a problem. Finally, the business should ensure that all records are maintained in accordance with applicable laws and regulations. This will help to avoid any legal issues and ensure that the business is operating in a compliant manner.



H. F. B. S.



## EXAMPLES OF MEDIEVAL ART APPLICABLE TO MODERN PURPOSES.



THE subjects we have chosen for the second paper under the above title have been selected on the principle we shall adopt during the series; that is, of exhibiting as much variety as possible, so that all classes of manufacturers and decorators may receive hints and suggestions which their own taste and practical knowledge may enable them to apply, or to vary according to the purposes for which they are required.

To anticipate any critical objections that may be made to the title we have adopted, it may be as well to state that some of the articles that called medieval, according to the strict understanding of the term. It is generally considered to embrace the period between the Conquest and the sixteenth century; but if we confine ourselves altogether within these limits, it will be impossible to show all the variations of style exhibited in Ornamental Art from the time of its revival in Europe in connexion with the Christian religion, till its general decline during the seventeenth century. And thus we should deprive ourselves of the use of many very elegant specimens of Saxon workmanship still existing, as well as examples of decoration, executed between the time of the Reformation and that of Charles I. These latter are found in abundance, and frequently display considerable beauty of design, and taste in execution. They have also the advantage of being more generally suited to modern purposes than similar examples of an earlier date, which have usually a sacred rather than a secular character, or at all events seem misplaced when not in union with the architecture, or other decorations of the times to which they belong.

Our first illustration is a finial taken from the celebrated shrine in the treasury of the Cathedral at Aix-la-Chapelle, and has been copied from a very elegant work now in the course of publication at Paris, entitled, "Mélanges D'Archéologie, D'Histoire, et de Littérature; rédigés ou recueillis, par les auteurs de la Monographie de la Cathédrale de Bourges, C. H. Cahier et Art. Martin.

This is one of the most beautiful books that has yet appeared on the subject of Archaeology.

The examples are all drawn with the greatest care and fidelity; but the gems of the collection are the elevations of this most exquisite shrine, the elaborate and gorgeous detail of which is rendered with an amount of delicacy truly surprising; various portions are engraved more at large—the enamels, jewels, &c., being given in their proper colours.

Mr. Pugin in his Glossary of Ecclesiastical Ornament says, "A shrine is a rich case to enclose the body, or chief relics of a Saint. Many of these that were portable were called Feretories. Feretory in its strict sense signifies a Bier, but as the shrines containing the sacred relics of the Saints were frequently carried in solemn procession, the shrines themselves in course of time became thus designated. Raised shrines in churches, like that of St. Edward at Westminster, were called Feretories. The use of the Feretra, or portable shrines, is exceedingly ancient; we have abundant testimony of their use in the Anglo-Saxon Church, both by record and representation. They are mentioned in the Life of St. Adelard, who flourished in the eighth century; and there is little doubt of their having been used long previous.

"The type of a Feretory is a coffin; and those which are of the most ancient form are simply a chest with a ridged top like a roof, generally ornamented by pierced work or cresting, with the tops and sides engraved and enamelled. This shape was always retained, for the richest examples of portable shrines executed in the fourteenth and fifteenth centuries are all constructed of the same form, but covered with ornaments and images in high relief surmounted by pinnacles or small spires, of delicate detail. The relics of the Saints were borne in solemn procession round the churches on the anniversary of the festivals; also carried in times of public calamity, such as pestilence, with litanies and supplications, on the Rogation Days and other solemn occasions."

No documentary evidence exists by which we can prove the precise date of the beautiful relic from which our illustration is taken, but those who have been accustomed to examine works of an early character, will have little difficulty in making a close approximation to the time of its execution. From its magnitude and elaboration there can be little doubt but it was a long time in progress, which seems evident from the variations of style shown in different parts of the design. Our specimen and the earlier portions appear to belong to the end of the twelfth or beginning of the thirteenth centuries, while the splendid columns supporting the canopies over the effigies, the pointed arches within them, and the costume of the effigies themselves, would indicate a considerable advance towards the middle of the thirteenth century. The following description of the Shrine has been taken from that of one of the authors of the work above mentioned:—"In the middle of the flanks of the parallelogram are raised two gable-formed façades corresponding to those of the extremi-



ties; this gives the general plan the form of a cross. On each side of the central façades the vertical buttresses are occupied by three gables resting upon groups of three columns to enclose the statues. The largest statues decorate the four grand façades, and are surmounted by a large trefoil arch within a gable. On the sides of the roof are trefoil arches resting on double columns, within which are bas-reliefs of most delicate workmanship.

"This is the usual arrangement, whatever may be the materials of decoration or the illustrations employed.

"In large constructions the architect of a cathedral had for his principal resources sculpture, mural painting, and painting upon glass. The sculptured ornament covered with immortal flowers the principal lines of the edifice; sculpture and historical painting relieved the nakedness of the walls, spreading life over the whole work; and the painter upon glass transformed the blessed daylight into a net-work of lively harmonious colours robbed from the rainbow. The goldsmith in his art found corresponding resources: under his hands, chasing, moulding, and the chisel took the place of sculpture; the painter in enamel vied with the mural painter and the painter upon glass; and lastly, the filigree to the geminal foliage, the stones of a thousand hues, the transparency of crystals and of pearls gave to these works new elements of richness and of beauty.

"Are not all these combined here most happily? The walls are covered with patterns presenting a regular Mosaic; and upon the gold grounds by the vivacity of their colours and the variety of their patterns, the enamelled columns, and the horizontal bands form the skeleton of the monument.



"The decoration of these bands consists of enamel arranged alternately with filigree. You admire in the enamel immense diversities of patterns which always combine happily; the precious stones, and rich pearls shining in the centre of the filigree, like flowers in the midst of foliage. With these rich details, the lines which connect the principal profiles would have appeared monotonous had they not been varied by covering the crest of the roof with open foliage of a bold and elegant character; and lastly, on the points of the gables, and at equal distances along the roofs are flowing branches supporting spheres crowned with leaves and cones, the whole producing the most splendid results the art of filigree ever attained."

The four personages under the principal canopies are Jesus Christ, the Blessed Virgin, Charlemagne and St. Leo III.

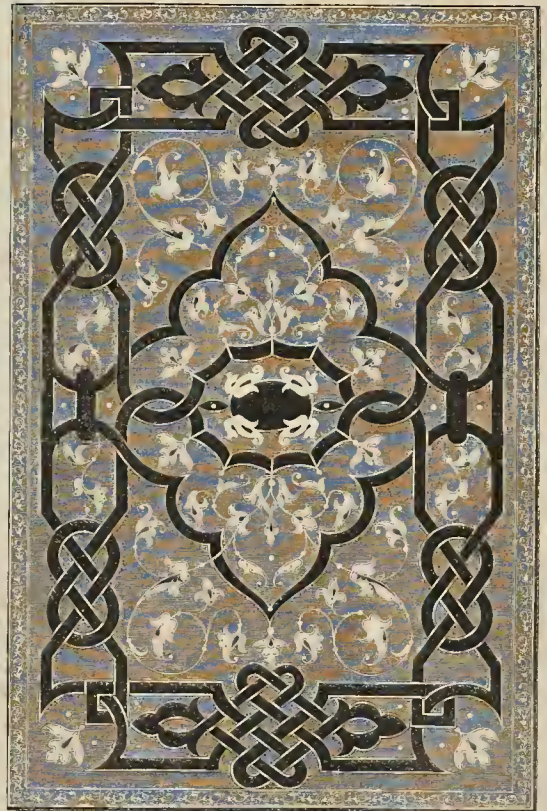
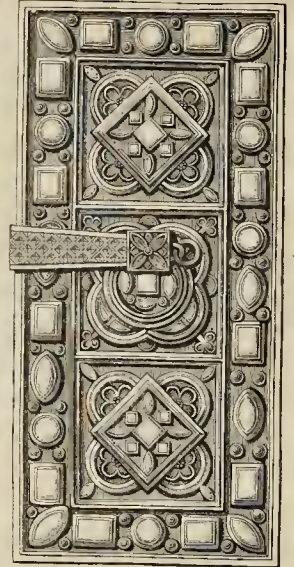
Under the smaller gables are ranged the Apostles, and the Life of our Saviour is represented on the roof.

Our Saviour is seated upon a throne, crowned, and holding in his left hand a globe; the crown, nimbus, throne, and portions of the dress being formed of filigree-work richly studded with jewels. All the thrones are equally rich and elaborate, but the dresses of the apostles have fewer jewels and a smaller amount of filigree-work than the four principal figures.

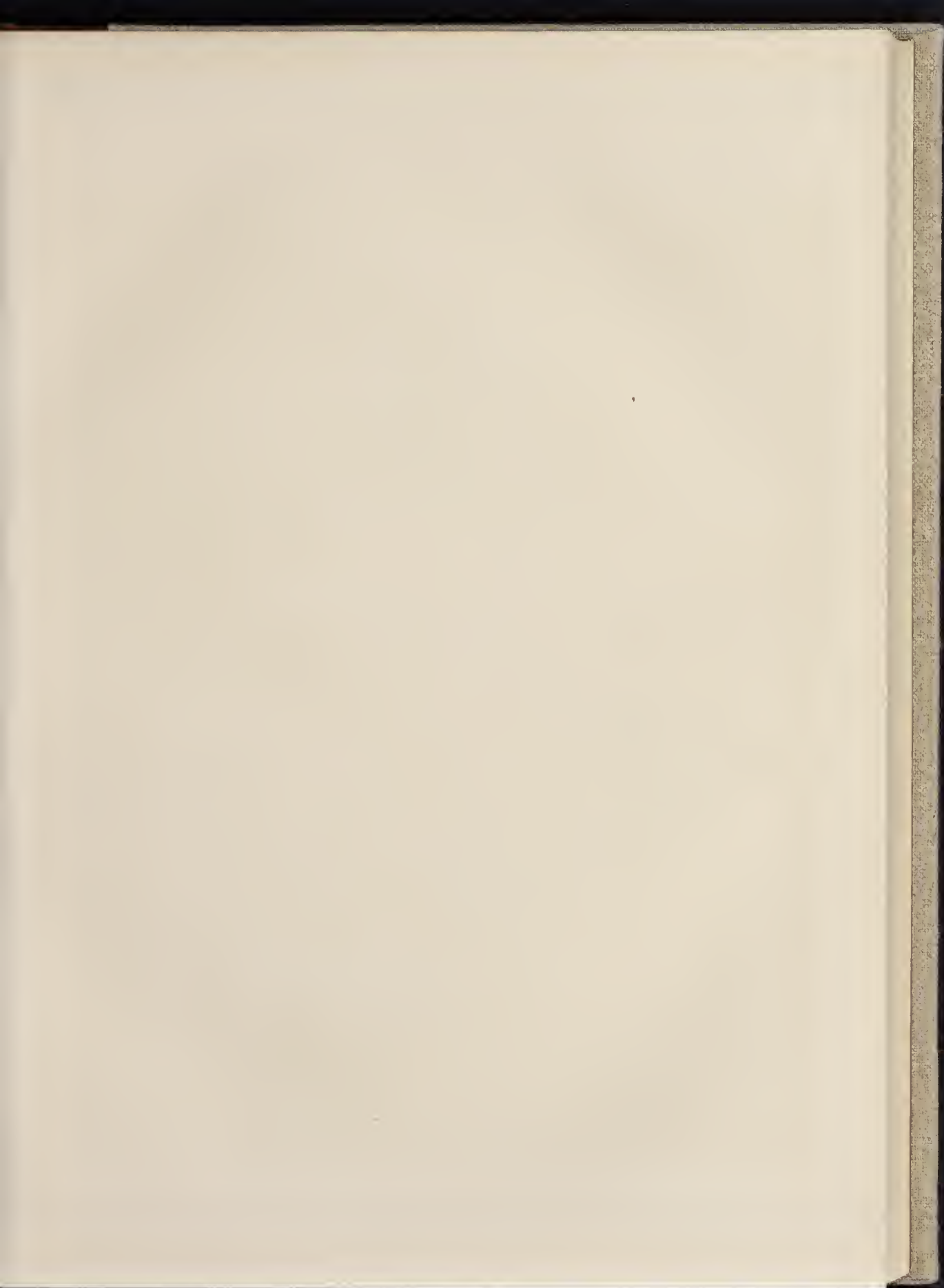
The relics this shrine was made to enclose were four in number, and stated to be the robe of the Blessed Virgin, the swaddling-clothes taken from the manger, the scarf of St. John the Baptist, and that worn round the loins of our Saviour at the crucifixion.

In a work devoted to the Fine Arts we are not called upon to express any opinion as to the authenticity of these relics in particular, or the value of relics in general, as an auxiliary to Christian worship. We may merely observe that a practice which may be unnecessary, if not improper, in the present advanced stage of civilisation may have been beneficial in times when the general ignorance of all classes beyond the pale of the Church made it necessary to appeal to the imaginations of those whose reasoning faculties had never been properly developed. At all events, we cannot help feeling convinced that the Christian religion, as then practised, called into activity a vast amount of genius and talent calculated to promote the cause of civilisation through the medium of Art; and we may therefore feel grateful that so many splendid examples still exist in all its branches to afford instruction and delight both to ourselves and those who may succeed us.

We have been thus elaborate in our description of this magnificent work of Art, of which









STANLEY

GANCHES AND JACO TO THE

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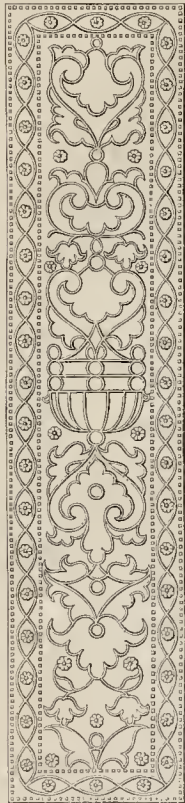
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we offer only a "brick as a specimen," because we would direct the attention of our readers who may at any future time visit Aix-la-Chapelle, or have already done so without having explored the treasury of the Cathedral there, to the many splendid examples of early goldsmith's work to be found in that depository, and of which the guide-books furnish either a very inadequate description, or none at all; merely directing the visitor's attention to the relics themselves, and leaving unnoticed the gorgeous vessels in which they are enclosed.

Our woodcut represents one of the ornaments rising from the apex of the gables over the principal figures, and continued at intervals along the roof of the shrine. It is formed of a ball or globe covered with most elaborate and elegant flagee work rising out of a series of branches of clustered leaves of a bold and graceful character, with pine-cones between them. From the top of the globe similar leaves rise from a branch and fall over in the shape of a dish, out of which other cones spring at irregular intervals, with a larger one in the centre.

Our second example represents a very elegant book cover of the twelfth century, taken from one in the hands of a priest sculptured on the exterior of the cathedral at Chartres. These early designs of book covers are interesting as few of the covers themselves have been preserved. They were frequently adorned with rich metals and valuable stones, which excited the rapacity of plunderers and iconoclasts. A few specimens may be seen in the MS. department of the British Museum.



The last two cuts on the preceding page, and the first on this represent the side, back and front, of the binding of a copy of "Erasmus on the New Testament," in the possession of Mr. Pickering of Piccadilly. It is of calf-skin, and the white lines in the engraving are of gold in the original.

This is one of the most beautiful designs of the kind we have met with. The arrangement and interlacing of the black lines is full of elegance, and the graceful forms and delicate lines of the tendrils supporting the leaves and flowers produce a very playful effect.

This example might be applied with advantage to a great variety of purposes. It would be very effective as panelling for a room, the back being introduced between the panel representing the side, in the shape of a pilaster. Or it would form an admirable top for an inlaid table, or a pattern for carpets or paper-hangings, in which the colours might be varied, or other flowers or borders employed. The pattern of the front of the book is tooled on the edges of the leaves in the shape of dots.



The last engraving in our series represents a cup and cover, taken from a work begun in the year 1836, and published at Berlin, the title of which may be rendered as "The Wooden Architecture of the Middle Ages, with a Selection of the Finest Productions of Mechanical Industry of that Period; by C. Betticher, architect."

Our initial letter is taken from a magnificent copy in Latin of Josephus, written about the latter part of the twelfth century. It is two-thirds the size of the original.

The capital letters of the twelfth century are remarkable for the richness, boldness, and intricacy of their designs. The pattern was always clearly defined by a strong outline, sometimes in black with the whole highly wrought in gold and colours, but more commonly in red and relieved by very simple tints. In the bibles and other MSS. of that date they are frequently given on a very large scale, and sometimes have groups of figures, or effigies of the Prophets or other distinguished personages within them, holding scrolls inscribed with passages from their writings. Masks, lizards, and birds were also employed to give variety to the foliage.

HENRY SHAW.

### THE VERNON GALLERY.

#### SANCHO AND THE DUCHESS.

Painter, C. R. Leslie, R.A. Engraver, R. Staines.  
Size of the Picture, 4 feet 11½ inches by 4 feet.

This picture is certainly one of the masterpieces of the English school of *genre* painting. It is a repetition of a subject painted by Mr. Leslie for Lord Egremont in 1823; with several alterations in the details, which the artist introduced in order that it might not be an exact copy. It was exhibited at the Royal Academy in 1844.

Sancho is admitted into the presence of the Duchess, and the easy dignity with which the beautiful young gentlewoman, seated on a couch towards the middle of the picture, listens to the quaint wisdom of the worthy but somewhat ludicrous squire, is perfectly charming. Her various female attendants are permitted to partake of the entertainment, which the young women on the right appear to be enjoying with all the zest of ingenious nature, while the staid old housekeeper on the left offers a ludicrous picture of the really comic effect of an assumed and misplaced dignity. The attitude of Sancho, with his finger pressed against his nose, might perhaps have been rendered a little more elegant with equal effect. The stooping female figure in the foreground is admirably introduced, and so judicious is the choice of attitude, that had any other been chosen, this figure could not have been introduced at all.

Much of the excellent effect of the picture is due to the very masterly treatment of its light and shade, which, in spite of the absence of glazing, gives it a remarkable depth and substantiality, and wholly supplies any necessity for an absolute transparency of colouring. This mastery of *chiaroscuro* is prominently displayed immediately around the Duchess: the dark shade above, the white marble pilasters, with the life-like mulatto girl on one side, and the black-draped housekeeper on the other, cause the complexion and the robes of the Duchess to appear perfectly resplendent, though the whole is managed without even the introduction of a positively secondary tint; and the only piece of absolute colour in the picture, is the red cap of one of the female attendants to the right. The colouring of the entire picture is surprisingly subdued, and yet, owing partly to the large mass of *light* in the centre, and the general skillful arrangement of the colours, there is no lack of brilliancy of effect in any portion of the work. It is, in fact, a very capital example that excellence and force of colouring depend much more upon the mode in which the colours are applied, than in any peculiar richness or intensity of the colours themselves. In the spirit of this picture there is true humour without that boisterous display which is too frequently its substitute in the works of many painters, who are however not the only people who occasionally mistake vulgarity for wit. Mr. Leslie is emphatically not one of these, but a worthy scion of that race of humourists which counts among its number the great Cervantes.\*

\* On an etching of this engraving being submitted to Mr. Leslie, he expressed his perfect approbation of the work in its then state; and on the completion of the plate, he writes, "Mr. Staines has finished 'Sancho and the Duchess' entirely to my satisfaction."

## THE WORKS OF PAUL DELAROCHE.

It can scarcely be a subject of disputation whether the poet or the painter of any country has the greater chance of obtaining popularity among nations foreign to his own; for while the former speaks in a language, the melody and beauty of which are altogether untranslatable; the latter, for the most part, addresses himself to the entire civilised world, so that he is understood and appreciated wherever his works are seen. Hence, while the poet enjoys little reputation beyond the confines of his own land, the genius of the painter secures for him universal admiration among all, the unlearned as well as the learned, who are capable of receiving in themselves the impress of the beauties of nature. Yet while present advantages are thus far in favour of the latter, to the former belongs that enduring immortality which, save in the name, outlives the other. Many centuries of years have failed to deprive us of the thoughts and conceptions which flowed from the minds of Homer, and Æschylus, and Pindar, and Euripides; while Virgil, and Horace, and Terence, of a somewhat later date, are as familiar to the classic reader as his mother tongue; yet of the painters contemporaneous with these great writers, we know nothing but their names; not a vestige of their works has descended to us—nought but a few scanty fragments of their history, to tell us what those wonderful productions were which formed the glory of their fellow-countrymen.

Perhaps no modern historical painter has achieved a wider or more deserving popularity than Paul Delaroche, arising not less from his high attainments as an artist, than from his choice of subjects, which generally have been selected from some well-known passages of history, to which all men lay a prescriptive claim on the score of knowledge. Yet this remark must not seem to imply that his best energies were employed upon positive facts; on the contrary, the walls of the amphitheatre in Paris bear noble testimony to his great talent in dealing with Allegory and Fiction. There is, too, an originality of conception and a profundity of thought to be found in his pictures, which stamp them of no peculiar school, and least of all, the French School; unlike his fellow-countryman, H. Vernet, which bear indubitable marks of the land of their nativity. If the latter has painted the poetry and the chivalry of great actions, so has the former delineated their *morale* and their philosophy; Vernet appealing to the excited feelings of the moment, Delaroche fixing our thoughts, and offering us food for meditation. But our object at the present time is neither to institute comparisons between contemporary artists of the same school, nor to enter upon a critical examination of the works of P. Delaroche; the latter subject our readers will find described at considerable length in the *Art-Journal* for February 1845. Our purpose is to introduce a few illustrations engraved (except the second) especially for us by Mr. W. T. Green, from pictures by Delaroche; we adopt this course, that those unacquainted with his style and character may be enabled to judge of their excellencies. It is our intention to pursue this plan with reference to foreign artists, as circumstances may permit.

The first engraving is "The Execution of Lady Jane Grey," from the picture painted in 1834, a work which attracted universal admiration when exhibited; the composition of this picture is extremely simple, but the group is effectively arranged, no gaping spectators are introduced to disturb the solemnity of the awful scene wherein

all present appear individually and collectively concerned,—the victim, her attendants, the minister of consolation, and the executioner. The next is engraved from the exquisitely beautiful painting "Fame," on the walls of the Prize Amphitheatre in Paris; she is kneeling at the bottom of a flight of steps which lead to the throne of the "Arts of Greece," and is preparing to offer a crown of laurel to the renowned in Art. The third engraving represents one of the canonised



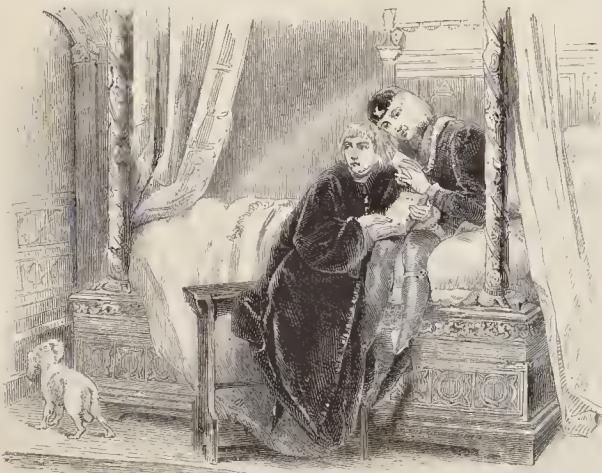
saints of "Sacred and Legendary Art,"—St. Amelia; this picture was also painted in 1834, and was intended as a model for the great window of the chapel at the Chateau d'Eu. The last subject



is from his well-known work, "The Young Sons of Edward confined in the Tower," painted in 1831. This picture has been repeatedly engraved and is said to have originated Delavigne's



tragedy on the same subject. We are inclined to wonder at the popularity of the work, for though replete with intense feeling calculated to produce the deepest emotion, it is too painful



for unqualified admiration, because, however much we may value it as a work of Art, suffering innocence can never be a theme for pleasant meditation. Painters always commit an error when they select such subjects for their pencil.

## LECTURES ON ART

BY MR. E. V. RIPPINGILLE.

On the evening of Thursday, the 4th of last month, Mr. Rippingille delivered at the London Institution the first of a series of Six Lectures on the Arts of Design. The introduction of this evening dwelt upon the advantages of the study of Art, pretension to taste, &c. After a few observations on the philosophy of intellectual culture, the lecturer with much tact divided his view of human acquirement into knowledge and taste, and proceeded to say that the field of the former has been cultivated with infinite research and assiduity, while the province of the latter has been neglected and left to produce its own wild and spontaneous fruits. Science, in all its branches, has been pushed forward with an energy and success which peculiarly distinguish the age in which we live. All the mechanical Arts, all that is the direct result of manual skill and industry, exists among us almost in a state of perfection. There are colleges and public schools of learning, philosophical and mechanics' institutions, societies for the diffusion of useful knowledge, lectures, libraries, reading-rooms, with books and periodicals on every subject; but what has been done for the cultivation of public taste?—literally nothing. In what system of education is taste inculcated? The young come to maturity without even hearing it mentioned. The existence of taste is on all hands admitted, but who has sought for its principles or professed to teach them, or even admitted the necessity of their being taught? All we know of taste is that it is some kind of faculty about which men are agreed to differ. It is not intended to enter upon the investigation of the elements of which taste may be constituted in this lecture—this will be attempted in a future lecture—the object of the present being to show the immense disparity which exists between the general means afforded us for acquiring knowledge, and for studying, cultivating, and understanding the principles of taste. After other remarks on the deficiency of the appreciation of excellence among us, Mr. Rippingille continued to observe that no productions of human ingenuity have been honoured with a larger share of the approbation and esteem of liberal and enlightened men of all ages, than the Arts of Painting and Sculpture, but while these Arts have been the theme of praise, and their results the objects of admiration, less has been done to facilitate the study of them than of other branches of refined or useful acquirement, so that in their higher attributes, in their nature and influences, these Arts are less generally understood than any other subjects of interest and importance. To those who would know something of Art practically, it was remarked that a perfect system of instruction should embrace not only the practical details, but those elements and principles which constitute a pure taste in Art, and promote an acquaintance with every order of its productions, with a just estimate of its value, and its claims as a useful and a liberal pursuit. The lecturer spoke of the errors and defects of the ordinary course of Art-education and dwelt at length on the advantages and enjoyments of that kind of instruction in Art which enables men to judge for themselves apart from the inane absurdities of professed connoisseurs. The opinions of Reynolds and others were quoted in favour of criticism emanating from natural impression, as that kind of judgment whereby the artist is to a certain extent benefited. Hogarth, on this subject, observes that those who are "inquisitive after a knowledge of pictures" have their eyes less qualified for judgment than others; and those others must be the less assuming class who judge from natural impression. It is, however, to be observed, that how valuable soever this natural taste, it does not carry the possessor far enough, and hence the necessity of cultivation. There is much in this lecture which we should have desired to quote at length, but want of space compels us to limit our notice to a few allusions only. In closing his lecture, Mr. Rippingille adverted to the custom of speaking of Art rather as an elegant refinement and an amusing resource, than as a means of civilisation. Differences of opinion may exist as to the best means of supplying the requisite kind and degree of information, but it is an axiom of the wisdom and experience of all who have considered the subject, that the triumph of Art rests upon the exaltation of the public taste. The subjects of the other lectures are Perspective, Analysis of Form, Machinery of Art, Beauty and Beau-ideal, Attributes and qualities of Art, &c., all which subjects, in the hands of a lecturer and artist of the skill and experience of Mr. Rippingille, will undoubtedly be amply illustrated.

ORIGINAL DESIGNS  
FOR MANUFACTURERS.\*

DESIGN FOR A GAS-BRACKET. By BERNHARD SMITH, (101, Stanhope Street, Mornington Crescent). Simplicity, combined with elegance, should be the prevailing features of every design applicable to useful or decorative purposes, a redundancy of enrichment frequently destroys the effect it is meant to convey, and often borders upon vulgarity. In the best subjects which have descended to us from the most refined periods of Art, we find this rule strictly adhered to except in particular cases where an excess of ornament is necessary to carry out the leading idea of the composition. The design by Mr. Smith exhibits much simplicity and grace; the figure, adorned with the butterfly's wings, holds a tulip by the stalk, the latter forms the tube for the gas, while the flower, which should be of glass, becomes the shade. In manufacturing this design, it is intended to have the figure modelled in marble or porcelain, and the bracket of ormolu or bronze.



DESIGN FOR A FINGER-GLASS. By W. HARRY ROGERS, (10, Carlisle Street, Soho). There is considerable originality in the form of this design as applied to its specific object. The outline being deeply indented at regular distances; the intermediate spaces are embellished with the leaves, fruits, and tendrils of the grape, an appropriate ornament for its intended place on the dessert table. These, of course, would be enamelled or coloured, the other parts being left white; the green leaf, and purple or ruby grape, on an opaque ground, would produce a most beautiful effect.

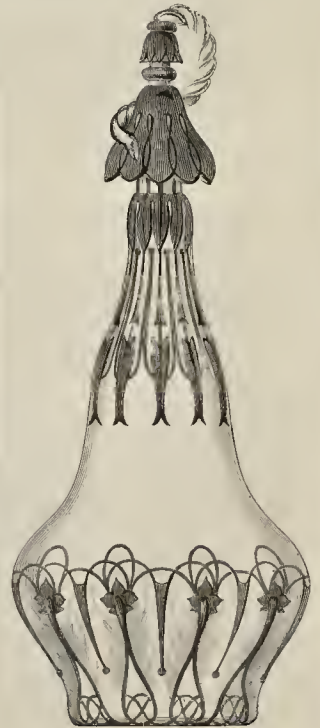


\* The design for a CORNICHE MOULDING in our last number was erroneously attributed to Mr. Leighton; it should have been by Mr. Muckley, Wordsley, near Scourbridge.

DESIGN FOR A WINE-GLASS. By J. STRUDWICK, (14, New Bond Street). This design is specially intended for enamelled glass, the dark lines represent the colours. There is a stiffness in the stem, perhaps, which might be amended by the manufacturer.



DESIGN FOR A DECANTER. By J. STRUDWICK. This is designed *en suite* with the wine-glass above, and should be executed in a similar manner. The leaves and flowers of the fuchsia have suggested the ornamentation, though the forms of the latter have not been strictly adhered to. The stopper, with its overhanging cluster of leaves, shows much originality of idea.





DESIGN FOR A CANDLESTICK. By R. P. CUFF, (7, Owen's Row, Goswell Road). The Italian style of decoration, with its richly laden ornament, in which the acanthus leaf forms the most prominent feature, is here introduced with much taste. The outline of the object is very graceful; it should be executed in silver, fully to appreciate its beauty.



DESIGN FOR A DOOR-HANDLE. By H. FITZ-COOK. We have frequently remarked, that no object in ordinary use is so trifling as to be unworthy of the artist's skill; in fact, the more common it is, the greater is the necessity for its being a *work of Art*. If proof of this were desired, we have only to refer to our museums, and notice the productions of the ancients, which, however worthless the material, are as regards form, "things of beauty." The door-handle here engraved is decidedly good; a winged "Atlas" bearing the globe, the two extremities terminating in a Grecian scroll. The whole design is possessed of extreme elegance, and though some parts are apparently slight, when cast in metal they will be found of sufficient strength for their purpose.



DESIGN FOR A SILVER MUG. By G. LEIGHTON, (3, Ashby Street, Clerkenwell). The chief merit of this design is the exceeding boldness of its ornament, which is not here broken or frittered away by unmeaning detail; the handle, forming a graceful curve, shows the main stem of the plant, and the leaves and tendrils spread themselves in various directions but without confusion over the bowl. Those made of matted gold or silver on a burnished ground would be very brilliant.



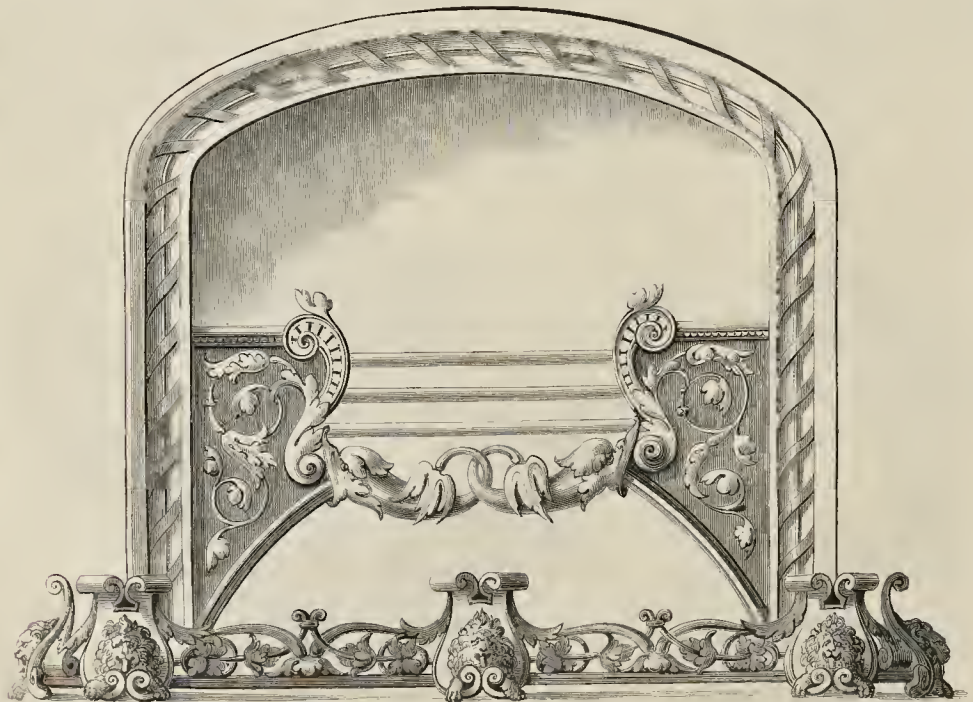
DESIGN FOR A TEA-POT. By J. STRUDWICK. The domestic habits and customs of nations long since passed away, have oftentimes become known to us as much by the remains of their household furniture which the industry of antiquaries has gathered together, as by the learning and research of historians; the information supplied by the latter not being always so explicit and so readily understood as that which the former convey. The observation holds good even in our own day, when travellers among the yet uncivilised countries of the globe, become acquainted with the habits and pursuits of their respective inhabitants from what they meet with in their rude huts and mud-walled dwellings. In like manner the tea-pot is a sort of household deity in the families of most Englishmen, and may be considered indispensable to his domestic comfort. Hence the attention given by manufacturers of late to this essential article of utility, and the various devices employed to render it ornamental as well as useful; this too being the rather necessary, inasmuch as the breakfast or tea-table admits but little of a highly decorative character. The design engraved below is well worthy to employ the art of the silversmith; the body is somewhat melon-shaped, and the handle is formed of the twisted stalks of the plant, terminating with its leaves. The latter portion of this ornament is again repeated on the spout.



DESIGN FOR IRON BALUSTRADES. By WILLIAM BOUTCHER, (169, Aldersgate Street, City). This design is chiefly to be commended for its exceeding lightness, and for the novel ornamentation of the upright supports. The intermediate spaces are well filled in with the scroll-work, which indicates strength without heaviness. It would form an excellent balustrade for a stone staircase.



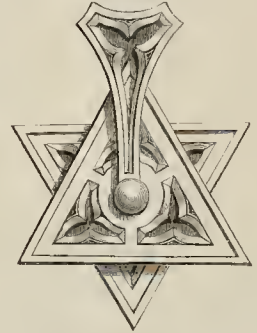
DESIGN FOR A FIRE-GRATE AND FENDER. By W. HARRY ROGERS, (10, Carlisle Street, Soho). The construction of this object seems somewhat at variance with the prevailing fashion in similar articles, the bars being placed considerably higher than we generally see them. The design is however bold and highly ornamental. The artist seems to have studied principally to connect in a harmonious whole the lines formed by the stove with those of the fender, and in this respect he has been perfectly successful.



DESIGN FOR A BELL-PULL. By J. B. ROBINSON, (13, John Street, Westminster.) We are not cognisant of the fact whether or no our artist is a freemason, but a portion of the insignia of that ancient



and mysterious fraternity have evidently suggested to him the design engraved below, which he has



DESIGN FOR A CHAIN-BROOCH. By H. FITZ-COOK, (13, New Ormond Street). The above is one of several designs intended for execution by Messrs. Ellis and Son, of Exeter, whose ingenious manufacture of these *bijoux* we noticed in a previous number. Among the many we have seen, that engraved above is perhaps one of the best, from the novelty of its form, and its suitable adaptation either to gold, silver, or enamel. The chasing in metal would be exceedingly rich; while the execution of the pattern in enamel affords abundant scope for the introduction of brilliant colouring, now so commonly used in the manufacture of jewellery.

worked out with considerable taste and ingenuity, incorporating some gothic tracery into the pattern.

## ART IN CONTINENTAL STATES.

PARIS.—The National Assembly has voted the sum of 650,000 francs for the erection of a temporary building on the Champs Elysées, for the purpose of the Exhibition of the production of the Industrial Arts, which is intended to take place in the month of May ensuing. More than a third of the timber work has been prepared for the immense construction, and gives the Champs Elysées the appearance of a perfect forest of white wood.—The National Assembly voted some time ago a sum of 150,000 francs to be applied in affording temporary aid to the artists of Paris; and it has subsequently voted a further sum of 200,000 francs, to be disbursed by giving commissions for pictures and sculptures applicable to the adornment of public edifices, as well as to relieve cases of pressing misery, brought on by the political convulsions of last year. This vote has given rise to a host of clamorous demands. The more talented class claim the distribution as a right on this account, while the less favoured sons of genius look on it as an eleemosynary gift to assuage their greater distress. One very clever artist has been seen hawking journals in the street for sale, and some names of good repute were found applying themselves to coarse drudgery with the saw and axe in the national workshops.—THE LOUVRE.—The minister of public works, M. Vivien, has prepared an elaborate report of the present condition of the Louvre, for necessary repairs and embellishments, as well as opening other saloons. The sum required for the present year is 200,000 francs, and 1,800,000 for the following one. The report is of considerable length; the principal features being—1st, The entire reconstruction of the roof of the grand gallery, to admit the light from the top, and to close the side windows. 2nd, To redecorate and alter the disposition of the *Grand Salon*, and the *Salon des sept Chimées*. 3rd, The entire reparation of the Gallery of Apollo. In the budget for the present year, the first item is calculated to cause an expenditure of 160,000 francs. The redecoration of the *Grand Salon* is estimated at 600,000 francs; the *Salon des sept Chimées* is set down at 400,000 francs; and finally, the expenses calculated to restore the Gallery of Apollo at 1,000,000 francs. In consequence of this report, a commission was nominated to consider the proposition, and on its meeting, in the Hall of the Institute, most of the distinguished artists of Paris were present. The plan given by M. Dubay, the architect, was the subject of a very learned discussion. The style of ornamentation especially was investigated. M. Ingres proposed a real ground, with very rich decorative details; his opinion was strongly enforced by Messieurs Drolling and Horace Vernet. M. Delacroix suggested a more sober colour as the ground, with very slight ornament. It was remarked that good colourists had always preferred a ground that would lower the lustre of tints, and render their brilliancy more harmonious by opposition with a positive vivid colour; while, on the other hand, it was agreed that where colour was not the characteristic of artistic works, a more unobtrusive ground would give them due advantage. The proposition of Messieurs Ingres and Horace Vernet however obtained the suffrages of the commission, and was finally adopted.—The Palace of the Tuileries, now called in republican jargon *L'Hôtel National*, has been daily inspected by command of the minister of the interior, at the earnest instigation of the friends of the Fine Arts, with a view of adapting it to the annual exhibition of modern Art. Great interruption of the study of the ancient masters was always experienced by covering the walls of the gallery of the Louvre with a framework, on which the modern pictures were hung. At first the minister did not yield to the many solicitations on the subject, and the *ci-devant* Palace of the Tuileries was announced to be let on lease by public adjudication, on the 20th ult. This intention has been formally withdrawn at the request of the administration of National Domains, and it is positively intended that the forthcoming exhibition of the works of living artists shall take place therein. A commission appointed to examine the building has reported that it is excellently adapted for the purposes by its spacious apartments and excellent light. It has suffered but little, comparatively, by the violence of the attacking multitude in February last, the damage being confined to destroying the furniture and breaking the magnificent looking-glasses that decorated the principal rooms.—The fury of the modern iconoclasts in February last fell the most heavily on the works of the great artists of France. Comparatively little destruction took place with ancient examples of painting; the great mass of fragments now gathered in the *Salon*

*Henri IV.* at the Louvre, is chiefly composed of the ruins of modern historical pictures. "The Neapolitan Improvisatore," of Robert, has disappeared, a piece of it containing the central group has appeared for sale at a broker's shop. "The Maneluke," by Gericault, the "Soldat Labourneur," by Horace Vernet, and the "Equinoctial Tide," by Roquplein, are also missing. At the palace of the Palais-Royal, the destruction has been great. Two exquisite heads by Masaccio; three fine portraits by Holbein, and some by Pourbus, of great celebrity, have been burnt. The celebrated pictures of the "Oath of the Swiss," by Steubon; "Gustavus Vasa," by Herisant; "The Brigand's Wife," by Schnetz; "Cupid and Psyche," by Picot, and several interiors by Granet, are irretrievably ruined. Horace Vernet is the artist whose works have been the most injured; although he may be considered as the most popular painter among the people and the military, yet the excess of vengeance has mutilated his pictures beyond others. The "Attack of the City of Constantine" has been cut out of the frame and either stolen or destroyed; several other pictures were found cut out, but left behind in the universal destruction and pillage. But the battles of "Hawan," "Montmirail," "Jennapes," and "Valmy," are slashed all over with sabre-cuts. The Confession of a Brigand, the "Review of Hussars," "Camille Desmoulins displaying the Green Cockade," and the "Peasant Girl of Aricia," are torn and cut to rags. "The Neapolitan Mother," by Robert, and his "Roman Funeral," are pierced by numerous thrusts of bayonets. "The White Horse," by Gericault has not escaped, nor several of Prudhon's most charming works; it appears a general massacre, and the hall of the Louvre is the charnel-house of the destroyed inspirations of genius.—Republican taste in France does not appear founded upon the simplicity that distinguished it in former ages. A friend of M. Marrast, on departing from an audience of the President of the National Assembly, observed in one of the splendid apartments where the *ci-devant Redacteur* of the "National" has installed himself, a cradle exquisitely carved, adorned with mother-of-pearl and gilding; in fine, a perfect gem of elegance. He expressed his admiration of it, and asked one of the attendants to give him the name of the skilful manufacturer. "I don't know the maker's name" was the reply, "but it was the cradle of the Count of Paris, and M. le President has ordered it to be brought here for his grand-daughter."

BRUSSELS.—Several artists of Belgium have united to assist an unfortunate member of their body in a manner highly praiseworthy; long illness and a very numerous family dependent on his exertions, had brought misery and destitution into his household. His brother artists subscribed each a small work of his own performance. M. Gallait gave a beautiful drawing, and the collection was disposed by a lottery, which the public readily responded to by purchasing the tickets. A sufficient sum has been raised to answer completely the benevolent intentions of the projectors.—The budget for 1819 comprises a demand on the part of the government for 285,000 francs for the support of the various schools of Art, and purchase of works of Art for the various museums and public buildings.—M. Gallait has taken his picture of "The Last Moments of the Count d'Egmont," to the Hague, where it met the highest admiration of the King of Holland. His Majesty made an unlimited offer, if the Banker of Berlin, M. Wagner, would have resigned his purchase; and immediately conferred on the painter the order of the Oak Leaf Crown.—M. Wutcherhalter has taken up his abode in Brussels for the present; his occupation as Court portrait-painter at Paris having vanished with the monarchy.—A superb work has been announced under the patronage of his Majesty, to commemorate, by a series of large lithographies, the artistic life of September last. The Minister of the Interior has subscribed for twenty-five copies for the German public libraries of Belgium. The undertaking will be under the direction of M. Balat, the architect, and published by M. Deroecker.

GERMANY.—The statue of Gluck, by Bragger, erected on the Odeon-place, and displayed to the public on the 15th of October, is a work of the finest execution; face, hands, drapery, and all the other forms are modelled after nature herself, but the whole effect is not so free and speaking as we find it in the best works of the deceased Schwanthaler. The great composer is represented with a sheet of paper in his right hand, while he raises the left just as if he were listening; a wide cloak incloses the whole figure, thus giving it a solemn and grand, but at the same time a heavy appearance, and, when viewed from behind, it loses all beauty of form.

## MINOR TOPICS OF THE MONTH.

THE BRITISH INSTITUTION.—The Exhibition will open as usual, we presume, on the first Monday of the present month. We learn with much pleasure that we may anticipate a satisfactory collection; several of the younger members of our school, of good promise, being among the contributors; we trust the "hanging" will be properly cured for, and superintended, at least, by some of the Directors. For many years past, there has been no such opportunity as that which now exists for restoring the gallery to its "prime state." We shall heartily rejoice to find it has been taken advantage of.

SOCIETY OF BRITISH ARTISTS.—There are several rumors abroad in reference to this society, to which we think it would be ungenerous to refer more distinctly at present; arrangements now in progress may result in completely remodelling the Institution, and enabling it to assume the standing and character indispensable to its existence.

FREE EXHIBITION OF MODERN ART.—This association is steadily progressing, the number of exhibitors having increased to nearly fifty above that of last season, some of them being men from whom much may be expected. The prospects of the Exhibition are fully equal to the most sanguine hopes of its most active promoters. The gallery will be open this year to the public before either the Royal Academy or the Society of British Artists.

THE VERNON MEDAL.—Arrangements are in progress for carrying out the suggestion of the *Art Journal* for January, which originated with Messrs. Colnaghi, viz., "that a sum of money be raised by subscription; the interest arising from it to be expended on a medal, to be called the Vernon Medal; and that this medal be annually awarded, as an honorary distinction, by the President of the Royal Academy, to meritorious students in the academic class." A committee has been formed to effect the object; at present it consists of the following noblemen and gentlemen.—The Marquis of Northampton; Lord Colborne; Sir Robert Peel; Sir J. E. Swinburne; Sir G. T. Staunton; Sir J. Wigram; the Dean of Westminster; Capt. L. Smith; Messrs. J. Arden; D. R. Blane; W. J. Broderip; S. Cartwright; T. J. Pettigrew; C. Barry, R.A.; C. L. Eastlake, R.A.; P. Hardwick, R.A.; S. Hart, R.A.; G. Jones, R.A.; C. Landseer, R.A.; E. Landseer, R.A.; D. Maclise, R.A.; H. W. Pickersill, R.A.; D. Roberts, R.A.; C. Stanfield, R.A.; T. Webster, R.A., and W. Wyon, R.A. Our readers will recollect that we thought it our duty to consult Mr. Vernon on this subject; to such a project he could make no objection. We shall have more to say concerning the matter in our next number; the proposal cannot fail to receive the cordial support of all lovers of Art.

BRITISH GLASS MANUFACTURE.—In watching the progress of our native manufacture it affords us much real gratification to witness the obvious improvements which are constantly taking place. In no department is this more decidedly shown than in our flint-glass manufacture, since it has been relieved from the restrictive duties and excise imembrances, which for years completely shackled the hand of our glass makers. The very rapid improvement which has already taken place, particularly in the ornamental department of glass making, is quite a sufficient assurance to us that the ingenuity and unwearying industry of the English artisan will place our glass manufactory on a level with, if not superior to, any of the continental productions within a very short period.

We have been much interested in examining some specimens of coloured, threaded, and engraved glass, the productions of the Blington Glass Works, Birmingham, in which colours as brilliant and designs as elaborate as any seen in the Bohemian specimens were produced. The articles we have seen consisted of compound Millefeur paper-weights, coloured and engraved goblets, canules, and glass slabs of a most beautiful character in green and silver, adapted for finger plates and similar purposes. The whole of these specimens were little, if anything, inferior to the most choice productions of the continent.

**ENGRAVING AFTER MURILLO.**—There has been submitted to us an engraving by Mr. Charles Cousen which, we think, possesses most singular merit. It is from the head of one of Murillo's figures in his well-known picture of the "Spanish Beggar-boys" in the Dulwich Gallery. The subject of Mr. Cousen's plate is life-size, and it is engraved in a style that reminds us very forcibly of some of the works by the early masters of the art; showing remarkable boldness and vigour in the handling of the point, yet retaining sufficient delicacy to make the work valuable on the score of refinement; with an entire absence of everything approaching to formality or stiffness in the arrangement of the lines. The print indeed exhibits all the characteristics of the painter, and is, in every respect, one which must place the engraver among our "best men." Mr. Cousen is, we are informed, engaged upon another plate, "Murillo's Flower Girl," which will form a fit companion to the above.

**PROPOSED EXHIBITION OF SHAKESPEARE RELICS.**—In aid of the fund for the purchase of Shakspeare's house, it is proposed to get together a series of relics, which will, it is hoped, attract sufficient visitors. The questionable Chandos portrait is to appear, and perhaps some portraits. The early editions of the Poet's plays are named, although their interest is solely in the scholar's library; such things are nothing to look at, and could never induce visitors. The collection of Mr. Wheeler, of Stratford, has been also named as forthcoming, consisting of Shakspearean documents; but we understand without that gentleman's sanction. After so large a sum has been subscribed by the public, and so many means taken for adding to it, it is scarcely to be wondered at that popular excitement cannot be longer kept up. The committee should have condensed their labours a little more, and we cannot help fancying that they should also have curbed their own expenditure.

**VIEWS IN AMERICA.**—A prospectus for publishing a series of views in Canada and the northern parts of the United States, by Mr. G. Harvey, an American artist at present residing in London, has been placed in our hands. He explains his design as consisting of "forty historic or atmospheric American landscapes, illustrating the progress of civilisation in the northern section of the New World," by which we understand that the various localities will be displayed under certain atmospheric effects of day and night, storm and calm, sunshine and gloom. These views are to be accompanied by letter-press descriptions from the graceful pen of Washington Irving. As we have not yet seen a specimen of the publication, we are, of course, unable to speak of its merits.

**MR. ANDREW WILSON.**—The death of this gentleman, who was known to a large circle of the profession, took place in Edinburgh. He was for many years master of the Trustees' Academy in that city, and on his retirement from that office he proceeded to Italy, and fixed his residence at Genoa, where he remained during more than twenty years of the latter part of his life. In Cunningham's life of Wilkie, a correspondence occurs on the subject of some portraits by Vandyke, procured from Mr. Wilson by Wilkie for Sir Robert Peel. His experience in Art, and knowledge of the Italian masters, and private and public collections, placed him in a position to render valuable assistance in the enrichment of many private galleries in this country.

**PENCIL DRAWINGS.**—The style of pencil drawing practised and taught by Mr. T. C. Galpin is exceedingly bold and effective, excellently adapted to sketching from Nature. We have recently seen some very capital studies of aqueous plants executed by him, of great breadth and vigorous handling, and close imitations of nature. It has been generally observed that, owing to the vast quantities of rain which have fallen during the past summer, almost every kind of succulent plant has attained unusual magnitude; this circumstance Mr. Galpin has taken advantage of: some of his specimens appearing of almost giant growth, yet, we are assured, they are not beyond the limits of their natural size.

**ACQUISITION BY HER MAJESTY.**—In the late Exhibition at Brussels a picture by M. Van Eycken, entitled "L'Abondance de l'année 1847," excited the delight of the connoisseurs, and was immediately purchased by M. Vandeberg of that city. The composition is that of two lovely infants (twins) sleeping on a couch strewn with ears of corn, grapes, and roses, over which a young and graceful mother bends with anxious delight. Independent of the elegance of the drawing, the colour is of the most beautiful tone and richness of hue. Her Majesty, the Queen of England, having expressed a wish to possess it, it was immediately ceded by the proprietor, and in her Royal Collection it has become an admirable exponent of the Modern School of Belgium.

**ENGRAVINGS IN AQUA-TINTA.**—Two specimens of engravings by Mr. Scott, of Glasgow, have been forwarded for our inspection, which he informs us are engraved by a novel process, that is, by one aqua-tinta ground; parts which at first sight appear to be etched being brought out by re-biting the original ground. We are assured the plates will stand as many impressions as the ordinary style of engraving, and they can be done at a far less cost. The two prints we have seen (one of them Wilkie's "Blind Fiddler," on rather a large scale) are certainly very effective, but they are deficient in delicacy and refinement.

**TASSEL FASTENER.**—Our lady-readers will thank us for calling their attention to an ornamental and useful invention by Mr. Dismore, of Liverpool, for fastening cloaks, mantles, &c. It consists of two pins which may be made of the cheapest or most costly manufacture, from each of which a chain terminating with tassels is suspended; these chains work upon a small block or pulley, and the pins being inserted one on each side of the garment, it may be loosened or tightened at the discretion of the wearer by merely drawing together the chains. As an application of an ingenious design to a useful purpose, it is worthy of mention in our columns.

**ROBBERY OF AN ARTIST'S STUDIO.**—A most singular robbery has been lately committed at the residence of Mr. MacIse, R.A., his house having been entered and his painting-room plundered of as many as nineteen sketches and studies in oil; several small bronzes and various books were also taken from another apartment. To add to the loss which this accomplished artist has sustained, the thieves have taken what we know he values more than his purse—the very portfolio to which he was constantly referring for the pictures he is now engaged upon; this contained upwards of one hundred sketches and "bits," with sundry memoranda and writings from his personal friends. It is difficult to account for this extraordinary theft, which cannot have been effected for the mere purpose of gain, as the rogues could scarcely hope to turn the pictures into money. If offered for sale without the artist's name, few would be found to purchase them from ignorance of their value; and if with it, the matter would be easily detected. We would, however, caution persons who deal in pictures and other works of Art, who may happen to have such property as Mr. MacIse has lost brought to them for disposal, to make all necessary inquiry that they may be satisfied of their being honestly come by, before a purchase is made.

**THE ROYAL DUKINGS, PRINCE ALBERT & STRANGE.**—Sir J. K. Bruce on the 16th ult. delivered judgment in this case, which had stood over from the preceding month. His Honor's address, which occupied two hours in the delivery, is well worth a careful perusal; it contains much sound argument both on points of law and equity, clothed in forcible and eloquent diction. Its length, however, entirely precludes us from giving even an abbreviated report of it; but we cannot refrain from quoting the concluding observations which not only embody the verdict, but bear out the remarks we offered when writing on the subject last month: "I think not only that the defendant here is unlawfully invading the plaintiff's rights, but also that the invasion is of such a kind, as it affects this property, as to entitle the plaintiff to the present mode of injunction; and if not the more, cer-

tainly not the less, because it is an intrusion—an unbecoming and unseemly intrusion, an intrusion not alone in breach of conventional manners, but offensive to that innate sense of propriety which is national and individual, if intrusion can fitly describe that which is a sordid prying into the privacy of domestic life, into the home—a word hitherto sacred amongst us—into the home of a family, of a family whose private life forms not their only unquestionable title to the most marked respect. To relax the restraint that has been imposed upon the defendant is, consequently, what I am not now, at least, disposed to do." It will thus be perceived that the injunction originally obtained remains in full force; while with respect to the affidavits filed subsequently to October referring to another defendant, Judge, the Vice-Chancellor stated, that the motion for admitting them must, likewise, for the present be refused, with an understanding that the suits in both cases should be heard next Trinity term.

**FREEMASONS OF THE CHURCH.**—The first meeting of this society for the present year was held at 49, Great Marlborough Street, on January 9, on which occasion a very valuable paper was read by D. Wilson, Esq., Sec. R.S.S.A., on the Architectural and Decorative peculiarities of the recently destroyed Church of the Holy Trinity, Edinburgh. The principal point of the paper consisted of an attempt to prove that certain ornaments and arrangements were in vogue in Scotland long before their introduction into this country—an assertion which, if true, most greatly affect the nomenclature of Gothic architecture at present in use. Among the works of Art and antiquity exhibited before the meeting, were an oriental casket of ivory of the most elegant design, the property of Mr. Jarman; a rubbing taken by Mr. W. Harry Rogers from an ornamental trinket case of French execution of the fifteenth century from the collection of the late Sir S. Meyrick; and another casket probably intended for the reception of jewels, contributed on the part of Mr. George Isaacs. The latter object engaged considerable attention from its miniature like imitation of architectural forms. The sides and top are elaborately carved into Gothic tracery, with the occasional introduction of fleur-de-lis and foliage, while the angles are formed of delicate slender columns, having twisted shafts and moulded capitals and bases. The subject for the coming month is—"On the importance of a knowledge and observance of the principles of Art by Designers," by Mr. W. Smith Williams.

**PICTURE CLEANING.**—Considerable excitement has been created in the circles of Edinburgh in consequence of the treatment to which some of the valuable paintings in the Royal Institution have recently been subjected. According to the statements made in the Scottish papers, and confirmed to us by other authorities, it appears that several of the finest of these works were placed in the hands of a picture cleaner to be cleaned and restored; and that while undergoing the ordeal, two noble "Vandykes" and a "Pensin" have received irreparable injury, as well as others of less importance. The question is asked of the Directors whether the opinion of competent artists was taken as to the necessity of their being submitted still to the cleaner, and whether, if so, a sufficient *surety* was kept over his proceedings in order that no mischief might be done. The latter could not have been the case, for there are in Edinburgh a host of practical men well skilled in such matters, whose opinions ought to have weight above the mean mechanical restorer, or the judgment of a non-professional "Board." There is also, we believe, a curator of this gallery who ought to have known something of what was going forward. We are ourselves entirely ignorant of the facts of the case, but have seen them so represented as to leave us no alternative but to state what has been already made public, that those most concerned may have the opportunity of exculpating themselves from the charge of ignorance or neglect in a matter of so much importance.

**THE ARUNDEL SOCIETY.**—The Council of this Society, to which we alluded about six months since, is now formed; we shall find occasion next month to refer more fully to it.

## REVIEWS.

L'ALLEGRO AND IL TRISTE, ILLUSTRATED  
IN A SERIES OF THIRTY WOOD-ENGRAVINGS.  
Issued by THE ART-UNION OF LONDON.

It was a wise and fortunate determination on the part of the Art-Union Society, to distribute to their subscribers such a work as the one before us; and it was equally judicious to preclude any artist from submitting more than one composition. Yet, however varying in style and subject, a spirit of harmony appears to pervade the whole, as if worked with a common feeling, and that too a feeling in entire unison with the matter in hand, so that it is difficult to imagine there had been no preconceived embodiment of ideas among the artists engaged. We would not hereby imply that all have been equally happy in the execution of their tasks, for amid so large a number, glimpses of comparative inferiority were reasonably to be expected; but these are mere specks which scarcely dim the brightness of the accumulated mass. Milton's exquisitely beautiful poems supply abundant materials for the artist's fancy, from their varied imagery and lofty descriptions; they are dreams of enchantment, but so closely allied with nature as almost to realise the every-day experience of what we either see, or hear, or feel; they are the creations of the Poet's contemplative mind, drawn, not from the world of fiction, but of fact; and truth is ever the most solid foundation on which the painter can erect the monuments of his Art.

In noticing this series of engravings our space will only permit a brief reference. 1. "Hence, loathed Melancholy!" engraved by S. Williams, after G. Scharf, is a most agreeable composition, in which a troop of joyous maidens advances to meet the Poet (so we judge by the likeness) who, with his right hand, discards his late unwelcome companion. 2. "Haste thee, nymph, and bring with thee," engraved by E. T. Thompson, is, if we mistake not, a passage from Mr. Frost's admirable picture of this subject exhibited last year at the Royal Academy. 3. "And at my Window bid Good-morrow," engraved by W. Meason, after R. Haskisson, is full of the artist's exuberant and poetical fancy. 4. "And every Shepherd tells his Tale," is engraved by J. Bastin, from a design by Absolon; it is a charming bit of rusticity. 5. "Where Corydon and Thyrsis met," J. Thompson, may lay claim to a similar appellation. 6. "And Young and Old come forth to Play," engraved by W. T. Green; we at once recognise Mr. Goodall's excellencies in this species of composition; we should much like to see this painted as a companion to his "Village Festival," in the Vernon Gallery. 7. "There let Hymen oft appear," engraved by G. Dalziel, after J. Tenniel, is poetical, but has much of the German School in its character. 8. "Then to the well-trodden Knye Meadows" humorous fancies. 9. "Lap me in soft Lydian Airs," engraved by W. T. Green, after H. K. Browne; few would know the comic "Phiz" in this classical and truly delicate composition.

The first engraving which illustrates "Il Penseroso" is No. 16, by E. Armitage, engraved by M. Jackson. "Hail, divinest Melancholy!" it is a well-conceived subject, admirable in drawing. 18. "Come, pensive Nym, devout and pure," by W. C. Thomas, engraved by M. Jackson; possesses considerable poetical feeling, and makes a highly effective picture. 23. "Where I may oft out-watch the Bear," engraved by M. Jackson, from a drawing by J. Gilbert; represents the astronomer at his nightly studies,—the words of the Poet have been rendered with much truthfulness and imagination. 28. "There in close Covert by some Brook," by E. M. Ward, A.R.A., engraved by W. T. Green, is a charming composition,—refined and fanciful. 30. "The Peaceful Hermitage," engraved by H. Vizetelly, after J. D. Harding; though last in the volume, is by no means the least in merit; indeed, we much doubt whether there be one which surpasses it in the essentials of genuine Art. The landscape portion of the series, to which no allusion has been made, is well sustained by the contributions of Messrs. Leitch, Dodgson, H. Warren, Duncan, and Hulme; there is also a capital interior by D. Roberts, R.A.

We have devoted thus much space to a review of this book, not only because we think it deserving of it, or even more; but also because we believe the Art-Union of London has moved a long step onwards in furtherance of its avowed object, to encourage Art in all its departments. We sincerely wish its other efforts had been as successful, for we are sure that every subscriber with this work in his hand must admit that his guinea has

realised its value; the plates are, without exception, highly meritorious, and exceedingly creditable to the various engravers employed in their execution; most of them are beautiful examples of the Art.

DOCTOR BIRCH AND HIS YOUNG FRIENDS.  
By M. A. TITMARSH. Published by CHAPMAN & HALL, London.

Mr. M. A. Titmarsh may think, if he pleases, that he has an affection for boys; but he is mistaken; he likes them very well so long as they are tumbling about in petticoats, when it is no easy matter to tell a pretty boy from a bouncing girl, but he does not really care about them; to use a homely phrase, "his heart is not with them;" consequently this clever brochure is rather a succession of *cold chills* than a genial, or even amusing, Christmas book; and we do not wonder at it, the young tyrants of this creation are only interesting to their mamas, or, if unusually well-behaved, to their grandmamas; but society at large would be rather improved by their being extinguished during their passage from ten to twenty. The only creation under the paternal care of Doctor Birch, with whom his biographer sympathises, is Miss Raby. He has so completely the artistic power of dashing off a character with a few strokes of his pen, that the girl is at once before you. You see she has a loving tender heart the moment she places that little curl of silken hair in her work-box; and you are well pleased when Captain Davison comes to take her away. The sketch of Miss Raby is altogether natural and charming; all Mr. M. A. Titmarsh's sympathies lie that way. But the gem of this, and of all other books published this season, is what the author pleases to call "The Epilogue." The sentiments of this delicious poem are not new—they are born of every day experience, but they have never been so exquisitely developed, so well and so thoughtfully harmonised:

"I'd say we suffer and we strive  
Not less, nor more, as men, than boys;  
With grizzled beards at forty-five,  
As erst at twelve, in corduroys,  
And if, in time of sacred youth,  
We learned at home to love and pray,  
Pray heaven, that early love and truth  
May never wholly pass away."

The play and variety of the poem is as charming as its construction; every line is full of philosophy, and what is better still—true pity. Yet you never dream of a sermon, though the heart, however hard and careless when you commenced, overflows with perfect faith and trust in God's all-caring wisdom ere the book is closed, when perhaps you express your astonishment at the "well of sweet waters" into which Titmarsh has dipped his pen, and wonder—as the public did, that Thomas Hood, whom it profanely dared to consider a punster, should have written "The Bridge of Sighs."

MEMORIALS OF EDINBURGH IN THE OLDEN  
TIME. By DANIEL WILSON, F.R.S., S.A.  
Published by HUGH PATON, Edinburgh.

In the annals of the city of Edinburgh there is certainly more of romance, and for its size, not less of interesting historical matter than in those of London. Apart from the legitimate history of the place, there is an abundant fund of personal and picturesque narrative to which the graver historians of Edinburgh have not stooped. Nothing could be more felicitous than the gatherings of Mr. Robert Chambers, given to the public as "Traditions." From these, however, the two volumes, which we here notice, differ, as also from the heavy though accurate histories of Maitland and Arnot. We find in this work a mass of matter forming no part of any other account of Edinburgh, and fully confirming the assertion of the author, that he had consulted hundreds of old charters, title-deeds, and records of various sorts. The volumes are abundantly illustrated, with a view to furnish examples of all the architectural styles that were to be found in the winds and cresses of the old town of Edinburgh. The letterpress of the first volume is thus divided:—Earliest Traditions, from the Accession of the Stuarts to the Death of James III., from the Accession of James III. to the Battle of Flodden, from the Battle of Flodden to the Death of James V., from the Death of James V. to the Abolition of Queen Mary, from the Accession of James VI. to the Restoration of Charles II., Historical Incidents after the Restoration. In the second volume the memorials are headed, The High Street, the High Street and Nether Bow, the Canonage and Abbey Sanctuary, the West Bow and Saburbs, &c.; and hence any inhabitant or temporary inhabitant of Edinburgh may at once understand how interesting are the details brought forward under those heads. The Castle figures of course prominently in these Memorials. In a

vignette in the second volume the extent of the buildings are shown in 1575, presenting an aspect very different from what is now seen. According to a hackneyed saying, Paris is now France; we may hence call the High Street of Edinburgh, Scotland; for here of yore was the limited arena in which were contested their liberties and even the crown. We have no space to afford any extracts from the antiquarian or romantic portions of these volumes; we can only say, that all who are interested in the history of Edinburgh, will be amply gratified with the matter of which the narrative is constituted.

THE HAUNTED MAN AND THE GHOST'S BARGAIN.  
By CHARLES DICKENS. Published by BRADBURY & EVANS, London.

We are a month too late with our notice of this delicious mysticism. It has been reviewed "everywhere," but we may still give to it a few words; for in its highly poetic construction it is more ideal than any of Mr. Dickens's former books. There will be more decidedly two opinions of this, than of any of his preceding tales. Many, who seek repetitions of "Sam Weller's" and "Richard Swivellers," and whose comprehension of character is limited to these worthies, will be disappointed; while those whose refined minds take a wider range and enjoy in prose what may be compared to Thomson's or Coleridge's poetry, will experience a rich treat in the shadowy outlines and the delicately moulded realities of this bewildering but entrancing volume. Every page is perfumed by love and charity, and the spirit of Christian duty and forbearance breathed throughout, is perfectly devoid of sectarian cant and preaching presumption.

It is less *manerful* than anything Mr. Dickens has hitherto written, and it is marvellous how he combines strength and delicacy of description. For the latter, the few sentences uttered by Milly, telling of the influence the memory of her dead child has on her conduct to the *living*, are so instinct with female life,—so out, as it were, of the depths of woman's heart, that it is difficult to know by what power Mr. Dickens has extracted them. He frequently astonishes us with this instinctive knowledge of human nature—of every one's nature! And this comes in admirable relief to the "shadows" with which the chemist, Redlaw, is surrounded.

## AN HISTORICAL ENQUIRY INTO THE TRUE PRINCIPLES OF BEAUTY IN ART. By JAMES FERGUSON, Esq., Architect. Published by LONGMAN &amp; Co., London.

This volume consisting of 596 pages and abundant illustrations, is only the first part of the projected work, and consists of Essays on Egyptian Art—Western Asiatic Art—Grecian—Etruscan—and finally Roman Art. The second part is intended to treat of Eastern Asiatic Art, from the earliest times to the present day—containing a sketch, not only of the Buddhist and Hindoo styles of the Peninsula of India, but also of the neighbouring countries of Afghanistan, Ceylon, Burma, and Tibet, and extending also to Java and China. Mohammedan Art will be considered, as also Byzantine and Gothic.

The book before us therefore constitutes the first part of this projected work. The Art sections are severally headed:—Phonetic Arts, Poetic Arts, Beauty in Art, The Sublime in Art, Beauty of Association, &c. &c. Many of the propositions held by the writer are at least novel. Speaking of the expressive power of Art, he says, "Sculpture and painting, even in their boldest flights, have never reached, or attempted, the highest mode of human utterance, nor do I think it probable they ever will. Narrative and imagination are more especially their province, and then they often rival words, not only in vividness, but in conception also."

This utterance is described as "man confining himself to the observation of God's works for his facts, and using his reason alone to draw from them those beautiful and sublime conclusions which are the highest aim, so far as we know, that he can reach to. Inasmuch as the true end of Art is a faithful reflection of nature, we can by no means agree, that, as far as the limit of Art admits, this utterance has not been attempted. It is practice alone that touches the limit of the language of painting and sculpture, and this absolute boundary determined, it is impossible for the artist in any wise to entertain the theories which lie beyond. In the chapters treating of the Art of Egypt, many new views and ingenious propositions are brought forward on the Egyptian race and their institutions—the successive dynasties, and especially upon the pyramids and temples—the whole being profusely illustrated with cuts and diagrams.

**LENDING A BITE.** Painted by W. MULREADY, R.A. Engraved by H. C. SHENTON. Published by J. HOGARTH, London.

There is a vast amount of quiet drollery in Mr. Mulready's pictures—a quaint dry humour pervading every portion of them. Though his subjects are often culled from rustic adventures, boyish amusements and rozzish trickeries, and common scenes of ordinary life, he exhibits no violation of the most scrupulous propriety; his works are pictured stories told with the refined pencil of a pure mind. Equal to the best of the old masters of the Dutch and Flemish schools in conception and execution, he is without the idelicacy and listlessness of their productions. "Lending a Bite" will be remembered among the works by Mr. Mulready exhibited at the Society of Arts last year; it is therefore unnecessary that we should describe the picture further than to say a young rustic most grudgingly "lends a bite" of an apple to a companion who seems accidentally to have come in his way. Among the lookers-on are an Italian organ-grinder and his monkey; the latter crunched *vis-à-vis* to a shaggy dog, seems also expecting a "bite," but not of the apple. Mr. Shenton has most truthfully rendered the artist's meaning, and given to the engraving the entire character of the original; it is executed in line with much force and delicacy, and cannot fail to become popular.

**PORTRAIT OF WILLIAM ETTY, R.A.** Engraved and published by C. W. WASS, Adam Street, Adelphi.

The forms and features of distinguished characters are of universal interest; they become, as it were, the property of all mankind, not only of the generation in which they lived, but of every succeeding period; indeed, are of more historical value to those who know not the living man, than to those who walked with him on the platform of the earth, and marked his career of honour and renown. In this respect, therefore, portraiture may be regarded as the most important application of the Arts, giving to the future all that can be rescued from the grasp of mortality—a rich legacy from the treasure-house of the good and great. This portrait of Mr. Etty is a tribute of filial affection; it was painted by himself, at the wish of his mother, about twenty-five years ago, and consequently represents him in the prime of manhood. It is almost in profile; but the face is remarkably intelligent, and the mouth expresses much energy and perseverance; there is no doubt of its being a very faithful likeness of the artist at the period when taken. Mr. Wass has made a most effective mezzotint engraving of his subject, at which we are sure he has worked *con amore*.

**RUDDIMENTARY ARCHITECTURE.** By W. II. LEWIS. Published by JOHN WEALE, London.

This is one of a series of elementary works in the sciences and the useful Arts. The design which Mr. Lewis has studied to produce, is to make the non-professional acquainted with the *Art of Architecture* in the simplest and yet most comprehensive form; so as to give him as much knowledge of its principles and their application as will enable him rightly to appreciate its beauties, while at the same time he is cultivating his taste. The chief points embraced in the book are the "Orders" as existing in what is generally known as Classical Architecture; these Orders the author has explained and described in a clear and succinct manner, divesting his remarks of all superfluous technicalities, and pointing out to the reader where he may meet with the best examples of each, and the rules by which these examples, both ancient and modern, have been constructed. We do not remember to have met with any publication of its class which we can more confidently recommend to the beginner. A short glossarial index at the end is not the least valuable portion of its contents.

**THE STOWE CATALOGUE, PRICED AND ANNOTATED.** By H. R. FORSTER. Published by D. BOGGE, London.

The interest taken by the public mind in the sale of the Duke of Buckingham's vast property at Stowe, was, during the close of the past year, of more universality than perhaps even that occasioned by the dispersion of Horace Walpole's collection at Strawberry Hill. Certainly, in point of extent, magnificence and duration, no other sale within a great number of years can have the smallest pretension to vie with that of Stowe. We have already, in a past number of the *Art-Journal*, made reference to the general character of the works of Art contained in the mansion of the Temples, and we are now compelled to revert to the Collection in conse-

quence of the publication, by Mr. Henry Ramsay Forster, of the Stowe Catalogue, priced and annotated. This document, interesting alike to those who did and those who did not visit the spot, is a valuable memento, showing the average estimation in which works of virtue are held at the present day, and preserving histories and associations connected with particular objects, from which they might otherwise have been forever separated. The volume is enriched with a considerable number of engravings from the principal gems of the sale, headed by an excellent mezzotint of Rembrandt's giant work, "The Unmerciful Servant," purchased by the Marquis of Hertford for 2200 guineas. The pages are also interspersed with anecdotes of the auction and dissertations as to the date, style, origin, and authenticity or non-authenticity of various works of special importance. A history of the Grenville family is attached, accompanied by a list of all the theories which have from time to time been advanced respecting the celebrated Chaucer Shakespeare. As one of the best illustrated catalogues ever placed before the public, we cordially recommend the book before us to all who feel interested in the vicissitudes of the productions of ancient Art.

**EPISODS OF INSECT LIFE.** By ACHETA DOMESTICA, M.E.S. Published by REEVE, BENHAM, & REEVE, London.

This volume might have been called the poetry of the insect world; it toys with natural history as though it were a fairy tale, and leaves as much to the legendary as the actual. It is said in a thoughtful and charming preface, that "few can entirely lack opportunity for becoming more observant of nature's wonders—more impressed to her influence, and her teachings, or more alive to the superior intelligence visible in her works," and it is added that "on nothing, perhaps, are the signs of that intelligence more obviously impressed, than on the operations of insects, which, as creatures pre-eminently under the rule of instinct, attest as pre-eminently,

"The mind that guides them is divine!"

It has puzzled many to say where instinct ends, and where reason begins; to us the insect world has always been full of deep interest, pregnant with mystery as well as beauty. It is impossible to imagine a more charming country companion than this beautiful volume—a poem, in fact, from the first page to the last. The illustrations are excellent and faithful; each tells a story illustrative of the habits of the class of insects to which reference is made; and they are printed in colours with admirable accuracy and effect. The book deserves a first place amongst the favourites of the year.

**STUDIES OF ORNAMENTAL DESIGN.** By C. J. RICHARDSON, M.J.B.A., F.S.A. Published by WEALE, 1848. London.

The study of Decorative Art has been so long time on the increase in this country, that it has given birth to a multitude of publications of ancient examples, which, were it not for the feeling of the age, might never have been brought to light. The young designer can only perfect his labours by a diligent study of these works, which reveal all the resources of ornament under the various mutations it has undergone, and form a stock of information which can never be too much enlarged. Under these circumstances, we hail with pleasure every addition to the student's library, which will now include Mr. Richardson's book on Ornamental Design. The work in question consists of a variety of subjects taken from antique sculpture, Italian architecture, ancient glass, and cinque-cento embroidery, drawn with masterly fidelity and beautifully "got up." The tapestry patterns and diapers are especially valuable and suggestive acquisitions. But there is, nevertheless, a want of unity in the book as a whole, which will be a barrier to that success that, as a work of much study and expense, it certainly merits. It appears either that too much has been grasped at once, or that too little has been offered upon each department that the author has undertaken. The letterpress is in every sense worthy of Mr. Richardson's position and research.

**A TRAP TO CATCH A SUNBEAM.** Published by WRIGHT.

This is one of the most charming stories we ever read; it may be compared to a grand violet, or an early primrose, or the first May rose, or the song of the lark floating between heaven and earth; it is real, simple, pure in intention, and full of the best philosophy. We thank the author heartily, and hope Easter, Midsummer, or, at farthest, Christmas, may bring us such another story.

**THE CHRISTIAN LIFE: A MANUAL OF SACRED VERSE.** By ROBERT MONTGOMERY, M.A. Published by A. HALL & Co., London.

The author of these poems came before the public, and was acknowledged as a poet of extraordinary eloquence and power, at an age when youths, if they attempt to soar, do it with unfledged wings, and often flutter to destruction. Flattered, admired, and wondered at, Mr. Montgomery numbered numerous men of letters as his fast friends, but was too successful not to have created enemies. To one of these he alludes in his introduction to the present most sacred and interesting volume. "The Omnipotence of the Deity," which we may add has arrived at its twenty-fifth edition, as now published, has been corrected almost into a new poem, when compared with the early editions. "This," its author adds, "appears to be unknown or forgotten by certain writers; hence the sarcasm which appeared some sixteen years ago in the *Edinburgh Review*, and since republished with Mr. Macanlay's name, only serves to perpetuate verbal errors, and defective lines, which no longer exist, except in his criticism."

There are very few authors who would thus so frankly admit their faith in the opinion of a reviewer, particularly in one so tremendously severe on the enthusiastic production of a young poet, as the writer in the *Edinburgh* had been, in a criticism, able in itself, but not at all a just weapon, against one who has established his reputation amongst a host of admirers.

The present volume of poems has a double claim on our admiration; it is winged by charity. Mr. Montgomery, from its commencement, gave the Hospital for the Cure of Consumption a fixed place in his affections. His is no selfish love; zealous and earnest in what he undertakes; wherever he could find a church, he was ready to preach a sermon for the sake of alleviating the tortures of this cruel disease, and eventually, it is to be hoped, exterminating it altogether. He has been, perhaps, with the exception of Mr. Philip Rose and Miss Jenny Lind, its greatest benefactor; and not content with devoting his eloquence in the pulpit to its support, he has sent forth "The Christian Life" in aid of its funds.

There is less preaching, and more poetry in this volume, than the public meet with in poems called religious; our modern "Canticles" are either scartarian, or lectures done into rhyme; but these are *spiritual poems*, some of them pinning the simple and the sublime, so as to afford the truest pleasure to the Christian, as well as to the poetic reader. Those called "The Beatitudes," are composed quite in the spirit of the holy sentences they illustrate; but there are two poems very full of interest to those who have watched the progress, the rising up of the walls, and the propelling of the same, of the great Charity we have already alluded to. One is called "The Dying Girl," and dedicated to Mr. Rose, as the founder of the Hospital; the other, called "The Hospital." "The Dying Girl" is certain to find an echo in but too many English breasts, for the disease has made many homes desolate; and the poem is so full of pictures, so true to nature, so willing as to the passing away from the yonic of the young world, which they must love, however hopeful of the future, that we consider it as a true and tender record of what occurs around us day by day.

We wish we could quote the poem, but those who have watched the progress of the disease must feel the force of the following lines:—

"Seldom she sighs, but veils within  
Much that would grieve fond Love to know,  
And when some pent-up tear begins,  
She tries to check their overflow.  
Safe in the arms of Jesus rests her soul,  
Nor does the early grave with gloom the mind control.

"Not for herself, but for the heart  
Of love parental she could weep;  
And often in her dreams will start,  
And make some wretched mother weep,  
As faintly through her lips there scolds a word—  
And, 'Oh, my mother dear!' is like low music heard."

What follows reminds us of a picture by Rodgrave or Prentiss.

"She dies, as Beauty ever dies,  
When sad Consumption finds her tomb;  
With brilliance in her deep-set eyes,  
And on her face a healthless bloom.  
No harsh transition, but a soft decay,  
Like dawn-born tones of night, that melt by dawn away."

We rejoice to see the Poet's feelings as earnest in the fullness of manhood, after twenty years' wear and tear, both in and out of the pulpit, as they were in his young days, and we expect as well as desire for this volume the popularity that sent his poems into every English home.

## THE ART-JOURNAL.



LONDON, MARCH 1, 1849.

## SOME THOUGHTS ON ART.

ADDRESSED TO THE UNINITIATED.

BY MRS. JAMISON.



SERIES of very beautiful engravings from the finest works of modern, and particularly of English, sculptors, is to appear successively in this Journal, and I have been requested to say something "germane to the matter"—something of

the present state of sculpture with reference to Art generally.

I wish I could do this worthily; I wish I could venture to place myself between the public and the artist as a sort of interpreter in an humble way, not to discuss critically the beauties of the art or the merits of the artist—easy work comparatively—but rather to point out and to explain some of those common-place difficulties and popular mistakes which seem likely to arise in the present state of things. For the patrons of Art are not now, like the *Dilettanti* and *Cognoscenti* of the last century, to be counted as the select few; they are the many—the million;—we are to have Art as seems for THE MILLION. Now it is certain that this diffusion, through all ranks, of the love of ornament and beauty, will not raise the standard of excellence: that was fixed some two thousand years ago, in the days of Phidias; but it will raise the standard in every individual mind; it will bring home and illustrate to the popular apprehension, those principles, eternal and immutable as the law of nature itself, on which that eternal standard is founded. I am not one of those who believe that excellence will become less excellent by being diffused, or that the sense of the true, the beautiful, the pure, will become less valuable, by being rendered more familiar—indispensable to the sentiment being as love, light, and air. All human sympathies flowing in a right direction—and in Art, as in morals, there flow a right and a wrong—gather strength as they flow by the confluence of many minds. It is some comfort that we do not see in these days, at least we do not so often see, that pretension to the exclusive right to feel and discriminate, that mingled scorn and despair with which the real lover and judge of Art was wont to regard the ignorant blunderings of public patronage; and on the other hand, I think we have outlived that truly vulgar error, so flattering to indolent mediocrity, that "in matters of Art, every man with two good eyes in his head is competent to see;" whereas, where Art is concerned, the faculty of seeing becomes in itself an Art! Yes, it is a good sign when the worshipful many are beginning to feel that the Fine Arts are not merely imitative, but involve something more, and far beyond imitation; it is a good sign when a man is no longer affronted by a doubt of his power, and even of his right of judgment, and has candour enough to wish to educate his perceptions up to that point where the just appreciation of comparative excellence first unfolds itself to the delighted intellect. It were too much to expect to find developed alike in all, the

instinctive sense of beauty in Art, or the capacity for enjoying its manifestations. No popularising of Art, will ever equalise the power to feel and to judge of Art; but we may hope that the multiplication and diffusion of objects through which the taste is exercised, will tend to facilitate comparison and quicker sensibility. Too long has a degraded taste on the part of the public tended to degrade the artist, who from want of conscience or want of bread, becomes subservient to the ignorance and caprice which he regards with secret contempt; and too long has patronage dictated where it ought to learn. The effect has been demoralising on both sides; in the gifted man of genius I have seen it produce absolute deterioration of character, and end in a want of truth towards others, of respect for himself and his Art, and of faith in the high aims which had once sanctified his ambition. Whilst the subserviency of him who ought to be the teacher, has altogether blinded the patron to the true relation between them; so instead of mutual help, gratitude, reverence—we have self-assurance, caprice, and a bargaining meanness on the one side—silent contemptuous heart-burning on the other.

It has been remarked with truth that public opinion always comes right in the long-run,—that it never fails *in time* to recognise the truly excellent,—that it never fails *in time* to bring to its due level that which it has immeasurably exalted. I have, since my childhood, known four of the most celebrated artists who have lived in modern times:—Flaxman, Canova, Chantrey, and Sir Thomas Lawrence. They are gone; the grave has closed over all. I can speak of them now as *minds*, not *men*. Of these four, the one who had whilst living the least reputation was certainly Flaxman. Yet he it was who took the highest ground; we have since been working up to him, and every day, every hour, we become more sensible of his true artistic greatness; whilst, I believe, it is pretty generally admitted, that the others during their lifetime were overrated; that Canova could be feeble and effeminate; that Chantrey and Sir Thomas were below par in creative Art. Such is the wide difference between reputation and fame. The better a public are educated, the sooner will such justification take place; the less will fashion usurp the part of taste; the less we shall hear of people deciding in a *cardinal* manner on subjects, for the right understanding of which an almost life-long education is necessary.

When in the last century a cause relative to the piracy of a print, was tried before one of our judges, (Lord Kenyon, I believe) the evidence relative to critical discrimination in the degree of merit in the original and the copy, the variety of opinions and arguments astonished and somewhat perplexed both judge and jury. Lord Kenyon in summing up expressed his regret that he had lived all his life without an idea of some of the points which had been brought forward, and his conviction "that there was more in those things than he had ever conceived before." Now, there are many in the same case with this most wise and candid judge—many who, like him, have passed through a long life of various and dignified pursuits without having given a moment's thought to the conditions of beauty which enter into a print, a picture, or a statue, and may be suddenly awakened up to a perception "that there is more in these things than they had ever conceived before."

A state of profound peace has generally been considered as favourable to the development of the Arts, yet where the clash of social interests has roused to unwonted activity the intellects and imaginations of men, it has been good in the long-run for those who standing apart from the tumult, yet feel it react upon them. High deeds must be done before the poet can sing them or the artist commemorate them; and where grand stirring influences fill the mind of the people, they become not less but more alive to the forms in which their sensations, so to speak, are reproduced to themselves. We see this in the history of the great republics of Greece, and Italy, in distracted Athens, in more distracted Florence. May not these present days of revolutions, and wars, and famines, and gold-seeking, be succeeded by the days of artistic

creation in new forms! Even now, more is written and thought about Art, more encouragement given to artists generally, than at any period in the history of our community. Not only is there an increasing demand for the higher productions of mind and skill, but in the mere objects of luxury, ornament and utility, Art and artists are put in requisition. We call for an architect where we formerly employed a bricklayer; and our house-painters are accomplished in the theoretical harmony of lines and colours.

This is more particularly the case with the *Plastic Arts*. Under this term we comprehend all imitation of form, from the expression of ideal beauty and lofty sentiment, the godlike and the spiritual under the human semblance, set forth in enduring marble or more enduring bronze, down to the bisque statuettes on the chimney, the vase or ewer on the tea-table, or the arabesque frieze to decorate our rooms.

This passion and fashion for works of beauty and decoration has been growing among us assisted by many causes. The invention of most ingenious mechanical processes by which the magnificent remains of antiquity, and the productions of living artists may be reproduced with unvarious debency and exactitude, and of other processes by which ornamental carving and casting from faultless models may be executed at a trifling expense—the perfection to which modern chemical science has brought the finest preparations of clay, as bisque and terra cotta, together with the application of new materials, gatta percha for instance, to the purposes of Art, and, though last not least, the institution of Schools of Design all over the country; all these have combined to assist by mechanical means the multiplication of what the French call *Objets de gout et de luxe*. That this growing taste may not be vulgarised, is a matter of great importance. We may entertain the deepest sympathy for the artist struggling to live by the proceeds of that Art to which he has given his life, and applaud the efforts made by public means to render his works known, and give him a fair chance for reputation; (it is not for one generation to give fame). But let it be ever borne in mind that we best assist our native artists by placing before them and the public who is to judge them, in every possible form, those productions which bear the stamp of original greatness, and have been consecrated by the admiration of successive generations of men; things which exist at a distance, or have become so rare and so expensive, that they are locked up in national collections, or in the portfolios of amateurs. On these the principles of Art are founded, or rather by these they are illustrated, for these lead us back to nature, pure nature, which is only another name for the pure ideal, and whence all must proceed, which is to endure through the vicissitudes of conventional manners and modes of thought.

This is the main object of a society lately instituted—the Arundel Society. Between this society and one begun some years ago for the encouragement of modern Art and native artists, there should be no rivalry—rather the most close and friendly co-operation. Every help to the knowledge of genuine Art is a help to the living artist; and only the meanest, narrowest, and most shortsighted views would make a man think otherwise.

The result of all this, and what I would inculcate by every means in my power, is that a knowledge of the just theory of the Imitative Arts might well form a part of the education of the young, and particularly, I think, of young women. It is not very intelligible why so much pains should be taken to initiate a girl into the knowledge of the theory of music—to cultivate her taste for it by concerts, private and public, even where proficiency in the art, as an Art, is out of the question, and, at the same time, leave her in the most pitiable ignorance, or abandon her to self-culture with regard to the elementary principles of the other Fine Arts, on which, nevertheless, she is called in a thousand ways to exercise her faculties. Really it seems ridiculous when one thinks of it, that a girl should be taught the elements of Natural Philosophy and Chemistry, be initiated into the secrets of nature, while the laws which regulate the harmony and

proportion of her visible forms remain a sealed book. Superficial knowledge of all kinds is the perdition of women, and a superficial taste in the Fine Arts leads them into that perverted and frivolous taste for mere prettiness which is destructive to the best interests of the best artists among us.

The faculty of delight in beauty needs to be educated like all our faculties, and I wish Miss Martineau had said something upon the subject in her admirable little treatise on household education. We know that women have written very sensible and elegant letters, with but little knowledge either of orthography or syntax; yet to one I suppose argues that a woman has, therefore, no need to study spelling and grammar. A knowledge of thorough bass and of elementary physics now enters into every liberal scheme of female education. Why, therefore, should not some attention be paid to the elementary principles of the Fine Arts? Why should not the best models of each be early placed before a young girl, and their comparative excellence pointed out to her attention? What a source of innocent enjoyment it would open to innocent minds at that age when the faculties are athirst for pleasurable sensation! A landscape painter once told me that sitting down on some occasion to make a study of foliage, his attention was attracted by a group of feathery grass and weeds by the hedge side, and he was so touched by the inexpressible grace with which Nature had thrown together their flowing lines and various forms, that he sat for many moments contemplating them without venturing to put his pencil to the paper, until he felt his eyes moisten with devout admiration and love! It is in truth one of the greatest advantages of a cultivated taste in Art, that it multiplies a thousand-fold our enjoyment in the beauties of Nature; wakes up our attention to innumerable minute and transient effects of grace, which we should otherwise pass by unperceived. We do, indeed, meet with persons who have a good deal of *connoisseurship*, of whose morals we cannot think very highly, but we soon learn to distinguish this sort of merely conventional taste from that really purified perception of the Beautiful, which leads us through the love of Art to the love of Nature, and from Nature up to God.

But I must not be tempted from the original purpose of this essay. Every one admits that a just taste in Art is desirable; no one denies that knowledge is better than ignorance, and that in the perception of right and beauty, as well as in the perception of right and wrong, it may be as well to "train up the child in the way it should go." For the present, therefore, I will notice merely a few of the commonest mistakes committed daily from that want of feeling or want of reflection, which in matters of Art goes by the general name of want of taste. To the knowledge by which they are to be avoided or rectified there is no *Royal road*, and here I only suggest them for consideration, and with reference more particularly to one of the Fine Arts—Sculpture.

These mistakes are of two kinds. The first have relation to the external conditions of a work of Art,—its material, size, and situation. The second have relation to the æsthetic conditions of a work of Art, as the design and conception of the subject,—the form best suited to it, whether painting or sculpture (for observe that the *form* is distinct from the *material*); the treatment, as regards the grouping, expression, colour, and all qualities depending on the *mind* of the artist, and addressed to the mind of the observer.

The *MATERIAL* in sculpture may be bronze, marble, stone, wood, plaster, terra-cotta, shells, or precious stones, &c. Now every one who would judge of Art, should know something of the inherent capabilities of these materials and their proper application; for they cannot be used indiscriminately for all subjects and purposes. I have seen strange mistakes made by persons ordering in marble what could only look well in bronze. But why! on what principle shall a particular subject, group, or figure, look ill in marble and well in bronze? It is not here the relative value or beauty of the material which is in question; it is its fitness.

It is not only the artist or the artificer who should be able to enter into these considerations, for I have seen the artist's judgment overruled, either because he could not clearly explain in words, principles which had grown up in his own mind *with* his mind, or that no explanation could render his reasons intelligible where the faculties of attention and comparison had never been brought to bear on such points. Hence there ensued distrust, vexation, loss, and disappointment.

SIZE is another of these conditions which is of great consequence. Not every subject which looks well large will look well small; far more rarely will a subject, graceful and agreeable of a small size, endure to be magnified. The nature of the subject has to be considered. In general, though size be one of the elements of the sublime, the really sublime and ideal work of Art loses but little when reduced in dimension, as long as the proportions are exactly attended to. You can have colossal proportions and god-like power within the circumference of a gem for the finger; figures and groups which might be magnified to any size and lose nothing either in delicacy of finish or delicacy of expression: some of the fine Greek bronzes are examples. For instance, the little bronze "Jupiter" in the British Museum, about a foot in height; the exquisite little "Mercury," not more than six inches high; are at hand to testify to the perfection of majesty and grace in diminutive forms. On the other hand, picturesque sculpture will seldom bear to be magnified, nor will any subject which is merely ornamental or conventional in the treatment. The pretty statuette of "The Prince of Wales as a Sailor," the little figure of "Faun Elssler dancing the Cacucha," would be insufferable if enlarged to life-size. There is a curious law too by which size and material act on each other; a bust or a statue in marble of the exact proportions of life, will often look much smaller than life; some thought and attention are due therefore to the conditions of size.

Then as to SITUATIONS. I say nothing here of those mental associations which should always influence the selection of a work of Art, with reference to its purpose: which would prevent every one from taking down a "Nativity" from an altar, and placing it over a sideboard, or "Massacre of the Innocents" in a lady's boudoir. I would merely refer to those physical conditions by which a work of Art, be it painting or sculpture, is fitted to the situation it occupies, or the situation fitted for that particular object; the distance at which it is to be seen, the point of view, the degree of light or of the highest importance. I have seen ridiculous, and, as regarded the destinies of the object, fatal, mistakes of this kind committed from a want of the sense of adaptation, or from not considering how far a work of Art executed for a particular locality can bear removal to another. For example, the *Pensiero* of Michael Angelo, to produce the full effect intended by the artist, must be placed at a considerable height, and must be lighted from above. A lower situation, or a side-light, interferes with the sentiment. Michael Angelo himself, in the first fresco which he executed for the ceiling of the Sistine Chapel (the "Deluge,") committed an error which he was careful to conceal in the succeeding compositions; the treatment was too crowded, too complicated, to produce the effect he had intended—he had not sufficiently considered the conditions of light and distance. In the metopes of the Parthenon and the Phigalian marbles the exact adaptation of the degree of relief to the light and distance, and the arrangement of the figures to the degree of relief, involve considerations of the highest moment, and which, being well understood, must enhance our admiration of these wonderful things as productions of mind, and assist us to those principles which are capable of a universal application, as conditions of fitness and excellence. The laws exemplified in the works of Michael Angelo and the sculpture of the Parthenon may be applied to the ornamental bas-relief over a chimney-piece, or the chased work of a lady's brooch.

As to the second class of errors, those which have reference to the more spiritual conditions

of Art, I shall say little of them here, except to impress on the mind of the educator the necessity for exercising in a right direction the faculties of admiration and reverence, as applied to those productions of mind which are clothed in form and colour, seeing that they surround us on every side, and make a part of our daily life. Here also we should be taught by precept and example, that there is a *true* and a *false*, which cannot, by any arbitrary fashions of the day, be overlooked or confounded with impunity. Ignorance, that is, the want of educated perceptions, produces two evils which I have seen more than once strangely combined in the same individual. 1. An assumption that in these matters the individual fancy has a right of judgment unfettered by any moral responsibility. 2. A want of self-reliance which leaves this same unfettered fancy at the mercy of every change of fashion, the mere slave of lawless liking and disliking:—as I have heard a man profess his freedom from the pedantry of rules, and run to his next neighbour to ask—what he shall think!—which of two things he shall prefer!

The most important, and at the same time the commonest error I have met with, arises from a total ignorance of the necessary limitations of the various styles of Art. The graceless absurdities, the unreasonable demands on an artist's capabilities which I have seen result from such mistakes would fill pages. Sir Joshua Reynolds tells us somewhere of a nobleman who once came to him and required him to paint a picture representing the interview between James II. and the old Earl of Bedford, the father of the martyred Russell; when James requested the assistance of the earl, he replied in a broken voice, "I had once a son who would now have done your majesty good service." Sir Joshua in vain endeavoured to convince his noble friend that the subject was one which could not be adequately represented in any form of Art. I forget how the affair ended, but probably the patron left the artist with a meaner idea of his powers than he had entertained before; and found some one else to paint James II. and Bedford standing opposite to each other. Not all that we can imagine to ourselves as a passing action or event,—not all that can be described in words, is suitable for a picture; and in this respect, if painting has its limitations, much more narrow are the limitations of sculpture. Lessing in the admirable piece of criticism, which he entitled "The Loocon," was the first to point out clearly the relative capabilities and limitations of the two Arts; and I conceive that without a just appreciation of this distinction, artists and amateurs are likely to fall into the most graceless errors and absurdities.

I will venture on a familiar illustration of this neglect or ignorance of a principle founded in the absolute nature of things. When at Rome I went into some of the ateliers of the finest cutters of shells, and expressed my surprise at the total unfitness of some of the objects selected;—popular pictures, for instance, transferred to bas-relief, Correggio's "Holy Families," and Guido's "Angels" or the "Daughter of Herodias." I was answered that these were executed for the English market. One of the most celebrated among the English artists at Rome told me that he often accompanied those who came to him with letters of recommendation to the ateliers of the different bronze, mosaic, and shell works; the plea being that they, the purchasers, might be directed in their choice by his superior taste and experience. "But," said he, "I know not how it happened, I seldom could induce them to choose what was really good,—really fine and appropriate; and in presence of Italian workmen, I have blushed for the vulgar mistakes made by my countrywomen,—women of rank, education, and otherwise elegant minds. Their ignorance," he added with true artistic emphasis, "was on such subjects quite *dreadful*!"

The source of these mistakes lay in the want of an educated perception of certain laws, as much founded in nature as immutables as those which regulate harmony and the power of expression in music. The persons alluded to by my friend, perhaps looked to the workmanship, examined it with a microscope, believed themselves quite capable



of judging whether the thing were well or ill done;—the more serious question, whether it was a thing that ought to be done at all, having never once occurred to them.

The beautiful ornamental casts and statuettes which issue daily from the *fabriques* of Messrs. Copeland, Minton, and others; the facility, cheapness, and elegance with which form is reproduced in twenty different materials, while they delight the lovers of Art, may well excite some anxiety and apprehension lest we be inundated with graceful frivolities and common place second-rate sentimental trash of every sort. Now that the "Million" have become patrons of Art, it becomes too obviously the interest of the manufacturer to cater for the fancy of the "million," and thus it is a matter of very serious import that they should be trained to discernment and refinement in the situation of such objects as are addressed to the mind through the eye;—that the public taste should, through the rising generation, be more generally educated, at least, that it should not be vitiated. All which is humbly submitted to the consideration of the reader.

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

ON CHEMISTRY OF THE COLOURS EMPLOYED IN THE ARTS AND MANUFACTURES.—NO. I. GOLD.

The importance of an accurate knowledge of the chemical constitution of the colours employed in Art and manufacture, is too evident to require any argument—since the permanence of all those efforts of the mind which seek to portray nature, not merely in its form, but also in its varying features, depends entirely upon the fixedness of the few colours which the artist mixes on his palette. The artist, living in a world of his own, cannot be expected to dive into the mysteries of the chemist's cell; and the manufacturer engaged in producing at the most economic rate a particular article, is not likely to inquire far beyond the sphere of his own occupation; thus a considerable mass of information, which promises to be of great use to both the artist and the manufacturer, floats in a space unexamined by either one or the other. Science seeks to afford the aid of analysis, and in this way connects itself most usefully with technology; and whether dealing with high Art or humble manufacture, renders itself an auxiliary aid of considerable value. It is our intention from time to time to devote a few columns of our Journal to the especial purpose of examining all the various conditions under which any natural products become useful as colours to the artist and Art-manufacturers. Commencing with the metals and their compounds, we intend to proceed on to all the colours which are produced naturally, or by chemical agency, from the organic kingdom, and to give, as far as is practical, some history of each colour. Commencing then our inquiry with the most valuable of the metals—gold—it does not appear that the ancients were at all acquainted with the colours produced by its oxides. That it was used from a very early period in thin films is quite evident from descriptions of the temple decorations given by Theophrastus, Pliny, and Vitruvius; and also from fragments which have been spared from the wrecks of ancient civilisation. The colours employed by the Assyrians, Egyptians, and Greeks, appear to have been exceedingly few, perhaps not more than four—red and yellow ochres, and blacks and whites. Somewhat later, we find some mineral colours employed, as the oxides of cobalt and of copper; but even the Romans clearly know nothing of the purples or reds produced now from gold. The *Porphyra* of the Greeks and the *Ostrum* of the Romans, a purple long celebrated, was prepared from shell-fish, which colour we shall have eventually to describe when we come to speak of the madder colours and the lakes. Indeed, until the middle ages, when the strange hope of transmuting baser metals into gold, and the formation of the *Elixir Vitæ* drew the attention of the alchemists to the chemical charac-

teristics of the metals, we have no evidence to show that any of the compounds of gold—excepting as alloys—had been discovered.

Up to the present time, we believe no chemical preparation of gold has been made available to the artist in oil or water-colours; but to the enamel-painter, and for ornamenting glass and porcelain, the oxides of gold and its combinations have been of the utmost value.

The mode of applying gold in the celebrated Opus Alexandrinum and in the Byzantine works, would appear to have been purely mechanical. In all probability it was beaten into thin leaves, and then applied to the surface by means of a cement. We find, however, that it was secured from wear, sometimes by the use of a kind of resinous varnish, and often by a siliceous one, the mode of applying which has been lost.

Gold, it is generally known, is discovered in the primary geological formations. Although as in Mexico and the Brazils it is sometimes worked for in the quartz lodes, which fill up the fissures of the granitic and porphyritic hills, yet it is generally procured from the accumulated sands of the valleys, between such mountains, which are indeed formed during an unlimited period, by the abrasion, under the influence of atmospheric changes, of the rocks which form these formations. From such sand-washings was procured the gold of the Assyrians, the Egyptians and the Greeks. We have clear evidence that the Scythians worked over the Ural mountains, which are now so productive of gold to the treasury of Russia, and passing over the wealth thus acquired from Mexico and Peru by the Spaniards, we have precisely the same kind of formation in the valley of the Sacramento, and probably over a still more extensive portion of California.

Gold is always found in nature in a native or pure condition, and from the difficulty with which it is oxidized, it is preserved for thousands of years unchanged, either near the surface mixed with the soil, or in the beds of rivers. The facility with which gold is beaten into thin leaves, admits of the economic use of this metal for numerous purposes of ornamentation to which it could not otherwise be applied. A single grain of gold may be extended over fifty-six square inches of surface, and with five grains of gold 150 buttons are well gilt. It is so ductile that a grain of gold may be drawn out into 500 feet of wire. Reaumur, the celebrated French chemist, by rolling out a fine silver-gilt wire, reduced the coating of gold to the twelve-millionth of an inch in thickness, yet under the microscope no imperfection could be perceived in it.

Gold was formerly employed for gilding in combination with mercury. This fluid metal may be regarded as a solvent for gold, and as it volatilises at a comparatively low temperature, the gold is left behind on the application of heat. By this method watch-cases, sword-handles, and other articles were usually gilt; but since the discovery of the electrotype process, this operation, so highly injurious to the health of all those engaged in it, has been almost entirely discontinued. It having been lately discovered that the oxide of gold will combine with some of the alkaline preparations forming double salts, these solutions are now extensively employed for gilding copper and other metals. A solution of this kind may be made by dissolving the oxide of gold, formed by precipitating gold by potash, from its solution in aqua regia, or nitromuriatic acid, in the cyanide of potassium. It forms a perfectly transparent solution, to use which nothing more is necessary than, having well cleaned the metal which we desire to gild, to rub it over with some of this cyanide of potassium and gold, mixed with a little whiting; in a short time a very perfect although thin coating of gold is formed over the metal. Steel may be gilded by the employment of an ethereal solution of gold, in an interesting manner. If we agitate ether with a solution of the chloride of gold, the metal combines with ether, which floats on the surface of the other fluid. If into this auriferous ether pieces of polished steel are dipped, they, by a peculiar electro-chemical action, become covered with gold of great brilliancy.

Many vegetable and animal substances may be

gilded by merely placing them in a solution of gold and exposing them to the reducing agent of the solar rays. If a solution of gold is washed over paper, and it is then exposed to sunshine, it slowly changes colour; but, if shortly after the change is observed, the paper is held in a current of steam, a most beautiful purple colour is rapidly produced. By a method similar to this Sir John Herschel produces very beautiful photographic pictures. Among other uses to which the chloride of gold is applied, may be named that of giving greater fixedness to the daguerrotype pictures. The picture being completed, a weak solution of chloride of gold is floated over it, and by means of a lamp the metal plate is heated; the gold is by this method precipitated, and forms indeed a film; a varnish of gold over the surface. Gold may be revived from its solutions in a very curious manner, and silks or linens ornamented with this metal by the use of hydrogen gas. This process was introduced by Mrs. Fullum about fifty years since. Any design is drawn upon the fabric with the chloride of gold, and while yet moist it is exposed to the action of a stream of hydrogen gas, which at once revives the metal of a fine yellow colour. This may be effected by the ordinary gas which we employ for illumination, but from the many impurities it is liable to contain, the gold may be tarnished, and thus the best effect lost.

One of the most beautiful applications of gold is for colouring glass of that fine ruby which is so much admired in many specimens of Bohemian manufacture.

Kunkel, one of the last of the alchemical school, first introduced the use of gold in glass manufacture. The only preparation employed by him was the *Purple of Cassius*, which was discovered in 1683 by Cassius of Leyden, is best made in the following manner:—Protochloride of tin is added to a solution of the perchloride of iron till the colour of the liquid has a shade of green, and adding this liquid, drop by drop, to a solution of perchloride of gold which is free from nitric acid and very dilute. After twenty-four hours a brown powder is deposited, which is in a small degree transparent, and purple red by transmitted light; when dried and rubbed to powder, it is of a dull blue colour. (*Graham*.) This purple of Cassius may be formed in different ways, and the resulting compound may be either of a pink or of a violet colour, and thus the artist is enabled to produce a considerable variety of intermediate shades. Some German chemists consider that the muriate of ammonia is to be preferred to the chloride of iron in combination with the tin. One part of the purple of Cassius will colour 30,000 parts of glass. At a meeting of the Society for the Promotion of Manufacturing Industry in Prussia, Dr. Fuss first proved that ruby-coloured glass may be prepared without the use of the purple of Cassius; that indeed a simple solution of gold is capable of producing rose and carmine-coloured glasses. There are some very curious phenomena connected with this coloration of glass by gold. After this fusion of the mass, the glass is colourless; but when heated, not above a red heat, it becomes of a bright red colour. Professor Rosc suggests that gold is contained in the glass in a state of protoxide, which forms a colourless silicate by fusion, but sets free some portion of the protoxide when reheated to a temperature a little below that which forms it. This protoxide disseminated in a small quantity in an extreme state of division, is believed by him to give the colour. When too much heated, the red changes to a brown, from the reduction of a portion of the oxide of gold, and metallic gold being set free. A similar case is presented by copper, for glass containing the protoxide of copper is colourless after fusion, a silicate being formed, but it becomes green after heating, owing to the liberation of oxygen. The ingredients used in auriferous glass vary materially with different manufacturers. One mixture used by a large house in this country is—

Quartz (well selected)	46 lbs.
Borax	12 lbs.
Nitre	12 lbs.
Mintum	1 lb.
Arsenious Acid	1 lb.
Gold—Eight ounces dissolved in Aqua Regia—and the whole fused together.	

The cakes of glass of a ruby colour made in Bohemia called *Schmelze*, is said to be composed of—

Silica or Quartz . . . . .	500
Minium . . . . .	800
Nitre . . . . .	100
Calined Potash . . . . .	100
Gold, 151 grains,—dissolved in Aqua Regia.	

The richest Bohemian Ruby glass contains in addition to the materials already named,—sulphuret of antimony, peroxide of manganese, and instead of the ordinary preparation, a fulminating gold is employed. This fulminating preparation, which is highly explosive, is prepared by precipitating gold from its solution in nitro-muriatic acid by ammonia; it is probably a compound of two atoms of ammonia and one of gold. The Venetian ruby-glass, according to Bohme, is composed of—

Gold . . . . .	0.04
Peroxide of Tin . . . . .	0.69
Peroxide of Iron . . . . .	2.0
Oxide of Lead . . . . .	23.93
Magnesia . . . . .	0.50
Lime . . . . .	3.80
Soda . . . . .	5.79
Potash . . . . .	0.70
Silica . . . . .	28.93

and probably some arsenic.

Gold and its salts are employed in the preparation of artificial gems. In the artificial topaz 1 grain of gold in 1000 with 30 or 40 grains of antimony glass has been detected. In the best specimens of the factitious ruby we have a similar mixture, but the yellow is changed to red by re-melting in the oxidising flame of the blow-pipe. In the artificial amethyst and the Syrian garnet we have either the purple of Cassius, with oxide of cobalt, or fulminating gold with antimony. The perfection of many of these factitious gems is such as to deceive any but the most practised eyes.

In the beautiful process of painting on glass, gold is employed to produce the fine purples and reds. This Art appears to have attained its highest perfection in the fifteenth and sixteenth centuries, when it was materially aided by the labours of the alchemists. We have the great satisfaction of witnessing its revival among us, and deriving additional assistance from the industrious labours of modern chemistry. Success in this operation demands a complete vitrification of the pigment without any irregular extension of the colour over the matrix; hence the melting point of the colours must be considerably below that of the glass upon which they are painted. The Bohemian hard glass, being prepared without lead, is well fitted for glass-painting, and the flux mixed with the colours so rendered easily fusible by the use of bismuth or borax.

In that most permanent of processes, by which the designs of the artist can be preserved, enamel-painting, gold becomes an important agent. We may probably, on some future occasion, make a review of the history and progress of enamel-painting, which presents many curious and interesting points. We must, however, now confine our attention simply to the mode of applying the colours. We have received much information on this point, of which we shall in these articles avail ourselves, from Mr. Bone, whose exquisite enamels display great artistic excellence, and much practical skill. The oxide of gold precipitated from a solution of chloride by an alkali, or finely divided gold thrown down from a similar solution by the protosulphate of iron, are combined with a flux, and the drawing being made upon copper, it is exposed to the action of heat in an enameling furnace. Indeed the same descriptions of colours are employed by the enamel painter as are used in painting on glass or porcelain. In the decoration of pottery the purple of Cassius is a most important compound, and the utmost attention has been given to its preparation. Brongniart, in his admirable *Traité des Arts Céramiques ou des Poteries*, has devoted a considerable space to the consideration of the various modes in which this curious chemical compound is prepared, and having detailed all the precautions and manipulatory details necessary to produce a fine colour, he

gives the following table of analysis by eminent chemists:—

	Gold.	Stannic Acid.	Chemist.
Fine Purple . . . . .	24.00	76.00	Proust.
Do. . . . .	79.40	50.00	Oberkampf.
Violet Purple . . . . .	49.00	60.00	Do.
Fine Purple . . . . .	28.50	69.00	Balsart.
Do. . . . .	28.35	61.30	Berzelius.

These results show the exceeding uncertainty of this composition, and hence arises the peculiarities of the colours produced by different manufacturers.

A colour called by Brongniart "Rose Isabelle" is also given by gold. This appears to be a mixture of solution of gold and alumina, which, at the consistence of a syrup, is applied to the porcelain, and then the rich colour brought out by exposure to a great heat. For the production of violets some additions are made of lead and manganese. An analysis made by Malacati gives the following as the composition of the carmine and violets on the English china:—

Silica . . . . .	30.13
Borax . . . . .	24.49
Oxide of Lead . . . . .	26.63
Oxide of Tin . . . . .	10.70
Gold . . . . .	2.02

In addition to this, however, we believe that in nearly all cases a small portion of the chloride of silver is added to the mixture when it is desired to produce a carmine colour.

The following valuable particulars relative to the preparation of the vitrifiable pigments prepared from gold are from a paper by Dr. Wächter, whose experience in the manufacture of porcelain colours, and the amount of chemical knowledge which he has brought to bear on the subject, renders his communication exceedingly valuable. We can only give a very condensed account of the results of an extensive series of experiments. For the preparation of *Light Purple* about seventy-five grains of grain tin are dissolved in boiling nitro-muriatic acid, and the solution concentrated in a water-bath until it solidifies on cooling. This per-chloride of tin is dissolved in a little distilled water, and thirty grains of a solution of proto-chloride of tin, obtained by boiling granulated tin in muriatic acid, is added. This mixed solution of tin is combined with two gallons of distilled water, which must contain just so much acid that no turbidness results from the separation of oxide of tin. A clear solution of seven and a half grains of gold in nitro-muriatic acid, which must be as neutral as possible, is poured into the solution of tin. To render the gold solution neutral, it should have been previously evaporated nearly to dryness in the water-bath, then diluted with water and filtered in the dark.

On adding the solution of gold to that of the tin the whole liquid becomes of a deep red, without, however, producing any precipitation; this instantly separates upon the addition of 750 grains of solution of ammonia. The supernatant liquid should be poured off as speedily as possible, and the precipitate washed five or six times with fresh spring water. When sufficiently washed the precipitate, still moist, is mixed very intimately with 300 grains of lead-glass, previously ground to an impalpable powder. This lead-glass is obtained by fusing together two parts of minium with one part of silica and one part of calined borax.

A *dark purple* is prepared by dissolving seven grains of gold in nitro-muriatic acid and diluting it with two gallons of water, and mixing therewith, with constant agitation, 112 grains of the solution of the proto-chloride of tin prepared in the manner already described. The liquid is only coloured a brownish red at first, but upon adding a few drops of sulphuric acid the precipitate falls. This precipitate, when washed, is mixed with 150 grains of the lead-glass as above.

A *red violet* is formed by treating the above *dark purple* precipitate with a lead-glass prepared by fusing four parts of minium with two parts of quartz and one of calined borax. A *blue violet* is produced by burning, at a lower temperature, and by an additional quantity of lead-glass being added to the dark purple precipitate. Dr. Wächter states that by mixing the light purple with the dark purples, in different proportions,

or with the red violet, &c., without addition of silver, every variety of rose tint may be produced.

For gilding porcelain, gold is precipitated from its solution by the protosulphate of iron or green vitriol. It is thus obtained in the state of a brown powder. This is washed, mixed with oxide of bismuth, and mixed into a paste with oil of turpentine which has been exposed to the air for some time.

The use of the bismuth is to form a flux with the surface of the glaze, by means of which the gold is firmly attached. When removed from the fire the gold has a dull yellow appearance, but it is afterwards furnished with agate, which produces the fine rich colour we see, almost invariably, upon English china. The heat necessary varies from about 1200 Fahr. to upwards of 1500.

Gold powder, formerly much employed for embellishing the missals of the Romish Church, was prepared by grinding gold leaf with honey. It is now usually procured from the ethereal solution of gold by evaporation, or by precipitation with a salt of iron, or of mercury from the chloride of gold. These preparations are combined with the gum tragacanth, honey, or a resinous varnish, according to the purposes for which it is to be employed.

These are the most important purposes to which gold and its compounds are applied in connexion with the Arts.

ROBERT HUST.

## THE VERNON GALLERY.

### THE BROOK BY THE WAY.

T. Gainsborough, R.A., Painter. J. C. Bentley, Engraver.  
Size of the Picture is ft. 11 in. by 1 ft. 3 in.

This is a true English landscape, and one which our distinguished painter was particularly happy in both selecting and representing. And many of our readers may recollect, before railways had rendered travelling rather a mere matter of business than a toil mingled with pleasure, and when bridges were less abundant than now, the not unrequited necessity for horse and vehicle to wade through such brooks as that before us, even on our highways; especially in the hilly West, whence this picture probably derived its origin. Gainsborough settled at Bath, attracted by its landscape beauty, and he spent there the flower of his life, —nearly twenty years.

As the pictures of Wouwerman are characterised by their Grey Horse, so are those of Gainsborough almost as generally distinguished by their Horse and Cart: here a weary waggon-team returning from their day's toil, have turned to the road-side brook to refresh themselves in the limpid stream. The careful, or perhaps the impatient waggoner, on the rustic bridge by their side, breaks short with his whip the too eager draught.

This is, on the whole, a noble specimen of this favourite English landscape-painter: the bold and broken foreground, with the picturesque ruins of what was once a majestic oak, gives a due position to the well made out details of the beautiful middle distance, which is so well defined, that a less vigorous pencil would have failed to preserve the just balance of the two parts; and these together with the sunny distance, resplendent with the rich evening glow which slightly overpreads the whole landscape, combine to produce an effect truly magnificent; a magnificence almost peculiar to the richly wooded scenery of England.

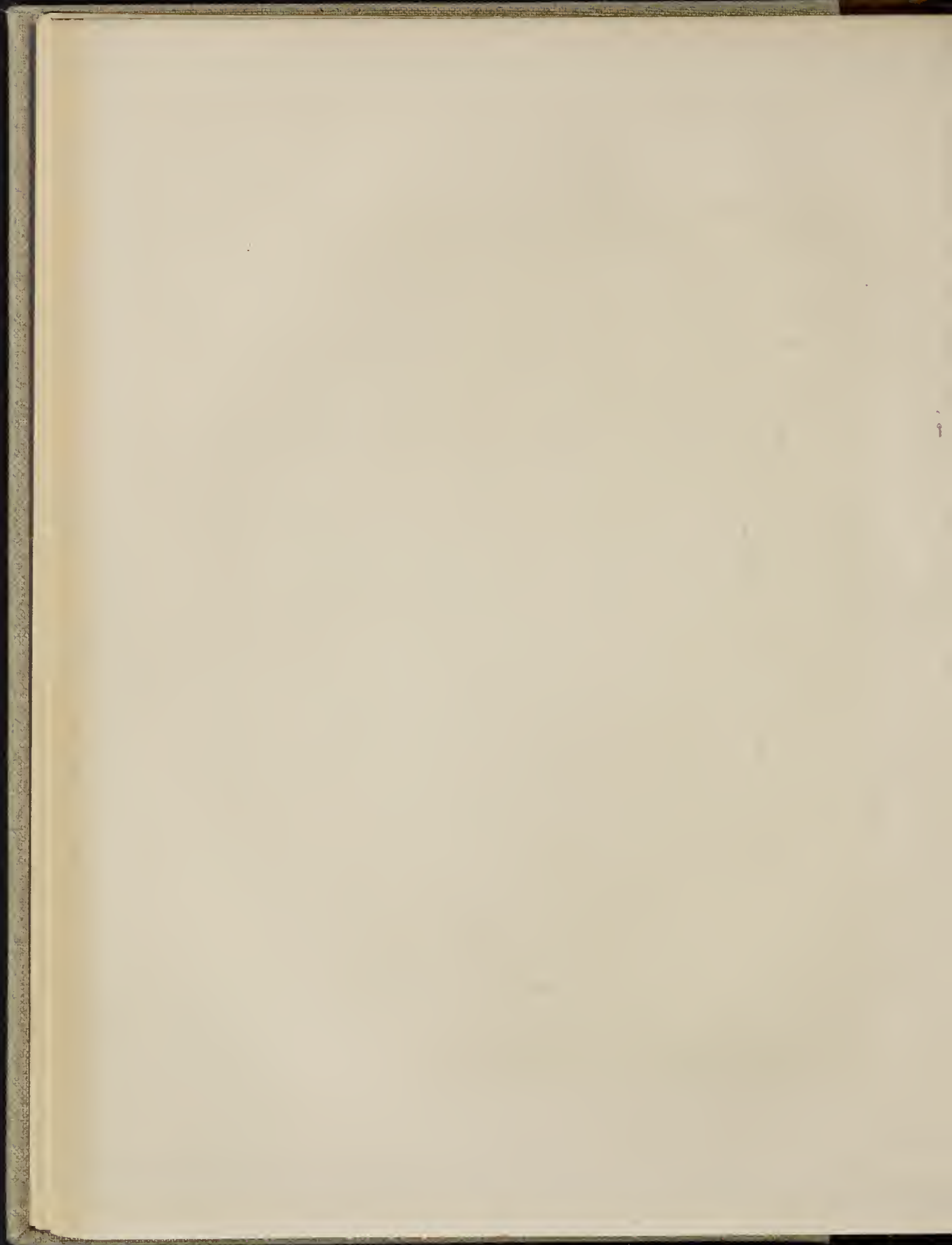
The colouring of this picture is somewhat obscured by the unavoidable contingencies of some eighty or ninety years' exposure to a London atmosphere, a great portion of which time it was quietly looted over a mantelpiece in Bedford Square. Its careful execution shows that it is one of the painter's earlier performances; before he fell into that chaotic, unsmooth, shapeless, though masterly hatching, as Sir Joshua Reynolds designates Gainsborough's later method of handling, and of which we have very good example in the well-known "Market Cart."

The nation may congratulate itself on the possession of so fine a specimen of one of its greatest masters; and we only render justice to Mr. Bentley in thanking him for his very admirable engraving of the work.









## ROYAL DUBLIN SOCIETY.

THE annual meeting of the Royal Dublin Society for the presentation of premiums to the successful students, was held on the 20th January. The attendance of visitors was unusually large and important, the Lord-Lieutenant with a numerous staff from the viceregal court, the Archbishop of Dublin, and many other distinguished personages being present. It is customary on these occasions to commence the business of the meeting with an address, and on the evening in question, Dr. Allman, Professor of Botany, delivered a lecture on the connexion of the Fine Arts with Natural History. We sincerely wish we could transfer to our columns the whole, or even a portion, of this most elegant and erudite oration, for we have rarely read a more eloquent expression of thoughts in relation to the matter in hand. Take, for example, the following paragraph, with which the learned professor concludes his address, and which we would commend to every student in Art as an instructive lesson—one to be engrained on the memory to aid him in the prosecution of his Art: "The Painter must be no mere imitator even of nature, for with all his efforts how far, far short must he fall, of the utterly inimitable original. Attempts to give an exact imitation of natural sounds in music, or of natural forms in painting, must be alike abortive and alike incompatible with high Art. The most finished portrait of external form is, if it go no deeper, all but worthless; the shape of the leaf, the sub-divisions of the branch, the asperities of the bark, may be all there as far as paint and pencil can convey them, but nature is not with them; the material body, lifeless, passionless, soulless, may be present, but the spirit which animated it is away; and he who has no higher conception of Art must fall, miserably fall, in touching one deep feeling within us, in awaking one sympathy of the heart for his cold paint and canvas.

"Higher and holier is the mission upon earth of the great painter; far beyond the sphere of mere imitation is the region of thought in which he dwells—form and colour are to him but the external symbols—the significant language of an unswerving spiritual life. Of the artist, in the true sense of that honoured name, it can never be said that

"A primrose by a river's brim,  
A yellow primrose was to him,  
And it was nothing more."

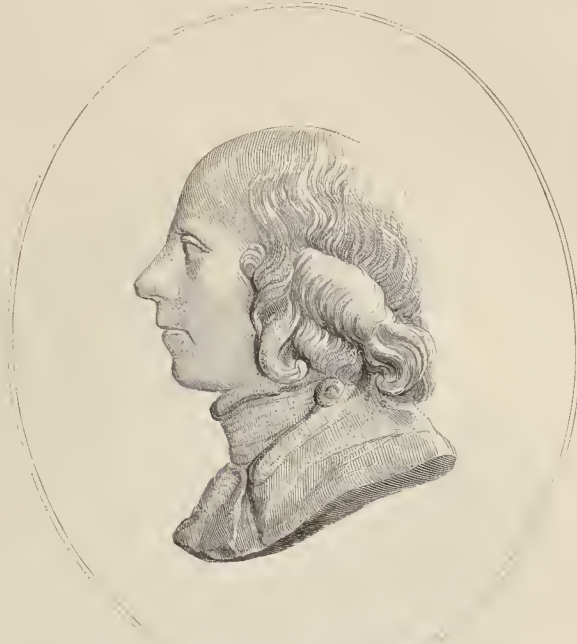
He reads a deep meaning in every blossom and in every spray, and

"The last red leaf, the last of its clan,  
That dances as well as dance it can;  
Hanging so light, and hanging so high,  
On the topmost branch that looks up to the sky—"

is to him full of mysterious import—an import which it is his high privilege to comprehend and to reveal; and his work, as a result of this, is to mankind of those lessons he has read in nature—of that beauty, and truth, and good which deep beneath the surface of the external world, invisible to profane eyes, unveil themselves to his purified sense.

"Few they are, however, who are thus admitted to the penetrability of the great temple. Days, and nights, and years of thoughtful and wearying study must be passed, and pure must be the heart and high the soul of the aspiring neophyte; for on such only can the glorious mission be conferred by which the artist becomes a great high-priest to his fellow-men, entrusted with the duty of making them wiser, and better, and happier. All mankind are his congregation—the temple in which he ministers, the world; for to him the wide-spreading earth, and everlasting hills, and o'er-arching heavens are the floor and the columns and the roof of a Holy of Holies, where the Shechinah of God's presence dwells for ever!"

The Earl of Clarendon expressed his gratification at being able to attend the meeting; he considered it a duty as well as a pleasure; he felt it to be a "duty in one who filled the high office he held to omit no opportunity of marking his sense of the various and eminent services rendered by this Society." His Excellency alluded to the efforts he had made to promote the establishment of Schools of Design in Ireland, and the result of those efforts in the formation of schools in Dublin, Belfast, and Cork; the first of which he proposed to place in connexion with the Royal Dublin Society, a connexion which, he thought, must ultimately prove highly beneficial; and with respect to the general influence of these schools on the manufacturing industry of the country, his lordship observed that "though deprived of the advantage of a fair start, Ireland will not be behind in the race of competition with her more advanced countrymen on this side the channel."



*John Flaxman. R.A.*

THE name of this most distinguished sculptor has been so long associated with the Arts of this country, and his life and history are so well known, that any lengthened biography or critical notice of his works would be, at this time, superfluous. A few observations will alone suffice for our present purpose. John Flaxman was born at York, on the 6th of July, 1755, but was brought to London when only six months old. His father, a modeller of figures, kept a shop in New Street, Covent Garden, and it was in this humble studio that the after great man imbibed the first impulses of Art. At the age of fourteen he became a pupil of the Royal Academy, and for a considerable period employed himself in designing and modelling figures for the Wedgwoods and others, by whom his talents were much appreciated. In 1782, having established himself in a house in Wardour Street, he did what Reynolds considered a most imprudent act. Sir Joshua addressed him one day thus:—"So, Flaxman, I understand you are married; if so, sir, you are ruined for an artist." The President's prophecy was not, however, fulfilled; the young sculptor's choice, Miss Ann Deuman, was a most accomplished lady, whose taste and judgment proved highly serviceable to him, even in his Art.

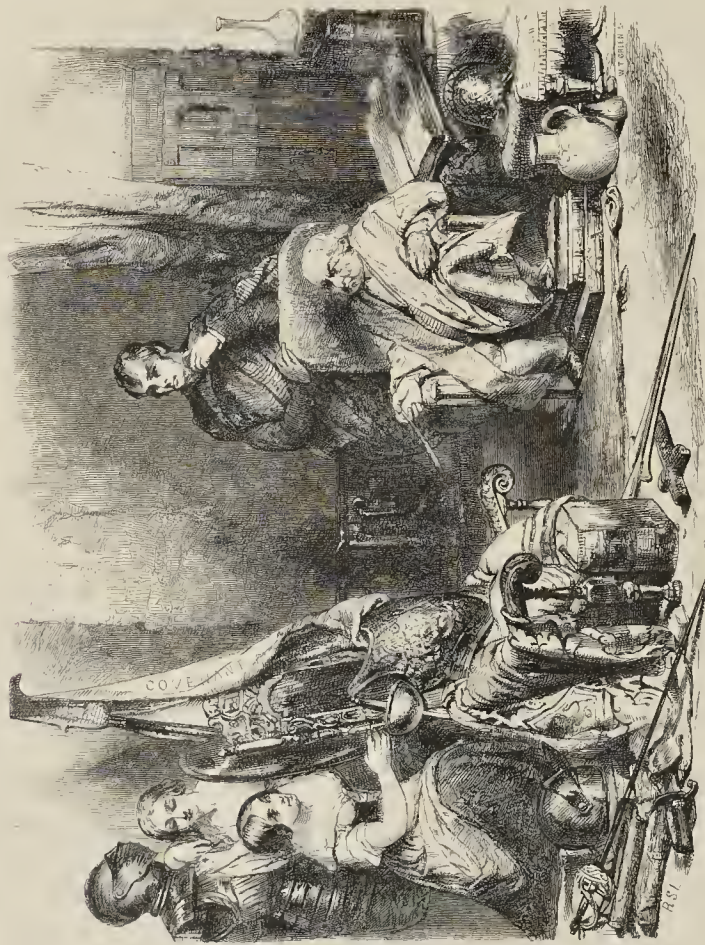
In 1787, Flaxman, accompanied by his wife, set out for Italy, where he passed seven years. The first great work he executed on his return

[The wood engraving is from a bas-relief, by the sculptor, engraved by Frechalm, to accompany the famous copy of the Shield of Achilles. Perhaps, however, the most perfect likeness of this great sculptor is that by Jackson, which many of our readers will recollect: it conveyed a fine idea of gentle yet firm expression, and the broad and high forehead, so full of majestic thought. His form was weakly from youth upwards; but the head is characteristic of intellectual strength.—Ed.]

was the noble monument to Lord Mansfield. This paved the way for his introduction to the Royal Academy, of which he was elected Associate in 1797, and in 1810 he was appointed to the Professorship of Sculpture. He continued to enjoy uninterrupted professional prosperity and domestic happiness till the year 1820, when the death of his wife left a blank in his existence for which nothing could compensate him. He still continued, however, to work on assiduously and effectively till the day of his death, which took place on the 7th of December, 1826. He was buried in the churchyard of St. Giles-in-the-Fields.

The genius of Flaxman is perhaps more remarkably developed in his designs and compositions, than in his modelling and execution. His conceptions from the writings of Homer, Æschylus, and Dante, exhibit an intellectual power which few artists before him, and none who have succeeded, ever attained; yet of all his productions, the Shield of Achilles, cast in silver for George IV., is not only his noblest work, but one of the most magnificent specimens of modern Art. Among his statuary sculptures, "Michael contending with Satan" stands the first in order, whether we consider the grandeur of the subject or the sublime conception with which it is rendered; the great Angelo himself would not have disdained to own it as partaking of those lofty qualities of Art, approaching to the severity of the Greeks, which marked his own achievements. In subjects of a devotional character, Flaxman was eminently successful; his heart being deeply impressed with religious sentiment and feeling, which elevated them above the ordinary ideas of common minds:—"pure and benevolent in spirit, the man exalted and seconded the artist."

PASSAGES FROM THE POETS.



Drawn by H. S. Lauder

Engraved by W. T. Green.

BURNS AND CAPTAIN GROSE

"He has a faith, o' auld rick-pockets,  
 Rastie tin cups and jinglin' buckets,  
 Wad haud the Lothians three in tabbies,  
 A Lowmont guid;  
 And purritch pots and auld saut buckets  
 Before the flood." — Burns.

"It's tauld he was a soldier baird,  
 And ane wad rather fyt than feid,  
 But now he's gait the sprate blade,  
 And gossikin' wale; —  
 And is en the Antiquarian trade,  
 I think they call it."



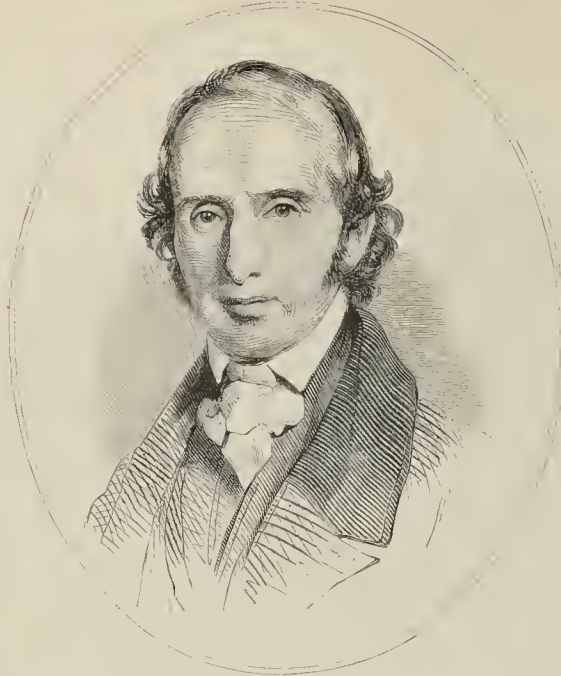
PASSAGES FROM THE POETS



Drawn by E. W. Hildner.

Engraved by T. Boken.

“WE ARE SEVEN!”  
“And often after sunset, Sir,  
When it is light and sunny,  
I take my little porringer,  
And eat my supper there.”  
WORDSWORTH.



*S. Prout*

THE first pages in the histories of artists worthy the name, are generally alike; records of boyish resistance to every scheme, parental or tutorial, at variance with the ruling desire and bent of the opening mind. It is so rare an accident that the love of drawing should be noticed and fostered in the child, that we are hardly entitled to form any conclusions respecting the probable result of an indulgent foresight; it is enough to admire the strength of will which usually accompanies every noble intellectual gift, and to believe that, in early life, direct resistance is better than inefficient guidance. Samuel Prout—with how many rich and picturesque imaginations is the name now associated?—was born at Plymouth, September 17th, 1783, and intended by his father for his own profession; but although the delicate health of the child might have appeared likely to induce a languid acquiescence in his parent's wish, the love of drawing occupied every leisure hour, and at last trespassed upon every other occupation. Reproofs were affectionately repeated, and every effort made to dissuade the boy from what was considered an "idle amusement," but it was soon discovered that opposition was unavailing, and the attachment too strong

[Our engraving on wood is from a sketch in crayon by Sir W. Ross, R.A.,—one of Mr. Prout's many talents; no member of the profession has ever lived to be more thoroughly respected—we may add beloved—by his brother artists; no man has ever given more unquestionable evidence of a gentle and generous spirit, or more truly deserved the esteem in which he is so universally held. His always delicate health instead of, as it usually does, souring the temper, has made him more considerate and thoughtful of the troubles and trials of others; ever ready to assist the young by the counsels of experience, he is a fine example of upright perseverance and indefatigable industry, combined with suavity of manners and those endearing attributes of character which invariably blend with admiration of the artist, affection for the man.—Ed.]

to be checked. It might perhaps have been otherwise, but for some rays of encouragement received from the observant kindness of his first schoolmaster. To watch the direction of the little hand when it wandered from its task, to draw the culprit to him with a smile instead of a reproof, to set him on the high stool beside his desk, and stimulate him, by the loan of his own pen, to a more patient and elaborate study of the child's usual subject, his favourite cat, was a modification of preceptorial care as easy as it was wise; but it perhaps had more influence on the mind and after-life of the boy than all the rest of his education together.

Such happy though more interludes in school-hours, and occasional attempts at home, usually from the carts and horses which stopped at a public-house opposite, began the studentship of the young artist before he had quitted his pinafore. An unhappy accident which happened about the same time, and which further enfeebled his health, rendered it still less advisable to interfere with his beloved occupation. We have heard the painter express, with a melancholy smile, the distinct recollection remaining with him to this day, of a burning autumn morning, on which he had sallied forth alone, himself some four autumns old, armed with a hooked stick, to gather nuts. Unrestrainable alike with pencil or with crook, he was found by a farmer, towards the close of the day, lying moaning under a hedge, prostrated by a sun-stroke, and was brought home insensible. From that day forward he was subject to attacks of violent pain in the head, recurring at short intervals; and until thirty years after marriage not a week passed without one or two days of absolute confinement to his room or to his bed. "Up to this hour," we may perhaps be permitted to use his own

touching words, "I have to endure a great fight of afflictions; can I therefore be sufficiently thankful for the merciful gift of a buoyant spirit?"

That buoyancy of spirit—one of the brightest and most marked elements of his character—never failed to sustain him between the recurrences even of his most acute suffering; and the pursuit of his most beloved Art became every year more determined and independent. The first beginnings in landscape study were made in happy truant excursions, now fondly remembered, with the painter Haydon, then also a youth. This companionship was probably rather cemented by the energy than the delicacy of Haydon's sympathies. The two boys were directly opposed in their habits of application and modes of study. Prout unremitting in diligence, patient in observation, devoted in copying what he loved in nature, never working except with his model before him; Haydon restless, ambitious, and fiery; exceedingly imaginative, never captivated with simple truth, nor using his pencil on the spot, but trusting always to his powers of memory. The fates of the two youths were inevitably fixed by their opposite characters. The humble student became the originator of a new School of Art, and one of the most popular painters of his age. The self-trust of the wanderer in the wilderness of his fancy betrayed him into the extravagancies, and deserted him in the suffering, with which his name must remain sadly, but not unjustly, associated.

There was, however, little in the sketches made by Prout at this period to indicate the presence of dormant power. Common prius, at a period when engraving was in the lowest state of decline, were the only guides which the youth could obtain; and his style, in endeavouring to copy these, became cramped and mannered; but the unremitting sketching from nature saved him. Whole days, from dawn till night, were devoted to the study of the peculiar objects of his early interest, the ivy-mantled bridges, mossy water-mills, and rock-built cottages, which characterise the valley scenery of Devon. In spite of every disadvantage, the strong love of truth, and the instinctive perception of the chief points of shade and characters of form on which his favourite effects mainly depended, enabled him not only to obtain an accumulated store of memoranda, afterwards valuable, but to publish several elementary works which obtained extensive and deserved circulation, and to which many artists now high in reputation, have kindly and frankly confessed their early obligations.

At that period the art of water-colour drawing was little understood at Plymouth, and practised only by Payne, then an engineer in the Citadel. Though mannered in the extreme, his works obtained reputation; for the best drawings of the period were feeble both in colour and execution, with common-place light and shadow, a dark foreground being a *rule absolute*, as may be seen in several of Turner's first productions. But Turner was destined to annihilate such rules, breaking through and scattering them with an expansive force commensurate with the rigidity of former restraint. It happened "fortunately," as it is said,—naturally and deservedly, as it should be said,—that Prout was at this period removed from the narrow sphere of his first efforts to one in which he could share in, and take advantage of, every progressive movement.

The most respectable of the Plymouth amateurs was the Rev. Dr. Bidlake, who was ever kind in his encouragement of the young painter, and with whom many delightful excursions were made. At his house, Mr. Britton, the antiquarian, happening to see some of the cottage sketches, and being pleased with them, proposed that Prout should accompany him into Cornwall in order to aid him in collecting materials for his "Scenics of England and Wales." This was the painter's first recognised artistic employment, as well as the occasion of a friendship ever gratefully and fondly remembered. On Mr. Britton's return to London, after sending to him a portfolio of drawings, which were almost the first to create a sensation with lovers of Art, Mr. Prout received so many offers of encouragement, if he would consent to reside in London,

as to induce him to take this important step—the first towards being established as an artist.

The immediate effect of this change of position was what might easily have been foretold, upon a mind naturally sensitive, diffident, and enthusiastic. It was a heavy discouragement. The youth felt that he had much to eradicate and more to learn, and hardly knew at first how to avail himself of the advantages presented by the study of the works of Turner, Girtin, Cousins, and others. But he had resolution and ambition as well as modesty, he knew that

"The noblest honours of the mind  
On rigid terms descend."

He had every inducement to begin the race, in the clearer guidance and nobler ends which the very works that had disheartened him afforded and pointed out; and the first firm and certain step was made. His range of subject was as yet undetermined, and was likely at one time to have been very different from that in which he has since obtained pre-eminence so confessed. Among the picturesque material of his native place the forms of his shipping had not been neglected, though there was probably less in the order of Plymouth dockyard to catch the eye of the boy, always determined in its preference of purely picturesque arrangements, than might have been afforded by the meanest fishing hamlet. But a strong and lasting impression was made upon him by the wreck of the "Dutton" East Indian on the rocks under the citadel; the crew were saved by the personal courage and devotion of Sir Edward Pellew, afterwards Lord Exmouth. The wreck held together for many hours under the cliff, rolling to and fro as the surges struck her. Haydon and Prout sat on the crags together and watched her vanish fragment by fragment into the grashing foam. Both were equally awestruck at the time; both, on the morrow, resolved to paint their first pictures; both failed; but Haydon, always incapable of acknowledging and remaining loyal to the majesty of what he had seen, lost himself in vulgar thunder and lightning. Prout struggled to some resemblance of the actual scene, and the effect upon his mind was never effaced. At the time of his first residence in London, he painted more marines than any thing else. But other work was in store for him; about the year 1815 his health, which as we have seen had never been vigorous, showed signs of increasing weakness, and a short trial of Continental air was recommended. The route by Havre to Rouen was chosen, and Prout found himself for the first time, in the grotesque labyrinth of the Norman streets. There are few minds so sympathetic as to receive no impulse, new delight from their first acquaintance with Continental scenery and architecture; and Rouen was of all the cities of France, the richest in those objects with which the painter's mind had the profoundest sympathy. It was other than that it is now; revolutionary fury had indeed spent itself upon many of its noblest monuments, but the interference of modern restoration or improvement was unknown. Better the unloosed rage of the fiend than the scumble of self-complacent idioity. The façade of the cathedral was as yet unencumbered by the blocks of new stonework, never to be carved, by which it is now defaced; the Church of St. Nicholas existed (the last fragments of the niches of its gateway were seen by the writer dashed upon the pavement in 1840 to make room for the new "Hotel St. Nicholas,") the Gothic turret had not vanished from the angle of the Place le Pucelle, the Palais de Justice remained in its grey antiquity, and the Norman houses still lifted their fantastic ridges of gable along the busy quay (now fronted by as formal a range of hotels and offices as that of the West Cliff of Brighton). All was as unity with itself, and the city lay under its guarding hills, one labyrinth of delight, its grey and fretted towers, misty in their magnificence of height, letting the sky like blue enamel through the foiled spaces of their crowns of open work; the walls and gates of its countless churches warded by saintly groups of solemn statuary; clasped about by wandering stems of sculptured leafage; and crowned

by fretted niche and fairy pediment—meshed like gossamer with inextricable tracery: many a quaint monument of past times standing to tell its first-of-its-kind tale in the place from which it has since perished—in the midst of the throng and murmur of those shadowy streets—all grim with jutting prows of ebon woodwork, lightened only here and there by a sunbeam glancing down from the scaly backs and points and pyramids of the Norman roofs, or carried out of its narrow range by the gay progress of some snowy cap or scarlet camisole. The painter's vocation was feared from that hour. The first effect upon his mind was irrepressible enthusiasm, with a strong feeling of a new-born attachment to Art, in a new world of exceeding interest. Previous impressions were presently obliterated, and the old embankments of fancy gave way to the force of overwhelming anticipations, forming another and a wider channel for its future course.

From this time excursions were continually made to the continent, and every corner of France, Germany, the Netherlands, and Italy ransacked for its fragments of carved stone. The enthusiasm of the painter was greater than his ambition, and the strict limitation of his aim to the rendering of architectural character permitted him to adopt a simple and consistent method of execution, from which he has rarely departed. It was adapted in the first instance to the necessities of the mouldering and mystic character of Northern Gothic; and though impressions received afterwards in Italy, more especially at Venice, have retained as strong a hold upon the painter's mind as those of his earlier excursions, his methods of drawing have always been influenced by the predilections first awakened. How far his love of the picturesque, already alluded to, was reconcilable with an entire appreciation of the highest characters of Italian architecture we do not pause to inquire; but this we may assert, without hesitation, that the picturesque elements of that architecture were unknown until he developed them, and that since Gentile Bellini, no one had regarded the palaces of Venice with so affectionate an understanding of the purpose and expression of their wealth of detail. In this respect the City of the Sea has been, and remains peculiarly his own; there is, probably, no single piazza nor carved street from St. Giorgio in Aliga to the Arsenal, of which Prout has not in order drawn every fragment of pictorial material. Probably not a pillar in Venice but occurs in some one of his innumerable studies; while the peculiarly beautiful and varied arrangements under which he has treated the angle formed by St. Mark's Church with the Doge's palace, have not only made every successful drawing of those buildings by any other hand look like plagiarism, but have added (and what is this but indeed to paint the lily?) another charm to the spot itself.

This exquisite dexterity of arrangement has always been one of his leading characteristics as an artist. Notwithstanding the deserved popularity of his works, his greatness in composition remains altogether unappreciated. Many modern works exhibit greater pretence at arrangement, and a more palpable system: masses of well-concentrated light or points of sudden and dextrous colour are expedients in the works of our second-rate artists as attractive as they are commonplace. But the moving and natural crowd, the decomposing composition, the frank and unforced, but marvellously intricate grouping, the breadth of inartificial and unexaggerated shadow, these are merits of an order only the more elevated because unobtrusive. Nor is his system of colour less admirable. It is a quality from which the character of his subjects naturally withdraws much of his attention, and of which sometimes that character precludes any high attainment, but nevertheless the truest and happiest association of hues in sun and shade to be found in modern water-colour Art.\* (excepting only the studies of Hunt and De Wint) will be found in portions of Prout's more important works.

Of his peculiar powers we need hardly speak, it

\* We do not mean under this term to include the drawings of professed oil-painters, as of Stothard or Turner.

would be difficult to conceive the circle of their influence widened. There is not a landscape of recent times in which the treatment of the architectural features has not been affected, however unconsciously, by principles which were first developed by Prout. Of those principles the most original were his familiarisation of the sentiment, while he elevated the subject, of the picturesque. That character had been sought, before his time, either in solitude or in rusticity; it was supposed to belong only to the savageness of the desert or the simplicity of the hamlet; it lurked beneath the brows of rocks and the caves of cottages; to seek it in a city would have been deemed an extravagance, to raise it to the height of a cathedral, an heresy. Prout did both, and both simultaneously; he found and proved in the busy shadows and sculptured gables of the Continental street sources of picturesque delight as rich and as interesting as those which had been sought amidst the darkness of thickets and the eminence of rocks; and he contrasted with the familiar circumstances of urban life, the majesty and the aerial elevation of the most noble architecture, expressing its details in more splendid accumulation, and with a more patient love than ever had been reached or manifested before his time by any artist who introduced such subjects as members of a general composition. He thus became the interpreter of a great period of the world's history, of that in which age and neglect had cast the interest of ruin over the noblest ecclesiastical structures of Europe, and in which there had been born at their feet a generation other in its feelings and thoughts than that to which they owed their existence, a generation which understood not their meaning, and regarded not their beauty, and which yet had a character of its own, full of vigour, animation, and originality, which rendered the grotesque association of the circumstances of its ordinary and active life with the solemn memorialism of the elder building, one which rather pleased by the strangeness than pained by the violence of its contrast.

That generation is passing away, and another dynasty is putting forth its character and its laws. Care and observance, more mischievous in their misdirection than indifference or scorn, have in many places given the mediæval relics the aspect and associations of a kind of cabinet preservation, instead of that air of majestic independence, or patient and stern endurance, with which they frowned down the insult of the regardless crowd. Nominal restoration has done tenfold worse, and has hopelessly destroyed what time, and storm, and anarchy, and impiety had spared. The picturesque material of a lower kind is fast departing—and for ever. There is not, so far as we know, one city scene in central Europe which has not suffered from some jarring point of modernisation. The railroad and the iron wheel have done their work, and the characters of Venice, Florence, and Rouen are yielding day by day to a lifeless extension of those of Paris and Birmingham. A few lustres more, and the modernisation will be complete: the archaeologist may still find work among the wrecks of beauty, and here and there a solitary fragment of the old cities may exist by toleration, or rise strangely before the workmen who dig the new foundations, left like some isolated and tottering rock in the midst of sweeping sea. But the life of the middle ages is dying from their embers, and the warm mingling of the past and present will soon be for ever dissolved. The works of Prout, and of those who have followed in his footsteps, will become memorials the most precious of the things that have been; to their technical value, however great, will be added the far higher interest of faithful and fond records of a strange and unreturning era of history. May he long be spared to us, and enabled to continue the noble series, conscious of a purpose and function worthy of being followed with all the zeal of even his most ardent and affectionate mind. A time will come when that zeal will be understood, and his works will be cherished with a melancholy gratitude when the pillars of Venice shall lie mouldering in the salt shallows of her sea, and the stones of the godly towers of Rouen have become ballast for the barges of the Seine.

## THE BRITISH INSTITUTION.

EXHIBITION—1849.

This exhibition opened for private view on Saturday the 10th of February, and on the following Monday to the public. The number of pictures is 504, and the sculptured works are 14, but in this large number of productions of Art there is a striking paucity of compositions which display anything like well directed thought. It has been laid to the charge of our school that the mechanical, rather than the intellectual, has been our great end in Art, and the aspect of this exhibition supports such a conclusion. There are, it is true, many pictures of high merit, but their subjects are either unsusceptible of the poetry of Art, or this quality has not been communicated to them. We cannot help deploring the low tone of subject-matter from which so many painters of genius are content to work: this will sufficiently appear in the subjoined notice.

No. 1. 'On the Gulf of Spezzia,' G. J. HENING. The view is brought forward under a tranquil evening effect, which is rendered with much truth. It is to be observed of this picture that in execution it is more decided than any we have ever seen by the same artist, and in other qualities it will rank among the best of his works.

No. 2. 'A Girl of Brittany,' F. STONE. A head, wearing the French peasant costume: it is accompanied by another, 'Alice,' (No. 18.) by the same painter. Both pictures are small; the latter is a half figure of rather a youthful person than a devotee, if we may take into account the length and luxuriance of the hair. Both are very carefully painted, and evidence a departure from the uniformity of character which has marked the studies of the artist.

No. 4. 'The Old Market at Rouen—Normandy,' E. A. GOODALL. This work is admirable, especially in composition, and with respect to characteristics it is a perfect identity. The spectator is placed under an archway, the massive pillars and shaded vaulting of which tell forcibly against the more distant houses, and the nearer crowd of market people. In colour and effective manipulation it excels every thing that has preceded it from the same hand.

No. 5. 'Maple in Durham Mill—on the Thames,' G. STANFIELD. The material is of the simplest character, but it is wrought into value by a very close observance of nature under the best principle of out-door study—that of carefully painting scraps and limited combinations.

No. 8. 'Dutch Boats on the V—off Amsterdam,' E. W. COOKE. A very small picture, distinguished by all the sweetness which marks the North Sea subjects of this painter, though not so fresh in touch as others of the same kind, which he has even recently exhibited.

No. 14. 'On the Canal near Bingley, Yorkshire,' J. C. BENTLEY. These materials are of the simplest kind, but they are rendered effective by a very judicious treatment.

No. 17. 'The Successful Deer-Stalkers,' R. ANSDALL. The men and animals here are life-sized, and are painted, especially the latter, with great command of effective manner in the representation of animal textures; but have we not seen this subject under every incidental variety?

No. 20. 'A Welch Hill,' T. CRESWICK, A.R.A. A passage of scenery somewhere in the neighbourhood of Betws, but presenting in the manner of its treatment here a problem as difficult of solution as any in Landscape Art. The triumph of the picture is its light and air, both of which are realised upon a cast of material as unwinning as the baldest subject-matter we have ever seen. It is a green hill, and nothing more; the sun is just behind it, affording a charming play of oblique rays, which, together with the aerial gradations, is realised with masterly effect.

No. 22. 'Scarborough, from the Sea,' J. DAXBY. In the manner of this picture there is power and originality, but the lights are somewhat heavy and monotonous in hue, and something is wanting to the balance of the chiaroscuro. These objections are, however, nothing when we remember the amount of excellence in other works under the same name.

No. 23. 'The Palace of La Reine Blanche—a summer residence of Blanche La Belle, built 1299,' J. HOLLAND. A small view, sketched with the usual freedom and precision of this painter. We see nothing but the entrance—a very unpretending one for a palace, and of a character apparently rather two centuries later than the date assigned to it.

No. 31. 'Evening—Returning from Labour,' E. C. WILLIAMS. A small picture, the foreground of which is closed by a screen of trees which break the evening sky with an effect that could be wrought out only by long study of the particular aspect under which the objective is brought forward.

No. 33. 'Paris—1848,' F. GOODALL. This beautiful production presents many points for contemplation. It proclaims, in the first place, a change of subject-matter, but more remarkably a change of executive principle. The scene is the stall of a Parisian cobbler, who, with emphasis and earnest energy, enacts the part of priest of the oracular *Sicde*, which he reads to an anxiously listening knot assembled on the outside of his window. No stall was ever furnished with more skill and taste, and no stall ever so charmingly painted; but it is the manner of the Art that we would more particularly notice. Throughout the whole there is an extraordinary depth and transparency combined with a richness and variety of hue that have never been surpassed. The difference from preceding works exists in the absence of the usual amount of solid painting, and evidently from a successful inquiry into the available qualities of working material.

No. 34. 'Scene in Kensington Gardens,' E. J. COMERT. This picture has a valuable quality, that of appearing to have been painted upon the spot which it represents. It exhibits even greater power than others of the wooded scenes that have been exhibited under the same name.

No. 36. 'Buck Shooting—Marlborough Forest,' J. STARK. The shaded masses in many of the pictures of this artist are painted with a solidity and truth equal to those of the works of the Dutch masters, but solidity and breadth are scarcely sufficiently sustained in the lights. Of such excellence and default this work partakes, but it is distinguished withal by incontrovertible evidence of patient study from nature.

No. 42. 'Nonchalance,' J. ISSKIFF. A rustic helle enveloped in a shawl, and wearing a black hounet of the zingaro cut, by which her face is partially shaded. The picture sustains the reputation of the painter for that free and sketchy handling we have so often eulogised.

No. 47. 'English Meadows,' F. R. LEE, R.A., and T. S. COOPER, A.R.A. In this scene a river flows down to the foreground, which on the left is closed by a group of trees; on the right the course of the stream retires into a distance which is painted with more feeling for aerial gradation than recent pictures of the former of the two artists have shown. The foreground and more distant groups of cows are painted with all the knowledge and accuracy of the latter painter.

No. 52. 'A Mountain Chieftain—Funeral in Olden times,' FRANCIS DANNY, A.R.A. The subject is a night-procession, according to the spirit of the title; the figures and objects being seen of course by torch-light. The field of the composition is extremely dark, and the lights, which are in small proportion to the shade, are effective though unobtrusive, and beautifully true. The picturesque character, rugged grandeur, and mournfully impressive sentiment of the picture, but there are few ordinary residences in which such a picture can be seen to advantage, and in time the lights will lose their present brilliancy and the depths their transparency.

No. 54. 'Early Pencillings—A Scene in the Kitchen at Fleet Farm, Hants,' A. PROVIS. An interior painted with great truth of representation, with much firmness of execution and judicious distribution of light and shade.

No. 58. 'The Flight into Egypt,' J. LINNELL. The scene is a passage of precipitous landscape composition shaded in the near parts by trees painted with all the careful elaboration with which the works of this painter are usually made out. Mary is, as usual, mounted on the ass, which Joseph very carefully leads down the

rugged path. The work possesses many of the best qualities of the style of its author, but, as a whole, is perhaps not so attractive as others that have preceded it.

No. 65. 'A Quiet Morning—North Wales,' H. J. BONDINGTON. The centre of the field is occupied by a river flowing between well wooded banks down to the foreground. The lower part of the composition lies in cool shade, while the highest points are touched by the morning light. The work is distinguished by valuable qualities.

No. 69. 'A Fresh Day on Folk Common—Kent,' R. SIDNEY PERCY. A piece of rough heathly pasture of that kind which this artist paints so well. It is broken by trees and diversified with light and shade in a manner so judicious as to present to the eye an effect of unexceptionable excellence. In touch, colour, and natural truth, it is admirable.

No. 73. 'A Frosty Morning,' C. BRANWHITE. A winter scene of much merit, but not so effective as former works.

No. 80. 'A Reverie,' E. J. PARRIS. A small study of a classically draped female figure at a fountain; the pose and expression are well designed to support the title.

No. 82. 'Una,' H. LE JEUENE. A small half-length figure, treated in a feeling of some severity, but nevertheless appropriate in a great degree to the subject.

No. 87. 'Interior of a Farm House,' E. A. GOODALL. A small picture presenting a rustic interior, which must have been studied with great earnestness from the reality. The shades are transparent and rich, with a variety of harmonious hues, and the finish applied to the roof and the various objective is productive of the happiest result.

No. 93. 'The Pet Rabbit,' F. GOODALL. The exquisite finish of this gem reminds the spectator of a very successful daguerreotype. The rabbit is in a hutch, before which is a group of children, the greater part of the scene being shaded by a rude outhouse or shed. Nothing can exceed the excellence of the arrangement and the painting quality of the items, and with respect to colour and transparent depth it exceeds everything of its class that we have ever seen.

No. 100. 'The Lace Pillow,' A. J. WOOLNER. An agreeable study, with more solidity of purpose than we usually see in the works of this artist.

No. 101. 'Summer,' G. LANCE. Apples, grapes, pine, and other fruits, with an accompaniment of a basket, and the never-failing matting, with leaves and minor items, all described with the power and truth which distinguish all the works of the accomplished artist.

"Hunger and thirst at once,  
Powerful persuaders, quicken at the sight  
Of that alluring fruit."

No. 110. 'Morning,' G. F. W. The Rosy-fingered Eos descending from her home of immortal light in the eastern sky. The figure is well drawn and classically circumstanced. It is, we believe, by the author of the "Caractacus" cartoon; but there can be, and ought to be, no reason for the mere initials.

No. 112. 'Summer Amusement,' Mrs. CARPENTER. A child seated on the sea-shore, amusing himself with his little boat. The figure is painted with the usual qualities of the substantial manner of this lady.

No. 115. 'Dressed for the Ball,' T. F. DICKSEE. A lady in the costume of the last century—she is looking for the last time in the glass—boat is, before entering the ball-room. The figure is graceful, and very carefully painted.

No. 116. 'The Harvest Field,' H. JUSUM. A large landscape, closed on the left by a group of trees, the foreground being an elevation commanding a distant view over a luxuriant country. Although not so carefully finished as others we have seen by the same hand, it discovers much of the easy handling of the artist.

No. 117. 'Scarborough, from the Westward,' J. W. CARMICHAEL. We are here placed upon the sea at such an angle with the town as brings the castle into the centre of the picture. It is a bright morning, and, being high water, there is movement among the craft, some of whom are coming in, and others are departing. The water,

the vessels, and the morning effect are all highly successful.

No. 122. 'The Rialto—Venice,' J. HOLLAND. This is a very near view of the famous bridge, and no representation was ever more perfect. The spectator stands within a few paces of "the keystone of the arch;" let him step into one of these gondolas, and dream

"Of mighty shadows whose dim forms descend  
Above the dogeless city's vanished way."

No. 123. 'A Sylvan Glade among the Chilterns, &c.,' W. PARROTT. A greensward vista of very attractive character; the shaded portions of the picture are well painted.

No. 129. 'Joshua commanding the Sun to stand still,' J. MARTIN. The same subject is known as an engraving, having been published some years ago. The composition of this picture seems to be, for the greater part, identical, but there is much more light here than in the plate. In the execution there is much that is objectionable, but if we can lose sight of that minute manipulation whence results the impropriety of distant sharpness of detail—if the contemplation be limited to the idea—there is very much of sublimity in the conception.

No. 130. 'Evening: a Scene in Essex,' S. C. DIBDIN. The objective, a church, with trees and a portion of broken foreground compose well, and are treated in perfect consonance with the feeling of the proposed effect.

No. 133. 'The Rustic Sybil,' S. WEST. A gipsy girl inviting the spectator to hear her exposition of his fortunes. The head is successful in expression, and life-like in colour.

No. 138. 'The Broken Chord,' W. FISHER. A lady in an Oriental costume regulating a broken string of her guitar. The features are characterised by a touching expression, and the composition of the picture is distinguished by much good taste.

No. 139. 'Italian fishing-craft off the Torre del Marzocco—Leghorn,' E. W. COOKE. A large picture partaking more of the feeling of the artist's earlier works than we have seen in any of his Mediterranean or Adriatic subjects.

No. 142. 'Fleur de Marie,' C. DUKES. A subject from the "Mysteries of Paris," it is a small single figure drawn with much care.

No. 144. 'An English Landscape,' T. CRESWICK, A.R.A. This is a composition treated with a spirit which well sustains the title. The spectator is placed upon an eminence commanding an extensive view over a charmingly verdant country, over which the eye is led to a distance, retiring with the nicest gradations until lost in the flimsy horizon. The subject is extremely simple, but its substantial truth is irresistibly captivating.

No. 150. 'Venice—1550,' J. C. HOOK. This period is illustrated as—

"When they did please to play the thieves for wives."

We see, accordingly, a hall communicating with perhaps the Grand Canal, in the nearer portion of the composition is seated a maiden, and in a remoter nook, her father; clearly a senator, one of the best sinews of the Doge's right hand. On the right appears a youth, wearing a mask, who has just stepped out of a gondola, and is earnestly entreating the lady to flee with him. The story is well told and is read the more satisfactorily that it is so substantially wrought out.

No. 149. 'The Highlands in 1746,' J. A. HOUTON, R.S.A. A mountain refugee "for Charlie's sake" looking cautiously down from his eyrie, with a view of getting a shot at the *sivier roop*. The rugged figure is well drawn and substantially painted, and tells in effective relief against the sky.

No. 151. 'Strawberry Gatherers in Norbury Woods,' R. REDGRAVE, A.R.A. A small picture presenting a passage of wood scenery; painted with so much of reality as to seem to have been elaborated on the spot.

No. 153. 'La Belle de Bruges,' J. M. JOY. A small figure attired in a French or Flemish costume. She is carrying a tray with coffee and wine or brandy; it is executed with much careful and neat execution.

No. 154. 'Domestic Ducks—after Nature,' J. F. HERBING. They are grouped in a weedy nook by the side of a pond, and drawn and

painted with an approach to nature as near as can be attained by Art.

No. 155. 'Study of a Head,' H. W. PHILLIPS. This is not a portrait, but a picturesque study, to which is given much elevation of style.

## MIDDLE ROOM.

No. 161. 'Murder of Thomas à Becket,' J. GILBERT. A Becket is seen lying upon the steps of the altar, one attendant being about to raise him—his murderers are retiring. This work is the very antipodes of those we have been accustomed to see under this name. In suppressing colour the artist has made all his shadows too black.

No. 167. 'The Double Theft,' N. J. CROWLEY, R.H.A. Three small half-length figures firmly painted; but the story is not very clear.

No. 169. 'The Desecration of a Church by the Covenanters in the time of the Commonwealth,' J. STEPHANOFF. A small picture, containing numerous figures grouped as an audience to a fustian preacher, who occupies the pulpit. The little picture has much merit, but it wants finish and effect.

No. 175. 'The Chapel Room, Knoke,—the ancient seat of the Dukes of Dorset,' J. HOLLAND. A rapid and effective sketch; much of it seems to have been drawn with a pen.

No. 184. 'Hungarian Peasants at the Shrine,' J. ZEITLER. A sketch very grey throughout, but possessing points superior to those of works lately exhibited by the artist.

No. 186. 'One of a series of Sketches and Studies from the pencil of a Portrait-painter,' R. ROTHWELL. A country girl with a bouquet of roses; the face is painted with all the brilliancy of the best works of the painter.

No. 193. 'View of Goodrich Castle looking down the Wye, Herefordshire,' COPLEY FIELDING. The castle is seen in the distance lighted by the rays of the evening sun, the foreground being contrasted by the shadow, a favourite mode of effect with this artist.

No. 194. 'The Ponte della Padia—Venice,' W. CALLOW. A sketch remarkably like a water-colour drawing. It is subdued in colour, but nevertheless a striking production.

No. 198. 'The Close of Day,' G. A. WILLIAMS. The dark foreground is divided by a screen of trees, which are opposed to the twilight sky with perfectly natural effect.

No. 199. 'Summer Breezes,' F. R. LEE, R.A., and T. S. COOPER, A.R.A. This is a large composition, painted in a breadth of almost uninterrupted light. A shallow stream occupies a considerable portion of the field, the left bank of which is overhung by trees, while on the right another group rises against the sky. Groups of cows are in the water and on the banks. The effect had been improved by a more marked proportion of shade.

No. 206. 'The Interior of the Fisher's Cottage,' Miss J. MACLEOD. This is a subject from "The Antiquary," the lamentation in the cottage on the occasion of the death of the young fisherman. The composition is full of figures, characteristic, well drawn and skilfully painted.

No. 211. 'St. Cecilia,' H. O'NEIL. This and 'St. Catherine,' (No. 213) form pendants. Both are small half-length seated figures, painted with much care, but the features of each partake too much of the attributes of this world for the elevated sentiment which should distinguish such impersonations.

No. 212. 'A Quiet Couple,' G. LANCE. These are a brace of dead ducks, accompanied with an ale-jug, all admirably painted.

No. 214. 'The Death of the Banished Lord,' R. T. BOTT. A picture of considerable pretension, from a tale by Victor Hugo. A large number of figures are grouped together with much dramatic effect and knowledge of composition; the attention of the spectator is, however, drawn from the principal person in the scene by two ill-drawn dogs standing near his head.

No. 215. 'Solitude,' W. D. KENNEDY. A large landscape, the materials of which are sufficiently romantic, being a lake overhung with cliffs and trees. It is low in tone, and the feeling of the title is effectively sustained.

No. 223. 'Barus and Captain Grose,' R. S.

LANDER, R.S.A. The scene is supposed to be the sanctum of Grose, wherein we find the "fine fat podger wight" himself seated in his dressing-gown and Burns standing near him. We cannot speak too highly of the composition of this picture, in which figure in exemplary order the

"Rusty ain caps and jinglin jackets,"

immortalised by the poet.

No. 229. 'An old Trespasser,' R. ANSDALL. A pony has made his way into a field of newly reaped corn, to which he is helping himself when attacked by the farmer's dogs. The execution of the picture is certainly better than that of the larger works of the artist.

No. 234. 'My pretty Page look out afar,' A. J. WOOLMER. Were it not for the identical manner which pervades all these works, there is frequently in them a quality of colour worthy of a more solid and earnest manner.

No. 237. 'From a Scene in Sussex,' H. B. WILLIS. A small circular picture, showing from an eminence a road winding through a tract of level country; it is painted with much firmness.

No. 248. 'A Page full of Wisdom,' HABLET K. BROWNE. The subject is a page who has retired from the tournament to the temporary enjoyment of a cold fowl, which he carves with more eagerness than grace. There is in the picture the vein of quaintness which has characterised other works of this artist.

No. 251. 'The Rain Storm—River Conway,' W. E. DIGHTON. A scene accurately descriptive of Welsh scenery. The stream, apparently swollen by recent rains, seems to rush over its stony bed with augmented rapidity, a feature harmonising perfectly with the sullen aspect of the sky charged with its heavy rain-cloud.

No. 257. 'A Scene in North Wales,' T. DANBY. A striking merit of this picture is, that it bears no evidence of the *legarde-main* of execution. The subject is by no means attractive, the material being simply a rocky stream bounded by banks of no very picturesque character, to which to communicate the kind of interest wherewith the composition is invested is a result of no small command of the means of good effect.

No. 269. 'The Deserted,' C. BRANWHITE. A large picture, the subject of which seems to be a nook, perhaps at Baie, at least the intention is to describe faded and fallen magnificence. The scene is composed of a breadth of water enclosed by rocks and trees, the whole lighted by the rays of the setting sun. The only semblance of life is the Faun who still dances, notwithstanding the ivy fetters that Time has thrown round him. This class of subject is scarcely fitted to the genius of this artist: he has done better things.

No. 270. 'A Native of the Abruzzi,' D. W. DEANE. A small three-quarter-sized female figure in Italian costume, charming in colour and skilful in execution.

No. 273. 'Scene from the Taming of the Shrew,' J. E. LANDSEER. From the first Scene of the third Act, in which the *personae* are Lucentio, Hortensio, and Bianca, the construing lesson being given to the lady by Lucentio. The spirit of the subject is well sustained, and the composition is in good taste; there is, however, a crispness of execution which we have not before seen in the works of the artist.

No. 290. 'The Pass of Dolly Dellyn—North Wales,' J. A. HAMMERLEY. A highly picturesque passage of scenery, proclaiming at once the whereabouts of the reality.

No. 292. 'The Picture Gallery—Stafford House,' J. D. WINGFIELD. A very large picture, painted with truth unimpeachable, and finish so careful as to equal that of the very best productions of the kind. All the pictures are at once recognisable; indeed, every passage of the work is treated with a knowledge and power of which no small amount is necessary to bring forward such a subject in any wise successfully.

No. 299. 'The Stepping Stones,' T. CRESWICK, A.R.A. This is a reminiscence of the earlier class of subjects whence the reputation of this artist arose. We have a smooth but shallow stream, in which are mirrored the trees that cover the opposite bank, and retro transversely from the foreground. Of this beautiful production it is enough to say, that it is equal to the best efforts of its author.

No. 300. 'The Coast of Forfarshire,' J. WILSON. Simply a sea wall, with figures and craft brought forward with judicious effect.

No. 309. 'Man from first to last requires assistance,' S. PHILLIP. The composition is suggested from the lines of Wordsworth, according to which we see an aged man moving feebly, assisted by a crutch and stick, and again a child, aided by its mother, in its first essay at walking alone. The picture is admirably executed, and displays more sentiment than any preceding work of the artist.

No. 312. 'Near Goudhurst, Kent,' A. BARLAND. A small picture, of which the subject is a piece of judiciously selected scenery, painted with good feeling.

No. 313. 'A Summer's Evening,' J. LINNELL. The subject is by no means attractive, being a river of deep and smoothly flowing water, without any attractive feature. The evening sky is brilliantly reflected in the water, which contrasts powerfully with the subdued tones of the surrounding landscape. It is a different class of composition from that which we have been accustomed to see under this name.

## SOUTH ROOM.

No. 518. 'Admonition,' E. V. RUFFINGILLE. This is an allegorical composition, the subject of which is derived from "Poetical Sketches" by the artist himself. The impersonations are two, Youth and Experience, the latter offering to the former an impressive admonition on the vanity of a life of pleasure. The work is distinguished by many valuable qualities, and the sentiment is sufficiently pronounced.

No. 532. 'View on the Lorne Fjord—Norway,' W. WEST. A passage of wild precipitous scenery, portions of which are treated with much success.

No. 338. 'Bark of Dulwich College,' J. V. DE FLURNT. A small picture, somewhat low in tone, yet painted with much truthful feeling.

No. 342. 'Sketch from Nature—Windsorworth Common,' J. T. SORRER. A small picture, touched with decision, but left somewhat too hard.

No. 349. 'Morning,' J. W. GLASS. A small picture, in which appears a lady on horseback, galloping to join a hawkling party. The horse and rider are extremely spirited.

No. 350. 'Hauling out the Weather-earring,' R. C. LESLIE, Jun. Two or three seamen grouped upon a studding-sail yard; there is at least much originality in the subject.

No. 351. 'The Fiddler's Reverie,' E. W. S. HOPLEY. A composition in which is pictured with much ingenuity the career of a musician.

No. 353. 'The Pride of the Hanlet,' J. PEMELL. A small half rustic figure, painted with solidity and characteristic truth.

No. 359. 'A Nainid,' W. E. FROST, A.R.A. This is a very small academical study, of infinite grace and sweetness. It is remarkable for its brilliancy and exquisite finish.

No. 364. 'Emanuel of the Scotch Bard,' W. ESEX. A portrait of Scott, distinguished by all the brilliancy which characterises the productions of the artist.

No. 365. 'Dutch Coast—near Scheveling,' E. W. COOKE. A small canvas, representing perfectly the low sandbanks of this coast; the foreground and middle distances are full of truth.

No. 366. 'The Roadside Barn,' J. MIDDLETON. A charming example of chiaroscuro and mechanical power although it must be observed that much of the natural form seems to be sacrificed to this.

No. 368. 'Ophelia,' H. LE JEUNE. She is presented in a stooping pose, hanging wreaths upon the boughs within her reach. The picture is perhaps more freely painted than others we have lately seen from the same hand; but there is yet in it a style well fitted for subject-matter of the highest class.

No. 382. 'Scene on the Medway,' J. TENNANT. The aspect under which the materials of this composition are brought forward is different from that usually seen in the works of this painter. A deep shade preponderates here which is not so skillfully treated as the sunny pictures we have hitherto seen.

No. 383. 'Enforcing the Sanitary Laws,' R. McINNES. A girl washing a child at a fountain. There is much beautiful execution in the picture.

No. 355. 'Making an Acquaintance,' C. COLLINS. The new acquaintance is a dog, which we are told was painted by the late W. Collins, R.A. It is a small picture agreeably painted, containing moreover a group of children, by one of whom the acquaintance is acquired.

No. 396. 'A Dutch Ferry House,' A. MONTAGUE. An attractive subject, very skillfully and effectively painted, but somewhat grey in tone and, it may be, deficient of force.

No. 407. 'The Mills in the Common,' J. C. BENTLEY. A windmill circumstanced on an open landscape, the ground of which, with its rough diversities, contributes strikingly to the good feeling of the work.

No. 416. 'The Little Stranger,' REUBEN SAYERS. The stranger is a stray spaniel, which two little girls are coaxing to drink from a saucer. The picture is a pleasing one of its class; the head of one of the children is decidedly good both in colour and expression.

No. 418. 'The Peasant's Home,' T. BROOKS. A cottage door with a rustic family presented in a manner perfectly characteristic. The figures are carefully drawn, and the whole harmoniously coloured.

No. 424. 'Medmenham Abbey—on the Thames,' E. J. NIEMANN. The river and its shores occupy the near breadth of the canvas, the substantive material, the trees and other objective, being removed to the middle distance, behind which is the setting sun. The water and the near breadth of the picture display great power of execution.

No. 431. 'The Trial of William Land, Archbishop of Canterbury,' ALEX. JOHNSTON. This is a large picture executed from a subject which necessarily demands the introduction of numerous figures. It has been studied upon the principle of preserving an unbroken breadth of light, the force of the composition being confided entirely to skilful dispositions, character, and substantial painting. The Archbishop stands upon the left, and is in the act of addressing the court; and the feeling shown by the individuals who listen to his words sufficiently declares the part each takes in the trial. Another picture by the same artist is entitled 'Roger and Jenny.' The subject is from "The Gentle Shepherd;" and in firmness of execution and other good qualities it partakes of the excellence of the preceding.

No. 439. 'The Rabbit Warren,' H. JUTSUM. The most agreeable picture which this artist has for some time exhibited. The foreground is a charming passage of art.

No. 440. ' \* \* \*,' T. H. ILLIDGE. A picture without a name; but a passage from "Il Penseroso" expresses its subject.

"Come pensive nun," &c.

A life-size figure, which well embodies the poet's conception; it is painted with all the skill and vigour that so precised a hand as the artist's would lead us to expect.

No. 442. 'When the Morning Stars sang together, and all the Sons of God shouted for joy,' S. BENDIXEN. If the execution of this work had been equal to the design, it would be a valuable production; still there is considerable merit in it as an essay in a high range of art.

No. 443. 'Giotto on the eve of his departure from his parents to accompany Cimabue to Florence, and there to study as an artist,' CHEV. BEZZUOLI. This gentleman is, we believe, president or director of the Florentine Academy. We are glad to see works of this kind in juxtaposition with those of our own school. There are numerous figures in this composition, and it has been carefully studied, but it is less successful than others we have seen by the same hand.

No. 445. 'A Misty Morning on the River Exe,' F. DAXBY. The principal object in this picture is a fishing-boat, which is carefully drawn, everything else is lost in mist; a thin film of which, by the way, should have veiled in a very slight degree the boat.

We are reluctantly compelled to break off our notice here somewhat abruptly; there are many pictures of more than average merit which we are forced to pass over altogether; but, in truth, the exhibition is not one which calls for very minute scrutiny or much space.

## ITALIAN FICTILE WARES OF THE RENAISSANCE.

Vulgo MAJOLICA, FAENZA, PYMLINA, RAFFAELLE WARE.

The influence which the revival of Art in Italy exercised upon every species of manufacture, exhibited itself perhaps most strongly in the creation of those fictile wares which formed so prominent a feature in the article of luxury and domestic use during the sixteenth and seventeenth centuries. Until the period in question, scarcely any thing since the decline of ancient Rome had been known of the vast scope and capability of fictile productions, but they were now suddenly and largely appreciated, and a series of objects, as original as they were beautiful, were soon ushered into existence, pure in form, harmonious in colour, and now alike interesting to the antiquary and the student of decorative design. These Italian wares appear to have had their immediate origin from two distinct sources, viz: the plastic compositions of the Della Robbia family, and the poetic learning of orientalisied Spain. The latter half of the fifteenth century furnishes us with a sufficiently large variety of dishes for domestic use, to which the term Majolica is most often extended, and which, whether actually of Arabo-Spanish or Italian fabric, are generally characterised by moresque designs, from which geometric devices are by no means excluded. Many of these bear the hazon of Spain and her dependencies, and some that of Majorca itself; but it should be remembered that in the first adoption of an Art, conventional subjects are rarely departed from; so in the first attempts of Europe in porcelain, Chinese monstrosities were retained, and in the very century with which we have now to do, Venice embossed on her works in metal the inscriptions of the Alhambra.

The distinguishing points of the so-called Majolica are coarseness of ware, intricacy of pattern, and occasionally prismatic glaze. A large class ascribed, although possibly on insufficient grounds, to Valencia, is characterised by elaborate conformity of pattern flushed with metallic lustre, on a greyish-white ground. Our two first illustrations are evidence of the elegant though somewhat crude designs occasionally met with on the wares in question, unusual in their arrangement of familiar forms, and especially indicative of a style antecedent to the sixteenth century. Both examples are from plates kindly furnished for the purpose by Lord Hastings.

Of the positively Italian wares, though they were so greatly in request that most of the cities of the Romagna instituted manufactures of them, but little can be ascertained prior to the sixteenth century. A beautiful specimen, from the collection of the Count Portales, of the end of the fifteenth century, is not ascribed to any precise locality; and M. Brogniart, who deserves it cautiously, abstains from even hinting at its country, though the internal evidence it affords would at once stamp it as Italian, were not an analogous specimen in the cabinet of R. Bernal, Esq., M.P., bearing the Visconti arms, and a second, inscribed Charolus, at Melton Constable, similarly suggestive. This ware, which is of excessive rarity, is of so peculiar and decided a character that it cannot be mistaken. The entire surface is mottled, apparently in imitation of marble with colours, of which yellow and green mostly predominate, while the figures and ornaments are simply incised. Our third engraving represents the Portales example, which, both in its general form and in its foliated embellishments, is exceedingly graceful and full of suggestions for the execution of an ornamental tazza at the present day.

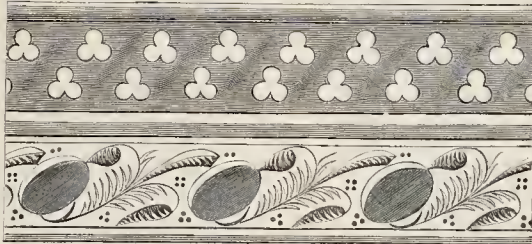
\* Mr. George Isaacs, in a memoir read before the Freemasons of the Church, and called for by the Archaeological Association, drew sufficient attention to the danger of trusting to arraisial bearings as evidence, when unsupported by concurrent testimony. In disputing the claims to English origin, advocated for a bottle in the Museum of Economic Geology, impressed with the arms of Queen Elizabeth, he cited an example in which the same arms, accompanied by the same date and motto, were alternated with the arms of Cologne, which city he proved by documentary evidence to have been at the period in question the furnisher of England with stone wares.

The towns most celebrated after A.D. 1500 for their artistic productions are Pesaro, Gubio, Asciano, Boicagna, Cita-castellana, Ferrara, Forli, Fyulina, Pisa, Perugia, Rimini, Sienna, and Spello; and the first is considered the earliest site of a manufactory in Italy, notwithstanding the attempts of the ingenious Eugene Piot in favour of Deruta. So early as 1509 Guidobaldo della Rovere, duke of Urbino, granted a patent to Jacques Lanfranco, of Pesaro, for "the application of gold to the Italian faience," by which is probably intended that lustre of a golden colour which so brilliantly sheds its prismatic hues on the futile performances of this period. The next in antiquity is Gubio, which boasted in Giorgio Andreoli of one of the most famous masters in his art. In 1511, and subsequently, he, improving on the invention of Lanfranco, gave to his wares a ruby splendour, restricted to his works alone, for the artist and his secret died

rounded by borders of imaginative arabesques. The colours less brilliant than before, were now more harmoniously combined, while the glaze became more transparent and more evenly applied than ever. Plates, dishes, vases, cisterns, fountains, now came into being in full magnificence, while goblets, salt-cellars, and other appendages to the table received the same careful ornamentation with works of greater pretension but less utility.

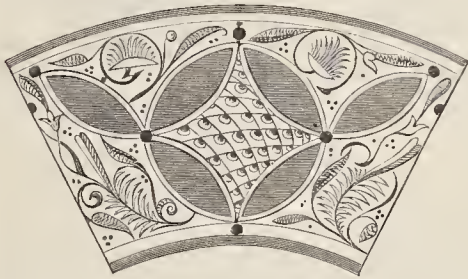
At Pesaro, in 1542, flourished Geronimo, and in 1550, Mathieu, when large dishes were first made, having a profusion of ornaments executed in relief. Of this kind of ware, which is seldom met with, a fine and perfect example from the Hastings Collection, is engraved in the lower portion of the following page. With these artists successfully competed Terezio, son of Mathieu; Batista Franco, a skilful designer, entrusted with the direction of the works; Taddeo

Rivalling also the above in fame were Guido Selvaggio of Faenza, Francesco Xante de Rovigio,



together. His works are usually inscribed at the back M<sup>o</sup>. G<sup>o</sup>. (Maestro Giorgio), which title he assumed on his ennoblement. At Gubio also, George's son, Vincent, is said to have laboured in the same department.

Zuccaro and the two Raffelles—one Ciria, the other dell'Colle—both for a long time confounded with the immortal Sanzio. There,



It was, however, during a period extending from 1520 to 1550 that these wares attained perfection. The classical designs of Raffelle, of Julio Romano, and of Mare Antonio, were

too, worked the brothers Flaminio, and Orazio Fontana, of Urbino, on the dinner-services which Guidobaldo caused to be made for Charles V. and Philip II. Orazio



adopted and correctly developed; the most graceful figure-compositions, selected from the Grecian and Roman mythologies, were sur-

also worked at Castel Durante and Florence, as did the Cavalier Ficcolpeso, a talented painter, and the author of a work on pottery.



who was a support of the manufactory at Urbino; Frederico Brandini, and Guido Durantino.



At this and a subsequent period were executed



drug bottles, of which we have engraved two good examples, from the extensive assortment of

vertu at the establishment of Messrs Falcke of Regent Street, and they particularly deserve insertion, as forming a large and highly important branch of these wares. The taste, especially in Italy, during the fifteenth and sixteenth cen-

received its first impetus from him, attained its most glorious beauties during his life, and decayed immediately after he and the artists he had patronised had ceased to live.

The first engraving on the present page is



turies for chemical pursuits amongst the most illustrious by birth and rank, need not here be more than hinted at in accounting for the costly decoration of articles, which, at a first glance, might appear to have been only destined for the

taken from a magnificent plate of the best period of Italian arabesque, in the large and important collection of R. Bernal, Esq., M.P. It is one of a class of objects which were manufactured to a considerable extent in Italy as receptacles for



workshop of the apothecary, but which were really dedicated to the laboratories of royal and noble personages. Guidobaldo himself was no less remarkable for his attachment to chemistry than for his passionate support of an Art which

sweetmeats, were frequently ornamented with trophies of arms, and occasionally bore amorous or chivalrous sentences. A broad flat border and a walled centre almost invariably characterise these interesting works, which, in our own

country, unskilled as it remained till a much more recent date in the fabrication of pottery, were represented by the singular painted and gilt "roundels" or fruit trenchers often similarly inscribed of these latter memorials, of which Mr Swaby of Muswell Hill possesses a pleasing collection, a succinct account will be found in the *Archaeological Journal*, vol. iii., p. 333.

The first of our illustrations on this column



is a border taken from a fine and curious drug-bottle; the second is a circular compartment of great simplicity and equal beauty, found upon a plate formerly in the cabinet of M. Eugene Piot; and the last is a subject from the Duke of Buckingham's collection at Stowe, a salt-cellar of pure Italian form and character. The noble chimere by which it is supported give it much the effect of the old Florentine bronze inkstands,



referred to in a past number of the *Art-Journal*. The prevailing colours in this salt-cellar are blue and yellowish-brown, but the wings of the three monsters are brilliantly illuminated. The date of this charming object is probably 1560, the period to about which we have now brought the history of the Art, which we purpose to resume in a following paper, illustrating the subsequent



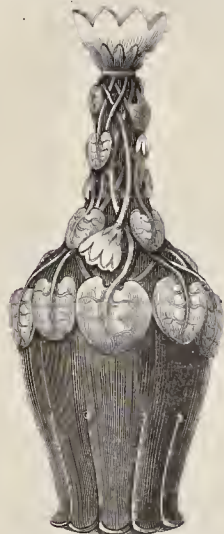
changes which took place in Italian wares, and referring to the choicest examples produced in the following century.

W. HARRY ROGERS.

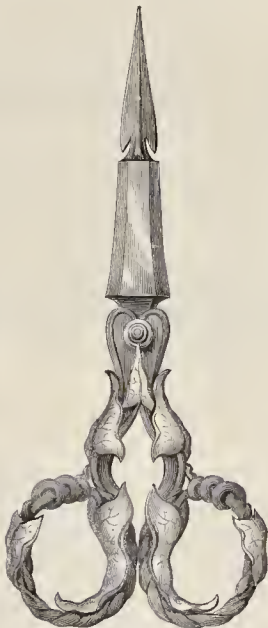


ORIGINAL DESIGNS  
FOR MANUFACTURERS.

DESIGN FOR A DECANTER. By J. STRUDWICK, (14, New Bond Street.) The ornaments of this design are taken from the leaves and flowers of the water-hily, in the drawing submitted to us these of course appeared in their natural colours, green and white, the body of the decanter being red; it might thus be manufactured, or the ornaments might be made of silver.



DESIGN FOR SNUFFERS. By J. STRUDWICK. The several portions of this design have much novelty, and the whole are well combined. It would show best if executed in silver.



improved by giving it more curve, which it would require to permit the free outpouring of the water.

DESIGN FOR A HAND-SCREEN. By WILLIAM BOUTCHER, (165, Aldersgate Street.) It is intended that this design should be carried in fancy wood, a material not usually employed for such a purpose, yet one which may be made available.

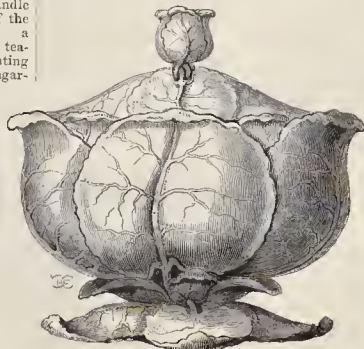


DESIGN FOR A TEA-KETTLE AND STAND. By W. HARRY ROGERS, (10, Carlisle Street, Soho.) This, like many other articles of ordinary domestic use, has rarely claimed the attention of the manufacturer's designer; hence we seldom see any improvement upon the old oval-shaped kettle, which for years has sung its song on the social hob. It is, however, an object which is susceptible of considerable taste. The design before us is intended to take the place of the tea-urn on the breakfast-table, and it has consequently been arranged with a due regard to its destination. Its form is circular, with an octagonal-shaped lid; the decorations consist of portions of such plants as would naturally be suggested by the object; the handle being made of the sugar-cane, a bunch of the tea-plant surmounting the lid. The sugar-cane is repeated on the body of the kettle, and the tea-plant in the supporters, and on the pedestal which holds the spirit-lamp. This design is equally well adapted for either silver, bronze, or copper. The form and position of the spout might be

DESIGN FOR A TEA-CUP. By J. STRUDWICK. The outline of this engraving is simple and elegant, yet possibly the cup might be found rather awkward for use, from the upper part being too much compressed.



The design below, for a small SOUP TUREEN, is by H. FITZ-COOK (13, New Ormond Street.) The leaves of which it is formed are taken from that graceless plant—the cabbage.

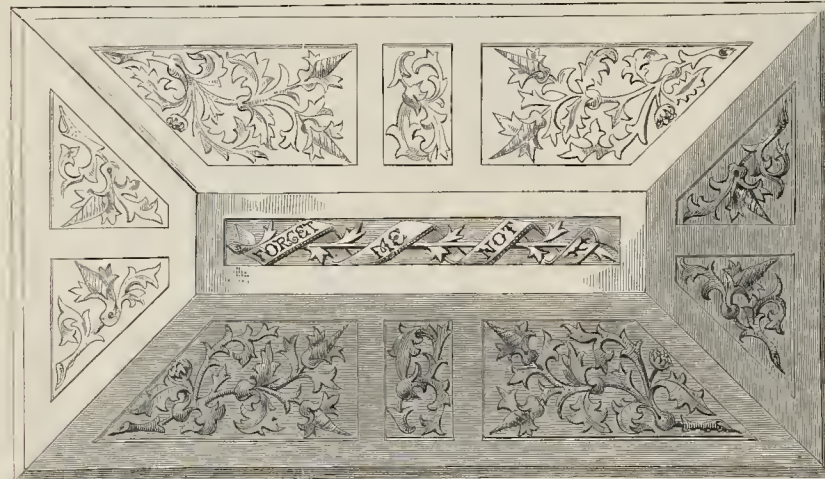


DESIGN FOR AN ETUI. By G. G. (12, Conduit Street, West, Hyde Park). The work-case, of which we have engraved a front and top view, may be regarded as a positive acquisition to manufacturers from the novel and graceful features which it exhibits in company with the appurtenances which are grouped

the key form the word "True;" and the thimble bears the motto "I guard well"—each thus expressing the services rendered to their fair pos-



around it. It might be produced in various materials more or less costly; e.g. in silver, the panels relieved by frosting and burnishing; or in silver and ivory; in tortoiseshell set in silver-edging with parian panels; or in fine, in carved wood, gutta

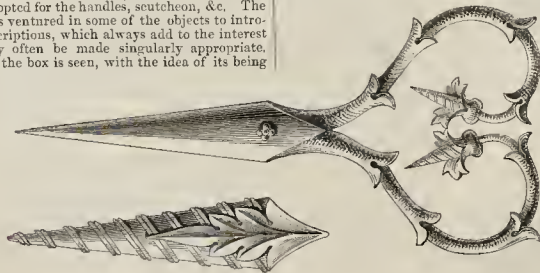


percha, stamped leather, and other substances, which the ingenuity of the present age has so largely contributed to the stock of vehicles for Art. The foliage introduced is of a type well known to the students of historical ornament, as being constantly met with in the late wood-work of our own and the Flemish and German churches, circa 1500. The articles to be contained in the case will speak for themselves, and would of course be brought out in keeping with the materials of the box itself; that is, in more or less costly metals, according to those adopted for the handles, scutcheon, &c. The artist has ventured in some of the objects to introduce inscriptions, which always add to the interest and may often be made singularly appropriate. Thus on the box is seen, with the idea of its being

a gift, the old phrase, (not however less often used



or less expressive) "Forget me not," the wards of



uniting by an easy link the elaborate sculpture of the box with the simplest instrument it enshrines; and we cannot help feeling that the manufacturer would be amply repaid in the execution of a work like the present, precisely as it is placed before him:



we may however add, that as isolated undertakings, the stiletto and scissors might be produced with considerable effect in wrought steel or combination of steel and silver.



scissor. One of the chief merits evinced by the design before us is the



unlimited and unbroken harmony which pervades the whole,



## PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY  
F. W. FAIRHOLT, R.S.A.

## THE HOUSE OF ANDREW MARVEL.



FEW months ago we had been strolling about Palace-yard, and instinctively paused at No. 19, York-street, Westminster. It was evening; the lamplighters were running from post to post, but we could still see that the house was a plain house to look at, differing little from its associate dwellings; a common house, a house you would pass without a thought, unless the remembrance of thoughts that had been given to you from within the shelter of those plain, ordinary walls, caused you to reflect; ay, and to thank God, who has left with you the memories and sympathies which elevate human nature. Here, while Latin secretary to the Protector, was JOHN MILTON to be found when 'at home'; and in his society, at times, were met, all the men who with their great originator, Cromwell, astonished Europe. Just think of those who entered that portal; think of them all if you can—statesmen and warriors; or, if you are really of a gentle spirit, think of two—but two; either of whom has left enough to engross your thoughts and fill your hearts. Think of JOHN MILTON and ANDREW MARVEL! think of the Protector of England, with two such secretaries!

Evening had deepened into night; busy hands were closing shutters, and drawing curtains, to exclude the dense fog, that crept slowly and silently, like an assassin, through the streets; the pavement was clammy, and the carriages rushing through the mist, like huge-eyed misshapen spectres, proved how eager even the poor horses were to find shelter; yet for a long while, we stood on the steps of this building, and at length retraced our steps homeward. Our train of thought, although checked, was not changed, when seated by a comfortable fire. We took down a volume of Milton; but 'Paradise Lost' was too sublime for the mood of the moment, and we 'got to thinking' of Andrew Marvel, and displaced a volume of Captain Edward Thompson's edition of his works; and then it occurred to us to walk to Highgate and once again enjoy the sight of his quaint old cottage on the side of the hill just facing, 'Cromwell House,' and next to that which once owned for its master the great Earl of Lauderdale.

We know nothing more invigorating than to breast the breeze up a hill, with a bright clear sky above, and the crisp ground under foot. The wind of March is as pure champagne to a healthy constitution; and let mountain men laugh as they will at Highgate-hill, it is no ordinary labour to go and look down upon London from its height.

Here then we are, once more, opposite the house where lived the satirist, the poet, the INCORRUPTIBLE PATRIOT.

It is, as you will see presently, a peculiar-looking dwelling, just such a one as you might well suppose the chosen of Andrew Marvel—exquisitely situated, enjoying abundant natural advantages; and yet altogether devoid of pretension; sufficiently beautiful for a poet, sufficiently humble for a patriot.

It is an unostentatious home, with simple gables and plain windows, and is but a story high. In front are some old trees, and a convenient porch to the door, in which to sit and look forth upon the road, a few paces in advance of it. The front is of plaster, but the windows are modernised, and there are other alterations which the exigencies of tenancy have made necessary since Marvel's days.

The dwelling was evidently inhabited,—the curtains in the deep windows as white as they were when we visited it some years previous

to the visit concerning which we now write, and the garden as neat as when in those days we asked permission to see the house, and was answered by an elderly servant, who took in our message; and an old gentleman came into the hall, invited us in, and presented us to his wife,

a lady or more than middle age, and of that species of beauty depending upon expression, which it is not in the power of time to wither, because it is of the spirit rather than the flesh; and we also remembered a green parrot, in a fine cage, that talked a great deal, and was the



MARVEL'S HOUSE. FRONT VIEW.

only thing which seemed out of place in the house. We had been treated with much courtesy; and, emboldened by the memory of that kindness, we now ascended the stone steps, mismatched the little gate, and knocked.

Again we were received courteously and kindly by the lady we had formerly seen; and again she blandly offered to show us the house. We went up a little winding stair, and into several neat, clean bed-rooms, where everything was so old-fashioned, that you could fancy Andrew Marvel himself was still its master.

'Look out here,' said the old lady; 'here's a view! They say this was Andrew Marvel's writing closet when he wrote *sense*; but when he wrote *poetry*, he used to sit below in his garden. I have heard there is a private way under the road to Cromwell House, opposite;—but surely that could not be necessary. So good a man would not want to work in the dark; for he was a true lover of his country, and a brave man. My husband used to say, the patriots of those times were not like the patriots now;—that then, they acted for their country,—now, they talk about it! Alas! the days are passed when you could tell an Englishman from every other man, even by his gait, keeping the middle of the road, and straight on, as one who knew himself, and made others know him. I am sure a party of roundheads, in their sober coats, high hats, and heavy boots, would have walked up Highgate Hill to visit Master Andrew Marvel, with a different air from the young men of our own time,—or of their own time, I should say,—for *my* time is past, and *yours* is passing.'

That was quite true; but there is no reason, we thought, why we should not look cheerfully towards the future, and pray that it may be a bright world for others, if not for ourselves;—the greater our enjoyment in the contemplation of the happiness of our fellow-creatures, the nearer we approach God.

It was too damp for the old lady to venture into the garden; and sweet and gentle as she was, both in mind and manner, we were glad to be alone. How pretty and peaceful the house looks from this spot. The snowdrops were quite up, and the yellow and purple tips of the crocuses bursting through the ground in all directions. This, then, was the garden the poet loved so well, and to which he alludes so charmingly in his poem, where the nymph complains of the death of her fawn—

'I have a garden of my own,  
But so with roses overgrown,  
And lilies, that you would it guess,  
To be a little wilderness.'

The garden seems in nothing changed; in fact, the entire appearance of the place is what it was in those glorious days, when inhabited by the truest genius and the most unflinching patriot that ever sprung from the sterling stuff that Englishmen were made of in those wonder-working times. The genius of Andrew Marvel was as varied as it was remarkable;—not only was he a tender and exquisite poet, but entitled to stand *facile princeps* as an incorruptible patriot, the best of controversialists, and the leading prose wit of England. We have always consi-



MARVEL'S HOUSE. BACK VIEW.

dered his as the first of the 'sprightly runnings' of that brilliant stream of wit, which will carry with it to the latest posterity the names of Swift, Steele, and Addison. Before Marvel's time to be witty was to be strained, forced, and



CROMWELL HOUSE.

conceited; from him—whose memory consecrates that cottage—wit came sparkling forth, untouched by baser matter. It was worthy of him; its main feature was an open clearness. Detraction or jealousy cast no stain upon it; he turned aside, in the midst of an exalted panegyric to Oliver Cromwell, to say the finest things that ever were said of Charles I.

The Patriot was the son of Mr. Andrew Marvel, minister and schoolmaster of Kingston-upon-Hull, where he was born in 1620; his father was also the lecturer of Trinity Church in that town, and was celebrated as a learned and pious man. The son's abilities at an early age were remarkable, and his progress so great, that at the age of thirteen, he was entered as a student of Trinity College, Cambridge; and it is said that the corporation of his natal town furnished him with the means of entering the college and prosecuting his studies there. His shrewd and inquiring mind attracted the attention of some of the Jesuit emissaries who were at this time lurking about the Universities, and sparing no pains to make proselytes. Marvel entered into disputations with them, and ultimately fell so far into their power, that he consented to abandon the University and follow one of them to London. Like many other clever youths he was inattentive to the mere drudgery of university attendance, and had been reprimanded in consequence; this and the news of his escape from college, reached his father's ears at Hull. That good and anxious parent followed him to London; and, after a considerable search, at last met with him in a bookseller's shop; he argued with his son as a prudent and sensible man should do, and prevailed on him to retrace his steps and return with him to college, where he applied to his studies with such good-will and continued assiduity, that he obtained the degree of Bachelor of Arts in 1638. His father lived to see the fruits of his wise advice, but was only spared thus long; for he was unfortunately drowned in crossing the Humber, as he was attending the daughter of an intimate female friend, who, by this event becoming childless, sent for young Marvel, and by way of making all the return in her power, added considerably to his fortune.

This accession of wealth gave him an opportunity of travelling, and he journeyed through Holland, France, and Italy. While at Rome he wrote the first of those satirical poems which obtained him so much celebrity; it was a satire on an English priest there, a wretched poetaster named Flecknoe. From an early period of life Marvel appears to have despised conceit, or impertinence, and he found another chance to exhibit his powers of satire in the person of an eccle-

siastic of Paris, one Joseph de Maniban, an abbot who pretended to understand the characters of those he had never seen; and to prognosticate their good or bad fortune from an inspection of their hand-writing.

Marvel addressed a poem to him which, if it did not effectually silence his pretensions, at all events exposed them fully to the thinking portions of the community. Beneath Italian skies his immortal friendship with Milton seems to have commenced; it was of rapid growth but was soon firmly established; they were, in many ways, kindred spirits, and their hopes for the after destinies of England were alike. In 1653 Marvel returned to England, and during the eventful years that followed, we can find no record of his strong and earnest thoughts, as they worked upwards into the arena of public life. One glorious fact we know, and all who honour virtue must feel its force,—that in an age when wealth was never wanting to the unscrupulous, Marvel, a member of the popular and successful party, continued poor. Many of those years he is certain to have passed—

'Under the destiny severe  
Of Fairfax, and the stairy Vere—'

in the humble capacity of tutor of languages to their daughters. It was most likely, during this period, that he inhabited the cottage at Highgate, opposite to the house in which lived part of the family of Cromwell, a house upon which we shall remark presently. In 1657 he was introduced by Milton, to Bradshaw. The precise words of the introduction run thus, 'I present to you Mr. Marvel, laying aside those jealousies and that emulation which mine own condition might suggest to me, by bringing in such a coadjutor.' His connection with the State took place in 1657, when he became assistant secretary with Milton in the service of the Protector. 'I never had,' says Marvel, 'any, not the remotest relation to public matters, nor correspondence with the persons then predominant until the year 1657.'

After he had been some time fellow-secretary with Milton, even the thick-sighted Burgess of Hull perceived the merits of their townsman, and sent him as their representative into the House of Commons. We can imagine the delight he felt at escaping from the crowded and stormy Commons to breathe the invigorating air of his favourite hill, to enjoy the society of his former pupils, now his friends; and to gather, in

'— a garden of his own,'

the flowers that had soothed his leisure hours when he was comparatively unknown. But Cromwell died, Charles returned, and Marvel's energies sprung into arms at acts which, in accordance with his principles, he considered base, and derogatory to his country. His whole efforts were directed to the preservation of civil and religious liberty.

It was but a short time previous to the Restoration, that Marvel had been chosen by his native town to sit as its representative in Parliament. The Session began at Westminster in April 1660, and he acquitted himself so honourably that he was again chosen for the one which began in May 1661. Whether under Cromwell or Charles, he acted with such thorough honesty of purpose, and gave such satisfaction to his constituents that they allowed him a handsome pension all the time he continued to represent them, which was till the day of his death. This was probably the last borough in

England that paid a representative.\* He seldom spoke in Parliament, but had much influence with the members of both Houses; the spirited Earl of Devonshire called him friend, and Prince Rupert particularly paid the greatest regard to his counsels; and whenever he voted according to the sentiments of Marvel, which he often did, it used to be said by the opposite party, that he had been with his tutor.† Such certainly was the intimacy between the Prince and Marvel, that when he was obliged to abscond, to avoid falling a sacrifice to the indignation of those enemies among the governing party whom his satirical pen had irritated, the Prince frequently went to see him, disguised as a private person.

The noted Doctor Samuel Parker published Bishop Bramhall's work, setting forth the rights of kings over the consciences of their subjects, and then came forth Marvel's witty and sarcastic poem, 'The Rehearsal Transposed.'‡ And yet how brightly did the generosity of his noble nature shine forth at this very time, when he forsook his own wit in that very poem to praise the wit of Butler, his rival and political enemy. Fortune seems about this period to have dealt hardly with him. Even while his political satires rang through the very halls of the pampered and impure Charles, when they were roared forth in every tavern, shouted in the public streets, and attracted the most avid attention throughout England, their author was obliged to exchange the free air, apt type of the freedom which he loved, for a lodging in a court off the Strand, where, enduring unutterable temptations, flattered and threatened, he more than realised the stories of Roman virtue.

The Poet Mason has made Marvel the hero of his 'Ode to Independence,' and thus alludes to his incorruptible integrity:—

'In awful Poverty his honest Muse  
Walks forth vindictive through a venal land;  
In vain Corruption sheds her golden dews,  
In vain Oppression lifts her iron hand;  
He scorns them both, and arms with Truth alone,  
Bliss Last and Folly tremble on the throne.'

Marvel, by opposing the ministry and its measures, created himself many enemies;‡ and made himself very obnoxious to the government, yet Charles II. took great delight in his conversation, and tried all means to win him over to his side, but in vain; nothing being ever able to shake his resolution. There were many instances of his firmness in resisting the offers of the Court, in which he showed himself proof against all temptations.

We close our eyes upon this peaceful dwelling of the heroic senator, and imagine ourselves in the reign of the second Charles, threading our way into that 'court off the Strand' where Marvel ended his days. We enter the house, and climbing the stairs even to the second floor,

\* The custom of paying members of the House of Commons for the loss of time and travelling expenses, was common in the seventeenth century; constituencies believed such equivalents necessary for the attention to their interests and wishes, which a Parliamentary agent was expected to give. In the old Corporation books of provincial towns are many entries for payments to members of Parliament, and in some instances we find them petitioning to Government for disfranchisement, because they could not afford to pay the expenses of a Member.

† Marvel's first exploit of Parker's false logic was in 1672, in the poem named above, which was immediately answered by Parker, and re-answered by Marvel, who appears to have had some private threat sent him, as he says his pamphlet is occasioned by two letters; one the published 'Reproof' of him by Parker in answer to his first attack; the second, left for me at a friend's house, dated November 3rd, 1672, subscribed J. G., and concluding with these words:—'If thou darrest to print any lie or libel against Dr. Parker, by the Eternal—I will cut thy throat.' This last reply of Marvel's, however, effectually silenced Parker: 'It not only humbled Parker, but the whole party,' says Burnet, for, 'from the king down to the tradesman, the book was read with pleasure.'

‡ No stronger satire could be penned than that descriptive of the Court of Charles, in the poem called 'Briannia and Raleigh':—

'A colony of French possess the Court,  
Pimps, priests, buffoons, in petty chambers sport;  
Such slimy monsters ne'er approach'd a throne  
Since Pharaoh's days, nor so defil'd a crown;  
In sacred ears tyrannick arts they croak;  
Pervert his mind, and good intentions choke.'

But not only do the courtiers feel the lash, for when Raleigh involves Briannia to urge his duty on the king, and save him from the bad who surround him, she interrupts him with—

'Raleigh, no more! for long in vain I've try'd  
The Stuart from the tyrant to divide.'

perceive the object of our warmest admiration. He is not alone, though there is no possibility of confounding the poet with the courtier. Andrew Marvel is plainly dressed, his figure is strong, and about the middle size, his countenance open, and his complexion of a ruddy cast; his eyes are of a soft hazel colour, mild and steady; his eyebrows straight, and so flexible as to mould without an effort into a satirical curve, if such be the mind's desire; his mouth is close, and indicative of firmness; and his brown hair falls gracefully back from a full and noble forehead. He sits in an upright and determined manner upon an uneasy-looking high-backed chair. A somewhat long table intervenes between him and his visitor; one end of it is covered with a white cloth, and a dish of cold meat is flanked by a loaf of bread and a dark earthenware jug. On the opposite end is placed a bag of gold, beside which lies the richly-embroidered glove which the cavalier with whom he is conversing has flung off. There is strange contrast in the attitude of the two men. Lord Danby lounges with the ease of a courtier and the grace of a gentleman upon a chair of as stiff and uncomfortable an appearance as that which is occupied after so upright a fashion by Andrew Marvel.

'I have answered you, my lord,' said the patriot, 'already. Methinks there need be no further parley on the subject; it is not my first temptation, though I most fervently desire it may be the last.'

The nobleman took up his glove and drew it on. 'I again pray you to consider,' he said, 'whether, if with us, the very usefulness you so much prize would not have a more extensive sphere. You would have larger means of being useful.'

'My lord, I should certainly have the means of tempting usefulness to forsake duty.'

The cavalier rose, but the displeasure that flashed his countenance soon faded before the serene and holy expression of Milton's friend.

'And are you so determined!' said his lordship, sorrowfully. 'Are you really so determined? A thousand English pounds are there, and thrice the sum—nay, anything you ask—'

'My lord! my lord!' interrupted Marvel, indignantly, 'this perseverance borders upon insult. Nay, my good lord, you do not so intend it, but your master does not understand me. Pray you, note this: two days ago that meat was hot; it has remained cold since, and there is enough still for to-morrow; and I am well content. A man so easily satisfied is not likely to exchange an approving conscience for dress like that!'

We pray God that the sin of Marvel's death did not rest with the great ones of those times; but it was strange and sudden.\* He did not leave wherewith to bury the sheath of such a noble spirit, but his constituents furnished forth a decent funeral, and would have erected a monument to his memory in the church of St. Giles-in-the-Fields, where he was interred; but the rector, blinded by the dust of royalty to the merits of the man, refused the necessary permission. Marvel's name is remembered, though the rector's has been long forgotten.†

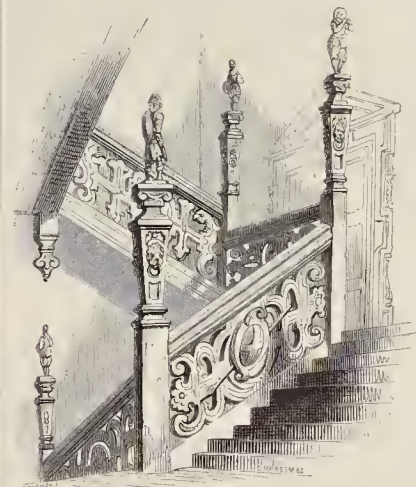
Wood tells us, that Marvel was in his conversation very modest, and of few words; and Cooke, the writer of his life, observes that he was very reserved among those whom he did not know, but a most delightful and improving companion among his friends. John Aubrey, who knew him personally, thus describes him: 'He was of a middling stature, pretty strong set, roundish cherry-checked, hazle-eyed, brown-haired.' He was (as Wood also says) in conversation very modest, and of a very few words. He was wont to say, that he would not drink high or freely with any one with whom he would not trust his life.

Marvel lived among friends at Highgate; exactly opposite to his door was the residence of General Iveton and his wife Bridget, the eldest

\* Marvel died in 1678, in his fifty-eighth year, not without the strongest suspicions of having been poisoned; for he was always very temperate, and of an healthy and strong constitution to the last.

† On the death of this rector, however, the monument and inscription was placed on the north wall of the church, near the spot where he is supposed to lie.

daughter of Oliver Cromwell; and which house still bears his name, and is described in 'Prickett's History of Highgate,' one of those local topographical works which deserve encouragement:—'Cromwell House is supposed to have been built by the Protector whose name it bears, about the year 1630, as a residence for General Ireton, who married his daughter and was one of the commanders of his army; it is, however, said to have been the residence of Oliver Cromwell himself, but no mention is made, either in history or in his biography, of his having ever lived at Highgate. Tradition states, there was a subterraneous passage from this house to the mansion house which stood where the New Church now stands, but of its reality no proof has hitherto been adduced. Cromwell House was evidently built and internally ornamented in accordance with the taste of its military occupant. The staircase, which is of handsome proportions, is richly decorated with



STAIRCASE.

The series of figures which stand upon the newels of the staircase are all engraved below. There are ten remaining out of twelve, the original number; the missing two are said to have been figures of Cromwell and Ireton, destroyed at the Restoration. They stand about a foot in

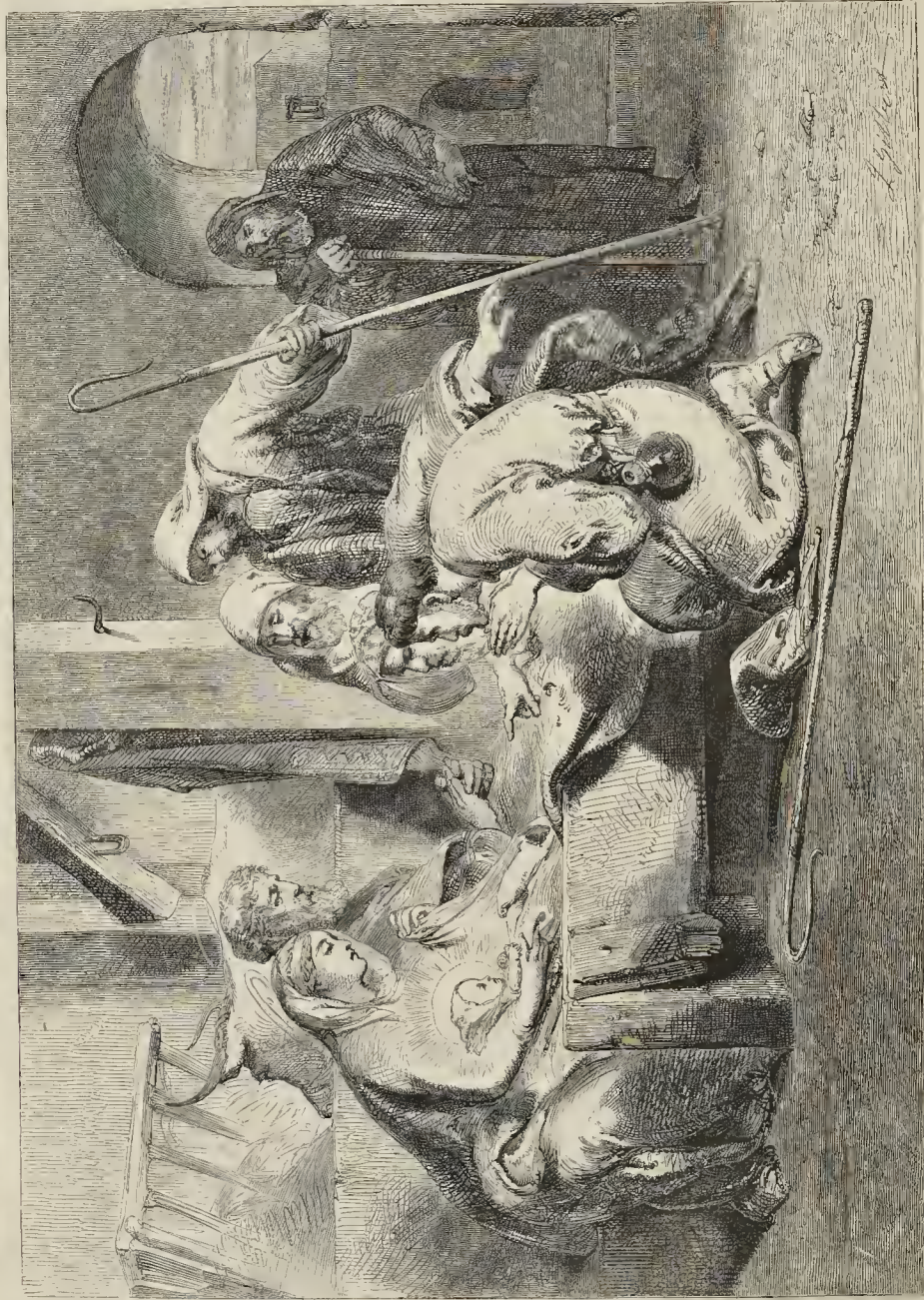


height, and represent the different soldiers of the army, from the fifer and drummer to the captain, and originally, to the commanders. They are curious for more reasons than one; their locality, their truthfulness, their history, and the picture they help us to realise of the army of Cromwell are all so many claims on our attention.



\* Marvel died in 1678, in his fifty-eighth year, not without the strongest suspicions of having been poisoned; for he was always very temperate, and of an healthy and strong constitution to the last.

† On the death of this rector, however, the monument and inscription was placed on the north wall of the church, near the spot where he is supposed to lie.



## BIBLE PRINTS.

render our assistance in promoting the dissemination of works calculated to improve the taste of the young, while inculcating the principles of religion and morality. The drawings for this series have been made by Mr. J. Gilbert, an artist well qualified for

the task, which he has executed with much feeling and taste, and Mr. Sears has transferred the designs to the wood with very considerable skill. Four of these engravings for sixpence, issued monthly, places them within the reach of every class.

We very willingly comply with the request of Mr. Sears to insert a specimen of the series of Scripture prints he is now publishing; first because they are of a class which would do no discredit to any publication; and secondly, because we are always well pleased to

ILLUSTRATED LEXICOGRAPHY.\*

THERE can be no stronger evidence of the almost universal thirst for Illustrated Literature than the number and variety of works which are constantly placed before the public. The majority of these must not be regarded as mere publishing speculations, but are put forth to supply a demand which the spread of knowledge has rendered absolutely essential. Nor does this desire altogether originate in vague curiosity, which would result only in the production of such books as should help to wile away the hours of idleness, or minister to the wants of self-gratification, or even please the eye of luxurious taste; the student and the man of letters demand that Art should be sometimes made subservient to their demand and their purposes, with the feeling it can afford them efficient assistance in the prosecution of their labours. Hence the appearance of Mr. Rich's "Illustrated Companion to the Latin Dictionary and Greek Lexicon," a most valuable publication, which ought to find a place wherever the literature of Greece and Rome is matter of study or agreeable occupation.

The book is, in fact, a complete glossary of all the words connected with the Arts, Manufactures, &c., of the Greeks and Romans, illustrated by a large number of objects drawn from the antique. We have selected at random a few of the engravings, which will show the nature of the work, giving at the same time the authorities whence they are taken. The Dictionary of course explains each word fully and comprehensively.

**CHOREA.** A choral dance, in which the performers join hand in hand, and dance to the music of their own voices. From a painting in the baths of Titus at Rome.



**PRÆFICÆ.** Women hired to act as mourners at the funerals of distinguished individuals. From a marble sarcophagus, in which the funeral of Meleager is represented.



**VENATIO.** A hunt, or hunting of wild beasts. This illustration is copied from a painting of the Nasonian sepulchres; it represents a boar-hunt, in which are introduced the principal actors and the various instruments they used.



**LIBELLUS.** A little book, or document of any kind; here it exhibits Roman citizens presenting a petition to M. Aurelius. From a bas-relief in the Capitol at Rome.



**CORONARIUS.** A maker of garlands, or floral crowns, &c. From a Pompeian painting which represents male and female genii thus occupied.



**CAMINUS.** A blacksmith's forge in the following engraving, which is taken from a sepulchral marble at Rome.



**AULEA.** A piece of tapestry used to decorate the walls of a dining-room, and for other purposes. In the illustration, which is from a bas-relief in the British Museum, the *auleum* forms the background to a triclinium chamber; similar ones are

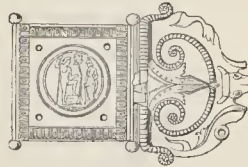


of very common occurrence in sculpture and paintings, where they are introduced as a sign that the scene in which they appear is not laid in the open

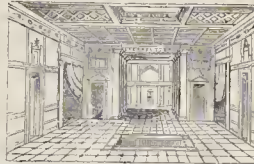
**HEROUM.** A sepulchral monument, built in the form of a small temple. From a marble slab in the Museum at Verona, formerly part of a tomb.



**FIGULA.** A brooch, clasp, or buckle; the last named object is here introduced; the drawing was made from a silver buckle found at Herculaneum. The design is very elegant.



**ALA.** The wing of a bird; also a large recess in Roman houses of considerable size and splendour. The appended illustration applies to the latter description; it is a portion of the house of Sallust at Pompeii.



**INCISURA.** A term used by Roman painters to express what by our engravers and artists is termed "hatching." The illustration applies to the piece of sculptured pavement in the Cathedral at Siena.



**TRICHLIA.** A bower or summer-house constructed in the gardens of a villa, and used for a dining-room in suitable weather, as indicated by the table, and couches for the mattresses. Such exist now in perfect preservation at the house of Acteon in Pompeii.



\* The Illustrated Companion to the Latin Dictionary, and Greek Lexicon. By Anthony Rich, B.A. Published by Longman & Co., London.

air, but takes place in an interior. The word is also used to signify a piece of embroidery spread over a couch.

## PROGRESS OF BRITISH MANUFACTURED ART.

METALLURGICAL AND CERAMIC PRODUCTIONS. THE MANUFACTURE OF MR. W. POTTS OF BIRMINGHAM.

THOUGH our efforts for a long time past have been chiefly directed to assist the Manufacturer by placing before him such artistic designs as, in our judgment, might be applied to his business, we are by no means inclined to close our pages against such productions as his own skill and ingenuity, or those of others whom he may employ, have brought into profitable exercise; it is our duty to encourage him in every successful attempt by recording whatever we may deem worthy of commendatory notice: the merits of the appended designs, wrought in the manufactory of Mr. Potts, of Birmingham, will be so obvious to all as to render any apology for their introduction here unnecessary. Upon the policy, as well as the duty, of making occasional reports concerning the progress of British Manufactures, we shall offer some additional remarks at the close of this article.

It is peculiarly gratifying to perceive the positive impulses of vitality which are now evidenced in the awakened movements of the Manufacturing Classes: an activity that has no parallel in this country now pervades them: the necessity for Art as an adjunct to their productions, long unfelt and unacknowledged, is at length admitted, almost universally. We may hope that an amended vision will repair the errors that have resulted from a blindness by which our Continental neighbours have largely profited, and which, with all our energy and perseverance, to entirely eradicate, must necessarily be a labour of time.



That we shall do so, ultimately, we have not the least doubt. Still the sooner the task is commenced, the earlier and easier will be its completion; and the more earnest and zealous the efforts brought to bear upon it, the more effectual and permanent will be the influence of its operations.



A new combination of artistic media, offering strong claims to public patronage, both on the score of elegance as well as novelty, demands our special notice. It is an adaptation of the union of metallurgical and ceramic manufactures to purposes of ornament and utility,—such as chandelier-lustres, lamp-brackets, ink-stands, flower-stands, cheval and toilet-glass frames, &c. &c.

The introduction of the statuary-porcelain has not only given a powerful impetus to its own immediate manufacture, but is destined to exercise a considerable and marked influence upon Industrial Art generally, presenting as it does a valuable auxiliary, which may in interwoven or appended ornament, minister most felicitously to elevate and enrich the particular branch to which it may be conjoined. Upon its own individual merits we have on various occasions enlarged, and shall therefore confine our present remarks to its peculiar fitness for the purposes now under review.

The examples from which we have engraved our sketches are, with one exception, executed in statuary-porcelain and metal; the ornamentation in every instance is of metal, gilt or silvered, the manipulation of which is exceedingly skilful, and the figures are in the statuary-porcelain, from Mr. Copeland's manufactory at Stoke-upon-Trent. The works are the production of Mr. Potts, a Birmingham manufacturer, of very considerable



taste and judgment, who has by this introduction given a most important stimulus to his trade, and for which, as the originator, we trust he will be repaid both in fame and profit. The rage for novelty taxes the talent of invention most severely, and frequently leads to the perpetration of monstrosities that offend the eye or vitiate the taste, according to the standard of the spectator's judgment; but in this instance we recognise and acknowledge an application in which a higher degree of fanciful embellishment is attained by truly artistic and legitimate means.

It is unnecessary to remark that our engravings can but convey a faint idea of the outlines of the different objects.

For an adequate judgment to be formed of the extreme beauty of their details, we must refer to the works themselves. The golden texture of the metallurgical enrichments enhancing the purity of the statues, present together an ensemble in the highest degree chaste and elegant.

The Ink-stand is extremely graceful, and yet a material point has been gained; the exercise of fancy has not affected its utility. The female figure nestling the dove, typical of faith and protection, may happily tend to influence the feelings of those to whose use

it may be devoted; and the execution of the dolphin, both as to the modelling and the manufacture, is certainly equal if not superior to any work of its class that has ever come under our observation. The Gas-brackets. These designs are well conceived and worked out with judgment, and are a most decided advance upon any production applicable to the same purpose. The foliated scroll is extremely florid and graceful, and the boy pointing to the light is effective and pleasing.



The plainer outline of the next contrasts well with its precursor. The female with the cornucopia, from which the light proceeds, is introduced



with much taste, and the play of line presented by the attitude is of considerable grace.

The remaining objects so continue the series as to convey a reasonably fair idea of the manner in which it is executed. The manufacture is in all cases admirable; indeed, it is not too much to say, that in the sharpness and brilliancy with which the metallic details have been executed, the several



objects are unrivalled in this country. The flower-stand may be accepted as a most satisfactory example of this order. The glass or porcelain bowls which surmount the flowers have been omitted in our sketch. The design for a pendant branch-light is by far the best we have seen. Our selection of objects has, however, been made more with reference to such as are ready for circu-

works which he has in progress—some very near completion—are, as may be expected, when much taste directed by unwearied enterprise is brought into action, of a still higher order. Indeed, it is not too much to say, that some of the models now executing in statuary-porcelain, intended as emblematical illustrations for clock-stands, are deserving of unqualified praise, and may fearlessly challenge comparison with the finest productions of France in the same class. This we are aware is a high meed of praise, but still it is worthily deserved, and the publication of the works will fully verify the justice of its award.

We have in this article resumed a plan which the pressure of more immediate matters compelled us for some time to lay aside. In resuming it we shall have the great and manifest advantage of making our report more satisfactory, because the progress of British Manufacturers during the past year or two has been such as to exhibit much more numerous, and in an infinitely more gratifying manner, the wise combination of Manufacture with Fine Art. When, in January, 1846, we commenced in this Journal the ar-

duous, difficult, and somewhat disheartening task, of representing the works of Manufacturers—by engravings as well as written descriptions—we had obstacles to surmount which are either no longer in our way, or exist with very diminished force. Booksellers and print-publishers had their acknowledged organs; their publications were reviewed as regularly as they appeared; but the Manufacturer had no medium by which he could communicate his improvements to the public, except the very doubtful and insufficient one of "the shop-window." The Manufacturers generally have not only progressed of late (reports of their proceedings will not only be more to their renown and profit than they have been), but they have become aware of the wisdom of publicity, not alone as a wholesome stimulus, but as a sure reward.

While, therefore, we shall continue to furnish such Original Designs as we think may assist them in their progress, we shall also give frequent reports of such improvements as they introduce, wherever the productions of their Factories seem to us to have merit sufficient to demand publicity and justify recommendation.

It is more than likely that, ere long, we shall make another TOUR into the MANUFACTURING DISTRICTS; not only to those we have not as yet visited, but to those from which, in 1846, we furnished somewhat lengthened reports: we shall then, as we know, receive proofs in abundance that our labours, at that period and since, have been practically serviceable to very many producers. Meanwhile, we shall gladly receive such information, and such drawings of objects, as manufacturers may consider it conducive to their interests to furnish us with, taking care that before they are transmitted to us with a view of publicity, the form of "Registration" has been gone through; for this form,



although by no means what it might be, is some protection;



and should be available in reference to all good things.



lation, than to such as exhibit the greatest taste in design. Our next report of this manufactory may show a large advance upon the specimens we now publish; for it is but an act of justice to Mr. Potts to state, that deserving of high commendation as his present productions are, the different

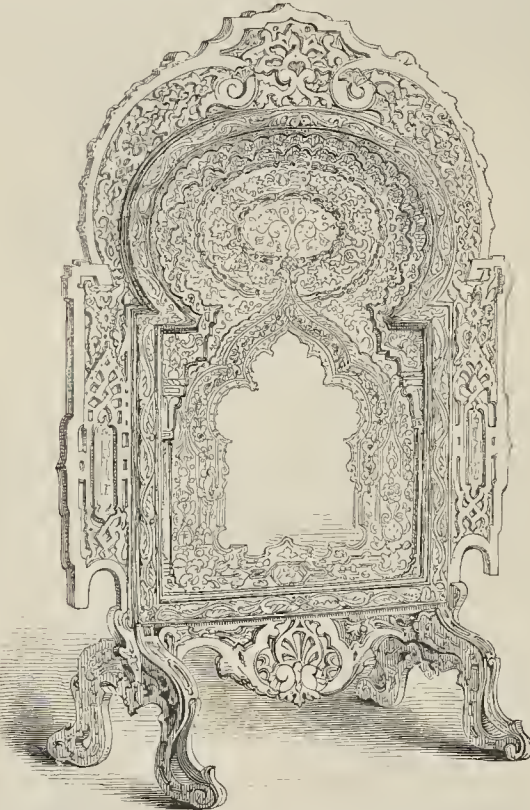
PROGRESS OF BRITISH MANUFACTURED ART.

PAPIER MACHÉ—GEM-ENAMELLING.  
THE WORKS OF JENNENS AND BETTRIDGE.

THERE appears to be little or no limit either to the variety of objects in which papier-maché may be produced by the use of the simple material itself, or to its combination with other materials whereby its elegance and richness are enhanced. Among the numerous improvements to which this manufacture has been subjected by Messrs. Jennens and Bettridge, that which they have termed "Gem-enamelling" is not the least important, as well from its novelty as from the gorgeous appearance which the articles thus ornamented present.

enamelling produced by Messrs. Jennens and Bettridge; but in one of a similar form we have recently seen, several marked improvements may be discerned, the obstacles which attended their first essay having been surmounted to a very considerable extent. The difficulties which stood in the way of a complete and entirely satisfactory result, were indeed so great as for some time to deter the manufacturers from any further attempts, but with that spirit and determination without which nothing beyond mediocrity can be obtained, they have persevered till final success has rewarded their efforts.

The establishment of these widely-known manufacturers of papier-maché, in Halkin Street, West, is well worthy of an inspection; a visit we paid them a week or two since confirms us in our opinion that the Arts as applied to Manufactures



Though the invention is "patented," we do not feel ourselves at liberty to describe the process by which the work is produced, but shall merely refer to its effect as seen in several articles submitted to us, such as screens, writing-desks, work-boxes, portfolios, &c. &c. This effect is that of jewels of every kind inlaid with burnished gold ornaments upon delicately tinted grounds; these are worked into various patterns with great skill and taste, which involve themselves into a combination of colours at once splendid and harmonious. The cheval-screen, engraved above, will give some idea, though an imperfect one, of the effect of this Gem-enamelling, every allowance being of course made for the absence of colour. The design is in the arabesque style, peculiarly adapted for this kind of decoration; the outer portions are of white and gold pierced; the inner parts solid, containing the "gems," set in groundwork of light blue, pink, white, &c.; the centre may have either a looking-glass, or a painting of any kind, for each of which it is equally well adapted. This screen was exhibited at the Society of Arts last year, and attracted much admiration. It was the first specimen of

are progressing with them. Among the multifarious beautiful objects with which their show-rooms abound, we noticed a large and magnificent loo-table, made entirely of papier-maché; the centre is richly inlaid with pearl, and is ornamented with a splendid group of flowers painted in a style that would bring no discredit on some of the Dutch masters in this branch of Art; a fine wreath of flowers forms a border to the centre; the mouldings and stand are boldly and elegantly worked in burnished gold on a black ground; it is altogether a beautiful work of Art, and is intended for exhibition at the Society of Arts this year. A chair, in the Alhambra style, to match the cheval screen, particularly attracted our notice by its chasteness and elegance.

The approaching Exposition of British Manufactured Art at Birmingham will be, we believe, made available by Messrs. Jennens and Bettridge for a display of all their best productions of the past year. We shall look to it with much interest, as furnishing proof of British pre-eminence in one class of Art, in which our competitors of the Continent have not as yet approached us.

THE PYRO-PNEUMATIC STOVE-GRATE.

NUMEROUS contrivances have from time to time been introduced to the notice of the public, professing to be improvements on the ordinary modes of keeping up an equable temperature in large buildings or in private apartments. These have been of very various orders of merit, but most of them, even those whose radiating powers are excellent, and in which the consumption of fuel is small, are objectionable from the circumstance that they render the air too dry, and consequently produce unpleasant sensations, and indeed often induce real disease in the animal economy. Nearly all the stoves which have hitherto been introduced have closed fires; this in itself is not agreeable to our English habits; and in many, which claim to be arranged upon scientific principles, during the slow combustion of the fuel, gases are formed, but not ignited, which slowly escape from the fissures in the apparatus, much to the annoyance of all who are subjected to their influence. Again, the warming process consists in the circulation of air around the heated iron, and this occasions some peculiar change in the physical conditions of the atmosphere, which is found objectionable. The fact is, that nearly every kind of stove which has hitherto been tried by the public, has been subject to one or other of the disagreeable consequences to which we have alluded. It is, therefore, with very great satisfaction that we have witnessed the operation and examined the principle of the pyro-pneumatic stove, invented by Mr. Pierce, of Jernyn Street.

This arrangement presents many favourable conditions, which we must briefly describe:—We have the comfort of an open fire, as in any ordinary fire-grate. In our common arrangement our fire's combustion is maintained by drawing the air from the room, which very rapidly passes away up the chimney, and to supply this exhaustion, a current of cold air is constantly passing into the apartment through every crevice of door or window, and we have the constant annoyance of chilling drafts in all parts of the room in the line of the currents. As Pierce's stove has an open fire-place, it will be asked how is this obviated? It is effected by a counterbalancing power of an ingenious and effective description. The fire, as in the common case, is fed with oxygen from the air of the room, but the air removed is replaced in the following manner:—Behind the fire-place are a series of tubular air-ways circulating around it, which are supplied with air by means of a pipe from without, the pipe being carried by any convenient course to the outer walls of the building. The air, warmed by the heating surface, rises and passes through the ornamental perforated top into the apartment, and thus a constant stream of warmed air passes upwards to supply the waste of combustion. A most effective system of ventilation is obtained by this stove; the deteriorated air passes away by the chimney, and a constant supply, raised to a genial heat by the pneumatic apparatus, is passing into the room, in such a manner that no annoying current can be detected in any part. This warmed air, it must be particularly stated, derives its temperature from the heating channels, which are cylinders or hollows formed in lumps of anthracite clay. Nothing can be purer than this material; and the remarkable sweetness, we may say freshness, of the air, as examined by us even in Jernyn Street, was too obvious to escape notice. The whole of the interior lining of the pyro-pneumatic stove is of this clay, and in no part was the exterior covering of iron so hot but that the hand could be held in contact with it for some minutes without any inconvenience. When we remember that the power of communicating heat is thirty-three times less in clay than in iron, it will be readily understood how this lining operates. As these masses of clay being once heated, cool but very slowly, combustion is carried on very efficiently in the grate, and for many hours, with a mere handful of fire, a most agreeable warmth is maintained. At the same time, an arrangement is made for increasing the heat to a very great degree. Under ordinary circumstances the warmed and still moist air passes from the stove at a temperature of about 70 degrees.

The ornamental character of these stoves is another great recommendation. In cordially congratulating Mr. Pierce on the successful result of his numerous experiments on stoves, as exemplified in the Pyro-pneumatic stove-grate, we conclude by quoting the following from his descriptive catalogue:—

"Pierce's Pyro-pneumatic stove-grate is the most powerful and economical grate that has yet been submitted to public notice, constantly burning

with the clear, open, cheerful, radiating fire (not being at any time an enclosed stove), requires no attention or management, and cannot be put out of repair, as its principle of construction is wholly self-acting, and distributing in all portions of the space in which it is placed the benefits of perfect warmth with healthful ventilation, and is made of various sizes, so as to provide the requisite quantity of warmth and circulation of air, suitable to the spaces which they are intended to warm; and, in like manner, the casings of these grates are made of various dimensions, and at prices adapted for the situation for which they may be required,—from the unadorned School-room, at a very moderate and economical cost, to others for the beautiful Gothic Church, the enriched Entrance Hall, or splendid Gallery, in which the price will be governed by the embellishment; but it is not in any case an expensive stove—in fact, it is the most economical stove-grate that can be made use of, the small size not consuming more than twenty-one pounds of coals in twelve hours, and the largest size not exceeding sixty pounds weight in the same time; and being constructed upon the most simple and unerring principle, requires no more attention than the ordinary grate; and although the most powerful in producing warmth, consumes a smaller quantity of fuel than any other.

### THE BIRMINGHAM EXPOSITION.

THE simultaneous announcement of the Expositions of Arts, Manufactures, and Trades, in Manchester, Birmingham, and the Great National Exposition of France, to be held at Paris in May of the present year, has induced us to consider whether a few remarks in reference to these invaluable aids to the progress of national industry might not be at the present time more than usually acceptable. We have in a late portion of our Journal, directed attention to the movement in Birmingham; and ere this article reaches our readers, the second Manchester Exposition will have opened its doors for the admission of the public, and we are assured with every prospect of a successful result. It is matter of congratulation, that the canvas for contributions among the manufacturers generally for the Manchester Exposition has proved in a decided manner what we have long believed, viz., that a time was fast approaching when our manufacturers would rather court publicity than secrecy, and that narrow-minded views which have so long retarded the progress of improvement are fast falling before the conviction that there is nothing to be gained by putting our light under a bushel; and further, we have noted the success of those who have had the courage to break ground and set a good example by affording such assemblages of manufactures assistance and support by sending contributions. We have, from time to time, as opportunity occurred, chronicled our opinions of the French and Belgian Expositions; we have ever found such warmly praised by the contributors, and the inhabitants of these countries. Their effects we have noted in the gradual improvement of the articles submitted for competition, and in the healthful excitement arising from the stimulus afforded by comparison, naturally suggested between the works of the various manufacturers. It has long been our wish that a thoroughly National Exposition should be held, and one which would represent not a section but all divisions of our industrial resources: that the subject has been canvassed we know, that its practicability has been proved we are equally aware of; but here the matter rests for the present, and we heartily regret that it should do so, for at the present time there is more urgent reason than there ever was why we should urge in what we are defective, and in what superior. For a period extending to nearly six years we have never ceased to advocate the interests of the manufacturer. We have pressed upon his attention the necessity of infusing some portion of beauty and elegance—or a better taste—into the products of his factory; we have supplied him from time to time with designs, by no means all perfect we admit, but still suggestive of improvement in the objects to which such were applied. We have procured, at some cost and from a distance, specimens of earthenware, metal castings,

and textile fabrics: these we have circulated, and have seen improved, copied, and all but surpassed by the potters of Stoke, the founders of Birmingham and Colebrook, or the weavers of Manchester. We have thus obtained conviction that in mechanical manufacture we have had but little to learn, in artistic hawling much. We have on the Continent been witnesses of the utility, nay the paramount importance, of well-regulated Schools of Design,—at home we have watched the progress of the pupils, and we now wish to see some proof that the instructions received at these invaluable auxiliaries to the manufacturer have been incorporated into the productions of his manufactory; we want, we say, to see some evidence that our Schools of Design are serving the purpose for which they were intended, and this we feel assured we never shall be able to observe in a satisfactory manner until we have a thoroughly National Exposition. Every local attempt at an Exposition shall have our warmest countenance and support, but it must be evident to all that its effect must necessarily be partial and limited to the particular locality, or works procurable in the immediate vicinity of such Exposition; and it is scarcely to be expected it should be otherwise, when we consider that the preparations for exhibiting, in an effective and attractive manner, a nation's industrial resources, would require such pecuniary aid as could only be procured from a national treasury. And when we state that the French Exposition of 1844 was held in a temporary building of such vast extent that the walks through its different departments extended to upwards of three miles, we feel assured we have all but convinced our readers that such an assemblage of manufactures could only have been effected by nothing short of liberal national patronage. To afford some idea of the materials of which such an Exposition is formed, we will glance somewhat briefly over a few of the leading features. It was, in truth, a vast collection of all that was rich, rare or useful; utility and ornament were here wedded together, each lending to each a double value, as the eye of the delighted visitor wandered through long avenues of stalls, which literally groaned under the weight of precious burdens: it fell on the rich and gorgeous hues of the china of Sèvres, on the exquisite forms of the wares of Beauvais: from elaborately cut-glass lustres a thousand diamonds shot their brilliant lights; richly ornamental lamps for oil, candlesticks or tripods, met the gaze at every turn; fair ladies examined exquisitely figured textile fabrics of silk, wool, cotton, fragile and spider-web-like lace; or they coveted the almost fairy-finger-wrought flagee workmanship of the Parisian jeweller. Those more domestic in their habits and partial to household comfort examined the numberless articles of furniture. Chairs of all kinds were there, and of tables there were no lack; bedsteads of wood and metal—there were plenty for selection. You might scrutinize your person in mirrors of all shapes and sizes; or choose for your drawing-room a cabinet or chiffonier. A gaming-house might be fitted up with apparatus for bagatelle or billiards; and a whole wilderness of musicians furnished with instruments, from a Jew's harp up to a "grand" piano. Brilliant but elegantly figured paper-hangings formed not the least ornamental feature; and while on paper, we may say that the illustrated kinds for general correspondence far surpassed that of English manufacture. We may further state, that the lithographs were countless; equally so the engravings; and that in this class or section were exhibited portions of the great French work on Natural History: the bookbinder furnished also specimens of his craft, both ingenious and novel. Even "young France" was not neglected; dolls and toys were admitted, to the evident delight of many little masters and misses, while for their elder sisters and mammas there were corsets or stays sufficiently myriading to twist and compress the female form into shapes never dreamt of by mother Eve. Unimportant as the mysteries of the toilet are to the generality of Englishmen, our limits would fail us did we to attempt to enumerate the various kinds of hair-oils, or essences which were here displayed. The baker and confectioner were not excluded; while the former sent specimens of bread and biscuits, the latter

excited the palate by exhibiting sweetmeats and bonbons, or cases of preserved meats, which had remained untaunted for years. To aid the culinary operations there were cooking apparatus out of number, while to afford objects for using the same, the sportsman was supplied with ingeniously constructed fowling-pieces,—self-loading, priming, and capping; there were also muskets for the national army, and exquisitely damasked or ornamented swords for the leaders of the same. Did they wish an airing,—then here might they select chariot, carriage, or phaeton to their taste. Dwellings must be secured from the entrance of the spoiler,—then they could choose from the stock of locks brought together, of all shapes and sizes, something to suit their purpose; but we are sure we can safely say the infinite variety would have puzzled a Wolverhampton or Willehall locksmith, or have driven the ingenious Chubb to distraction. The importance of agriculture was not overlooked, and manures for the fructification of the soil: implements for turning up the earth or gathering in its fruits were prominently displayed: for reducing the same into a substance fit for the subsistence of men, mills of all kinds were exhibited; and, to aid in facilitating the transit of the labours of the manufacturer or agriculturist, engineers sent models of engines, locomotive or marine. For the ship-builder there were lessons in naval architecture; and marine-gine to take the place of bolts, or the former modes of securing pieces of timber together, exposed to the action of water. Of the labours of the bronze-worker there were excellent specimens shown in numberless cleverly modelled and cast statuettes, and the smaller class of metal ornaments. The sculptor became artist-manufacturer by sending pieces of stone-carving, or marble chimney-pieces richly chiselled over with foliated scrolls and figures. Numberless as were the contributions of the classes we have alluded to, still they form only a title of what composes a National Exposition in France. We may best give an idea of its magnitude if we say that a great nation's manufactures were here collected together in one vast receptacle, and exposed to a nation's gaze. Here did its people learn lessons of true greatness—of triumph superior to those gained by their idolised Napoleon!

There is, in general, less jealousy in the composition of the French character than in ours; but it will not be here improper to remark that the unity of feeling among manufacturers in France has more than probably arisen from the circumstance that in that country an Exposition is a government measure; and it will not here be out of place to describe the machinery set in motion to effect such successful results. It is a known and recognised scheme that at a period varying from four to five years, the manufacturers of the various districts are called upon to forward to Paris, as a central depot, their various wares for Exposition; to facilitate the movement, the management of the whole is vested in a central board of twenty-two persons, who are either men of rank or influence, or individuals completely conversant with the sciences and manufactures; the whole is under the immediate superintendence and presidency of the Minister of the Interior. The devolving upon a minister of the crown the direct management, thus gives better effect to the call made upon the local authorities of the various provinces, who in their turn will be the more anxious to encourage contributions from manufacturers in the districts under their control. In addition to the central board there are local committees whose duty it is to stimulate the enterprise of manufacturers, and to encourage them to proceed with objects for competition; to smooth down obstacles and procure suitable receptacles for contributions until forwarded to the Exposition: these again in turn nominate a council whose province it is to inspect the articles offered, and who shall decide if such are suitable, and they are further instructed in a particular manner to observe that nothing is rejected because made of a coarser material,—if such be likely to be beneficial to the public generally or conducive to a reduction on the price of such commodities. It will readily be observed by our enumeration of objects which formed the

Exposition of 1844, that such are not confined to articles of novelty only, but extend to every display of increased proficiency in matters of manual industry. As all expenses of transmission and removal of the articles are paid by the Board, the local check is therefore useful in preventing the transmission of useless articles and thereby saving unnecessary expense.

Such then are the leading features which distinguish the management of the French Expositions, and it will be admitted they are sufficiently simple but effective, for the purpose in view. Their frequent recurrence can lead only to one conclusion, viz, that they are eminently useful in a national point of view: that they have grown with what they feed upon is clear from the circumstance that the earlier Expositions were held in the lower galleries of the Louvre, whereas in that of 1844, the contributions so far exceeded the limits of accommodation that the temporary building we have already directed attention to was erected in consequence. These are cheering and healthfully exciting prospects to those who have Expositions in prospect and who are disposed to support them. A visitor to that held in Paris in 1827, thus expresses himself,—“During the continuance of the Exposition the merits of the various productions were eagerly canvassed, and the names of the successful competitors enumerated with pride, while every one engaged in the prosecution of any branch of industry, or possessing aptitude for invention here enjoys the advantage of inspecting freely whatever has been most successfully achieved in any branch; he also gains valuable information, or possesses himself of a hint which may be improved into important discoveries. And thus while the public becomes essentially benefited, the manufacturer and expositor of every class obtains the most advantageous promulgation of his individual merits, and secures to himself a reputation for skill and proficiency in his particular branch of trade, which is likely to prove to him substantially beneficial; others are here enabled to ascertain the most fitting quarters in which connections in trade may be formed; and in all a spirit of emulation is excited which is the sure earnest of rapid improvement.

We can only hope, and we do so earnestly, that the Provincial attempts at Expositions will force upon the Board of Trade, more particularly than they have yet done, a conviction of the paramount necessity of some decided step being taken upon the subject; and we do think that a better opportunity for making up for past negligence could not occur than the present. Although the merits of all others the place which should be selected for a National Exposition, it would be well to consider whether some assistance ought not to be afforded by the government in the way of patronage and pecuniary aid to the spirited effort about to be made in Birmingham. Its central situation, the ornamental and useful character of its manufacture, would point to it next to the chief city of the empire as a most likely spot where something effective might be accomplished, and that at a period when men distinguished by their knowledge, whether of Science or Art, or both united, are met together for the advancement of science: we repeat it, we do think a more fitting season could not be selected, or a more graceful mode of acknowledging in a delicate way their obligations to those sources of wealth and national prosperity, which so much exalt us as a nation. Amid all the turmoil of revolution and intestine warfare, France has never lost sight of the benefits she has derived from her Expositions; and in the first full which has followed, the National Assembly has announced to the manufacturers that another Exposition will be held at Paris in May of the present year; to facilitate this and defray costs, they have granted upwards of 20,000*l.* They manage these things better on the Continent than we do; and while it says much for the government, it says something for a people who can so readily lay down their weapons of war and resume their peaceful pursuits. It will show that they who can so readily throw up barricades to defend what they esteem their political rights, are equally ready to raise those bulwarks which shall protect their national industrial ones. It shows that the mad

but splendidly deceptive theories of Blanc have been unsuccessful in sapping the foundations of their manufacturing greatness. It at the same time should teach those who occupy high places in this land, our manufacturers, and even the humblest mechanic who labours in our factories, that we have obtained but a trifling, if any advantage, by the revolutions of a past year; whereas, if we had been up and doing as we ought, we might have obtained a great and permanent one. It is true that the period gone by has been one of commercial pressure and distress; but it will we think be found that this is in the eyes of those who view matters right, but as a breathing time in which energies are to be concentrated, and preparation made for a greater conflict. In the hurry and bustle of business, men care less for improving their manufactures; they can then scarce supply the demand; in times of depression, the purchaser gets more fastidious, and it therefore becomes a necessity to enter for tasteful designs the better to excite the want. Further, the gradual spread of the aesthetic principle, ever the true source of excellence, makes men desire the substitution of elegance in lieu of ugliness, and it at the same time tells them that what is useful, may without injury, also be made beautiful; this is the foundation of all progress,—it is an object aimed at and fostered by every Continental Exposition. There are many features in the Expositions of other countries which we would willingly desiderate, and we think without much injury to the general effect of the whole; but the principle upon which they are formed is without doubt excellent, and must exert an incalculable influence for the better on the manufactures of a nation; and while preparation for the same can only be made by increased ingenuity or a spread of the knowledge of the principles of Art among its mechanics, the diffusion of the same in articles of every day use fails not to operate with a beneficial influence on the national intellect collectively. It is upon such important grounds we take our stand in favour of Expositions. The time is opportune; we might have urged the matter more enthusiastically, but the subject is one which no mere enthusiastic wish will accomplish; it is a consummation only to be effected by a perseverance and patience commensurate with the magnitude of the end to be attained.

Our friends of Birmingham have our warmest wishes for success; we shall leave no stone unturned to aid their cause, but we would most earnestly impress upon them that a good local Exposition is preferable to a bad or partial national one; and therefore let them bestir themselves, and see that they overlook not at home much that is better than what may be procured at a distance. We strongly recommend a searching and earnest examination of the manufactures of the town and surrounding country; we feel assured there are many deserving individuals unknown, the producers of really excellent works, which it will be the duty of the committee to bring out, and by doing so they render a most important service to the producer and the public. We do earnestly trust the committee will bear in mind that due prominence ought to be given to works of Birmingham manufacturers; and while they are doing so, let them exercise their duty with an impartial hand, let them afford to no one an undue advantage either in position or the number of specimens admitted. After this special invitation addressed to manufacturers at a distance will be duly appreciated and esteemed as a mark of respect, a tribute to acknowledged excellence.

If, as we have heard stated, a National Exposition is contemplated, then by all means let it be so, not in name only but in deed. Let an agitation be at once commenced, a meeting of the leading manufacturers held, a vigorous effort made to direct the attention of the government to the subject, and more particularly that section of it which presides over the interests of manufactures and management of the Schools of Design. It is only by such a course we can expect to receive that assistance which will enable us to realise all that a National Exposition should be. We are justified in asking this aid; we ask government for money only to

effect a national benefit or purpose, and no legislature is justified in withholding that which will result in the yet further prosperity and happiness of the people or nation governed.

#### ART IN THE PROVINCES.

**LIVERPOOL.**—The number of pictures sold at the last Exhibition here was eighty, and the gross sum realised by the sales was 2050*l.* instead of 1800*l.*, as stated in our former notice the preceding month. The following is a correct list of the works purchased:—‘Landscape and Cattle,’ J. Wilson, Jun.; ‘The Market Girl,’ T. F. Marshall; ‘Coast of Gower,’ E. Duncan; ‘Arch of Constantine,’ W. Parrot; ‘Cowper’s Task,’ John Gilbert; ‘Mont Blanc,’ G. A. Fripp; ‘Vessels in a Breeze,’ C. Fielding; ‘A Road Scene,’ A. M. Dougall; ‘A Gipsy Encampment—Morning,’ J. Curcock; ‘Squally Weather,’ E. W. Cooke; ‘New Brighton Sands,’ T. Reinagle; ‘Sylvan Scene,’ E. J. Cobbett; ‘Suspicious Confirmed,’ J. S. Walker; ‘A Trout Stream,’ J. Starke; ‘Twilight,’ H. B. Willis; ‘Welsh Farm,’ A. Vickers; ‘Valley of the Ribble,’ H. Dawson; ‘Julian and Fenella,’ T. F. Dicksee; ‘The Crested Cormorant,’ F. Barry; ‘The Fiddle Disguise,’ A. J. Woolner; ‘Early Morning,’ Charles Barber; ‘Snow Balls,’ J. A. Pullen; ‘Bridge at Lymouth,’ E. W. Watts; ‘The Hag’s Lake,’ F. H. Henshaw; ‘Cattle in a Farm Yard,’ J. Dearman; ‘Rydal Lake,’ W. Havell; ‘Banks of the Thames,’ A. Vickers; ‘Diligence Yard, at Rouen,’ W. Oliver; ‘A Fruit Piece,’ W. Fielding; ‘The Brook Side,’ J. Snaitham; ‘The Cottage,’ Return, B. Calow; ‘Duvock Water,’ W. J. Blacklock; ‘A Timber Yard,’ J. B. Percy; ‘Gipsy Encampment,’ J. Curcock; ‘Fishing Boys,’ J. J. Hill; ‘The Devastated Sanctuary,’ W. E. Dighton; ‘Reginald Pole and Henry the Eighth,’ W. L. Widdius; ‘Study of Trees,’ A. M. Dougall; ‘Mare and Foal,’ A. Corbould; ‘A Light Breeze,’ G. Wilson; ‘Fishing Boats,’ C. Bentley; ‘Tomb of Shakespeare,’ R. S. Lauder; ‘Bridge on the Dart,’ Mrs. Oliver; ‘View of Florence,’ W. Oliver; ‘Scene from Tristram Shandy,’ J. Absalom; ‘Snowdon,’ C. Fielding; ‘A Boy with Mice,’ Nancy Rayner; ‘View in Kent,’ C. Fielding; ‘Gathering Sea-weed,’ E. Duncan; ‘Christmas Morning,’ G. Dodgson; ‘Crossing the Brook,’ G. Dodgson; ‘The Arch of Titus,’ W. Parrot; ‘Hay Field, near Reigate,’ C. Davidson; ‘Hay Fields,’ C. Davidson; ‘Coast of Durham,’ T. M. Richardson; ‘Jar of Flowers,’ Miss Harrison; ‘A Smuggler,’ J. Buchanan; ‘Castle Gondolphi,’ J. Radford; ‘North Shore, Liverpool,’ R. Yongue; ‘Sunday Morning,’ H. J. Boddington; ‘The Traunts,’ H. Shirley; ‘Katuyk,’ Coast, Holland, E. W. Cooke; ‘An Old Mill,’ J. W. Oakes; ‘Mother and Child,’ J. J. Hill; ‘The West Llyn, Lymouth,’ W. Havell; ‘A Corn Field,’ J. Wilson, Jun.; ‘Lake Guelthy,’ A. Vickers; ‘A Bacchante,’ H. Lejeune; ‘Gipsy Girl,’ W. Shayer; ‘On the Medway,’ E. Duncan; ‘An Autumn Evening,’ H. J. Atsum; ‘Mother and Child,’ R. S. Lauder; ‘The Widow,’ J. Phillip; ‘The Lover’s Retreat,’ A. Johnston; ‘The Cabin Hearth,’ A. D. Fripp; ‘Flora,’ T. F. Dicksee; ‘Working off a Sand Bank,’ E. W. Cooke; ‘Crotchet,’ J. Phillip; ‘Sketch of the Trial of William Laud,’ A. Johnston.

**EDINBURGH.**—The drawings, paintings, models, and other works of Art executed by the students attending the School of Design under the charge of the Board of Manufactures, were exhibited in the galleries of the Royal Institution towards the close of the month of January. The whole of these productions excited considerable attraction, and by the marked improvement visible in most of them, afforded evidence of the progress of the School under the able and judicious management of Mr. Christie. Two branches of recent introduction, modelling from flowers, and carvings from natural objects, seem to have produced highly pleasing results. On the afternoon of the opening day, His Grace the Duke of Buccleugh, in the presence of a large and most respectable assembly, awarded the prizes to the successful competitors in the ordinary classes, while several extra prizes were given for original designs for decorative work and articles of manufacture. This is a wise and prudent step on the part of the management; it will do more towards carrying out the purposes of such institutions than any other plan which could be adopted. We are likewise glad to find that the study of geometry has been introduced here, a science of which some acquaintance is absolutely indispensable for a perfect knowledge of the Art of Design.

**LEEDS.**—The second annual *conversazione* of the Leeds School of Design was held at the rooms





LAVINIA.

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of the Institution, East Parade, on Thursday evening, January 31st, and was numerously and very respectfully attended. In addition to the liberal grant of plaster casts recently received from Somerset House, and the books and other specimens of Art belonging to the School of Design, a numerous and interesting selection from the drawings of the pupils was exhibited. J. H. Shaw, Esq., Mayor of the borough, presided. Mr. Wilson, chairman of the School of Design, read the Report, of which the following is a short extract:—"In reference to the increased accommodation which had been rendered necessary, not from the greater number, but from the more advanced progress of the pupils, the Report states that the committee conceive that they are now in possession of premises in which the experiment of a School of Design may be fully tried. Should it succeed as the committee confidently anticipate, a question may hereafter arise, whether it should not be accommodated in a building which, by its architectural beauty, may correspond more fully with the purposes of such an Institution. The collection of casts and drawings, though not inadequate to the present wants of the Institution, will require considerable additions, with the advancement of the present pupils, and still more with any great increase in their number. For the means of furnishing these as they may be required, the committee rely on the public spirit of their fellow-townsmen and on the support of the Council at Somerset House.

"It seemed to them inexpedient to institute any canvas during the commercial depression which has prevailed almost during the whole period of their operations; but with the returning prosperity of the country, they trust that the time has arrived when they may call with confidence on their fellow-townsmen not only to relieve the Institution from the debt, but to supply the moderate sum which with the fees of the pupils and the Government grant is necessary to enable them to carry on the school with unabated efficiency."

### LAVINIA.

FROM THE STATUE IN MARBLE BY E. E. SPENCE.

The name of this sculptor is, as yet, little known among our roll of artists; it is one however which we doubt not will soon be more familiar to us. Mr. Spence is a native of Liverpool; his father, also a sculptor of some celebrity in that town, and a fellow-student with Gibson, at the early age of sixteen, modelled a bust of Roscoe, which is to this day, considered the best extant. Gibson as is generally known, soon left England for Rome, but kept up a constant correspondence with the associate of his early years, and learning that the latter had a son who evinced great talent for sculpture, wrote to the father, entreating that he would send the youth to him to Italy. This was done about three years since, and the subsequent progress of the young artist (he is now about twenty-six years old) has fully justified anticipations concerning him. Prior to his quitting this country he had acquired considerable reputation in the locality of his birth, chiefly by a group which he modelled of the 'Death of the Duke of York at Agincourt';—a work that about a year or two back received the prize at the Manchester Exhibition.

The story of 'Lavinia' in Thomson's 'Seasons' must be familiar to most of our readers;—

"The lovely young Lavinia once had friends;"—

she is here represented in the character of a gleaner, as described by the poet; the expression of her face and her attitude are easy and natural; there is a lack (and in this we think the treatment judicious) of that refinement of sentiment which too many of our artists indulge in when picturing rustic maidens; yet there is considerable grace and a feeling of modesty which does not 'overstep the bounds of nature.' The statue is altogether a work that does great credit to so young a hand; it was a commission from Mr. S. Holme, an opulent builder in Liverpool, at whose residence it now is.

Mr. Spence is at present engaged upon a statue of 'Ophelia' for Mr. Brassy, the eminent railway contractor.

### IMPORTANCE OF THE STUDY OF DESIGN.

FRIEMASONS OF THE CHURCH.

A MEETING of this Institution was held on the 13th of February, at 49, Great Marlborough Street, the Rev. G. Pocock, LL.B., V.P., in the chair. The usual business of the evening having been gone through, and the list of presents made to the College read by the Secretary, Mr. J. Brown placed before the members a chart illustrative of the first principles of perspective, and a variety of specimens of figured glass applicable as hall or conservatory windows, &c., were exhibited by the manufacturer and patentee, Mr. Pell, of 21, Castle Street, Southwark. This exhibition gave rise to a disquisition from Mr. Wilmsburst, the well-known professor of glass-staining, containing hints as to the superior effect obtained by a moderate use of colours, as exhibited in many of the Cathedrals of Europe, and especially in that of Seville. A valuable paper was then read by Mr. William Smith Williams, "On the importance of a knowledge and observance of the principles of Art by Designers," a subject of the highest importance to a civilised community, but peculiarly interesting to our readers. The lecturer, in accordance with the scientific tendency of the body he was addressing, commenced by an examination of those principles upon which depends the success of architectural endeavours, and gradually descended to a review of the sister arts in their intricate ramifications at the present day, observing that an accurate imitation of style is often mistaken for observance of the principles of Art; but style is only a special part of a general comprehensive whole. By studying the principles of Greek or Christian architecture and ornament, we may imitate these styles to admiration; but something more is required in order to invent. It then becomes necessary to investigate, understand, and act upon those broad fundamental principles which form the basis of all Art, and apply equally to every style past, present, or to come; for without a due observance of principles, ingenuity becomes perverted, invention runs wild, and then the types of past ages must be the moulds in which alone the evanescent mind of genius can pour forth its fillets with the certainty of their assuming shapes of beauty and dignity.

Two distinct movements in opposite directions are now observed in the world of Art: the one is retrograde, the other progressive. Upon both these movements Mr. Williams offered some lucid observations which we should like to give entire, but we must content ourselves with following him to a portion of his subject which it is indispensable for us to lay before our readers in a condensed form.

We will then pass to the department of *Ornamental Art*, in which there is most need of principles to guide inventive talent and adaptive ingenuity. The value of ornament consists in its being used to add beauty to common things, and to relieve the blankness of bare walls, floors, and ceilings. Since the Puritans banished colour from English churches until the present time Decorative Art has performed perpetual penance in a sheet of whitewash, and our national ecclesiastical architecture has been mutilated and deformed, not only by tasteless churchwardens, but by accomplished architects, who, in respect of English architecture, were as ignorant as their employers. But let us not forget what we owe to Wren; nor that to his discerning encouragement we owe the development of the genius of the greatest ornamentist this country has seen, Grinling Gibbons, whose wood-carvings have been so well appreciated and emulated in our own day by Mr. W. G. Rogers.

"In entering upon the wide field of ornament, it becomes necessary to draw a distinct line of demarcation between the several branches of ornamental design; namely, the ornamentation of architecture, of vessels, utensils and implements, and of textile fabrics. Each of these is governed by different principles, but in all the practice of illusory imitation is alike objectionable. True Art repudiates shams. The great blank space of raw white plaster that shocks the sense as well as the taste in almost every room we enter, from the poor man's garret to the gilded saloons of the wealthy, is a relic of puritanical aversion to colour, and the drab hues that make dreary our parlours and dining-rooms are only a Quakerish compromise."

Here followed some just, but too lengthy to be here introduced, observations upon painted ceilings in general, whether of historical, or decorative character, and the lecturer continued, "In painted decoration, and in the patterns of paper-hangings, curtains or carpets, form ought to be regarded chiefly, if not wholly, as a vehicle of colour. How

tiresome and tantalising is the reiteration of patterns in a paper-hanging, especially when great splashes of red or some other powerful colour are scattered over it, or cutting lines of positive blue divide the walls into stripes. Intense colours ought to be used sparingly and distributed skilfully, so as to enliven the mass of secondary tints; for a room is made to seem smaller by strong contrasts of colour or harsh outlines, as ceilings are apparently lowered by deep mouldings or powerful hues. Indeed, vivid colours are not essential either to the elegance or cheerful aspect of a room; the walls should form a chaste but not dull background to the furniture, pictures, and occupants. Gaudy carpets of large patterns are therefore objectionable; if positive colours are used these should be subdivided by the intricacies of a small and undefinable pattern, like the Persian and Turkey carpets which have never been equalled for richness and sobriety combined.

"In designing patterns for textile fabrics the uses to which the drapery is to be applied requires to be more considered than is commonly the case. Obviously, the pattern for a dress should not be so large as that for a curtain, yet one sees silks and satins in the mercers' windows, the wearers of which would certainly appear as if robed in window-curtains or wall-hangings. The elaborate imitation of flowers in dresses is wrong upon principle, because the effect is to direct attention from the *ensemble* presented by the dress and the wearer; the nondescript patterns of India shawls in which the effect is seen in the mass, are still superior to modern designs. A great nosogay of flowers on a shawl, or a dress sprinkled with bouquets, is only a degree less absurd than the horns and trumpets which decorate the dressing-gown of Signor Lablache in 'Il Fanatico per la Musica.' The effect of harmonious combinations of colour is what the pattern designer should rely upon; and of these the variety is endless. Form is the medium for displaying colour; in draperies that hang in heavy folds like curtains, it is evident that the shape of the pattern is not seen truly; its effect as shown in the play of colour is infinitely varied by the folds, and therefore a large hold pattern as in damask is preferable. In dresses where the folds are smaller, and especially in scarfs, angular patterns are not only admissible but pleasing, because the multitude of cross folds not only destroys the formality of pattern but gives rise to an infinity of piquant combinations."

"Nothing could be more just than Mr. Williams' suggestions with regard to designs for hard-ware, in which, he observed: "Form and proportion are paramount; no ornamentation, however rich or fanciful, can redeem bad proportion or ungraceful form, while a beautiful form unadorned is itself ornament of the most refined and pleasing description. Neither should ornament be so prominent as to overlay or prevent the full development of form; while neither form nor ornament ought to interfere with utility. The shapes of Greek and Etruscan vases, beautiful as they are, are not more adapted to modern pottery or hardware than is the decoration of the fettle wares; we do not want to convert lachrymatories into scent-bottles, funeral urns into tea-pots, vases into flower-pots; nor are the forms of amphore suitable for decanters, or of patens for ewer-cups. The material and uses of the vessels should determine its form; tea-pots that will not draw, jugs that can never be washed clean, glasses and cups that one cannot drink out of comfortably, however elegant their form, are essentially defective. And the adaptation of the thing to its purpose, so far from producing ugliness, tends to beauty, and it also induces new forms. The problem to be solved is simply this:—'Given, the use and material of the article, to find a beautiful shape.' In the commonest, rudest, and oldest implements of husbandry—the plough, the scythe, the sickle,—we have examples of simple yet beautiful curves. The most elementary and simple forms, if well-proportioned and of graceful contour, are the most pleasing."

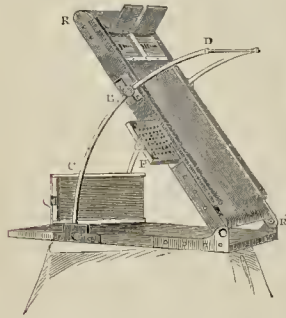
The lecturer, then, after entering into various points of design connected with the tasteful manufacture of porcelain, and deprecating many practices which are only tolerated from habit, remarked in conclusion: "There are other points that need to be touched upon, and those that have been adverted to need fuller investigation, but enough has been said, I trust, to prove the importance of a knowledge and observance of the principles of Art by designers; and perhaps to show also that these principles are easily ascertainable by studious attention and rational reflection."

We are glad to see a society of literary and scientific men like this engaging themselves on a subject so closely connected with Art, and hope to find it followed up by others also.

## THE PHOTOGRAPHOMETER.

Since the photographic power of the solar rays bears no direct relation to their luminous influence, it becomes a question of considerable importance to those who practise the beautiful art of photography, to have the means of readily measuring the ever changing activity of this force. Several plans, more or less successful, have been devised by Sir John Herschel, Messrs. Jordan, Shaw, and Hunt. The instrument however which is now brought forward by Mr. Claudet, who is well known as one of our most successful Daguerrotypists, appears admirably suited to all those purposes which the practical man requires. The great difficulty which continually annoys the photographic amateur and artist, is the determination of the sensibility of each tablet employed, relatively to the amount of radiation, luminous and chemical, with which he is working. With the photographometer of Mr. Claudet this is easily ascertained. The following woodcuts and concise description, will sufficiently indicate this useful and simple apparatus.

"For an instrument of this kind it is important in the first place to have a motion always uniform, without complicated or expensive mechanism. This is obtained by means founded upon the principle of the fall of bodies sliding down an inclined plane. The sensitive surface is exposed to the light by the rapid and uniform passage of a metal plate A, B, having openings of different lengths which follow a geometric progression. It is evident that the exposure to



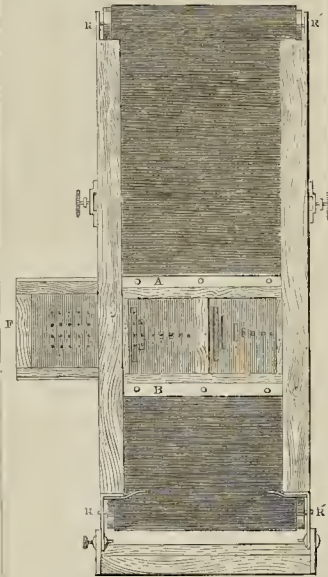
light will be the same for each experiment, because the plate furnished with the proportional openings falls always with the same rapidity, the height of the fall being constant, and the angle of the inclined plane the same. Each opening of this moveable plate allows the light to pass during the same space of time, and the effect upon the sensitive surface indicates exactly the intensity of the chemical rays. The rapidity of the fall may be augmented or diminished by altering the inclination of the plane by means of a graduated arc c, d furnished with a screw e, by which it may be fixed at any angle. The same result may be obtained by modifying the height of the fall or the weight of the moveable plate. The photogenic surface, whether it be the Daguerrotype plate, the Talbotype paper, or any other preparation sensitive to light, is placed near the bottom of the inclined plane f. It is covered by a thin plate of metal pierced with circular holes, which correspond to the openings of the moveable plate at the moment of the passage of the latter, during which the sensitive surface receives the light wherever the circular holes leave it exposed.

"The part of the apparatus which contains the sensitive surface is an independent frame, and it slides from a dark box into an opening on the side of the inclined plane.

"A covering of black cloth impermeable to light is attached to the sides of the moveable plate enveloping the whole inclined plane, rolling freely over two rollers n, n', placed, the one at the upper and the other at the lower part of the inclined plane. This cloth prevents the light

striking the sensitive surface before and after the passage of the moveable plate."

It will be seen that this apparatus enables the experimentalist to ascertain with great precision the exact length of time which is required to produce a given amount of actinic change upon any sensitive photographic surface, whether on metal or on paper. Although at present some calculation is necessary to determine the difference between the time which is necessary for exposure in direct radiation, and to the action



of the secondary radiations of the camera obscura; this is, however, a very simple matter, and it appears to us exceedingly easy to adapt an instrument of this description to the camera itself.

By this instrument Mr. Claudet has already determined many very important points. Among others, he has proved that on the most sensitive daguerrotype plate an exposure of  $\frac{1}{1000}$  part of a second is sufficient to produce a decided effect.

Regarding photography as an auxiliary aid to the artist of no mean value, we are pleased to record a description of an instrument which, without being complicated, promises to be exceedingly useful. In this opinion we are not singular; at a recent meeting of the Photographic Club, to which this instrument was exhibited, it was with much real satisfaction that we learned that several of our most eminent artists were now eager and most successful students in photography. The beautiful productions of the more prominent members of this club excited the admiration of all, particularly the copies of architectural beauties, and small bits of landscape by Messrs. Cundell and Owen. We think that now the artist sees the advantage he may derive from the aids of science, that both will gain by the union.

## ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—Since the death of Gärtner the Royal Academy has remained without a director, and nobody is named as the probable successor. It is the same case in Frankfort, where the place of director Veit in the Art Institute, which he quitted four years ago, is not yet filled up.

You know Rottman and his magnificent landscapes; he is executing a series of Grecian landscapes for King Louis. Within the last few days he has finished one of them, which appears a work of magic. It is the "Field of Marathon."—The effect of the storm in the foreground is visible—a

group of trees and broken boughs; a horse is running over the heath; the rider, who has been flung off, follows from afar. The whole picture is full of effect, as well in the composition as in the force and harmony of the colours.

Dr. Forster is finishing the German edition of Vasari; the index of the whole work is now in the press. In the mean time a new edition of the same book has been just published in Florence, which deserves to be highly recommended. The annotations are written by different young literati, Milanese, Pini, &c., and give a series of notices of artists and their works, till now unknown.

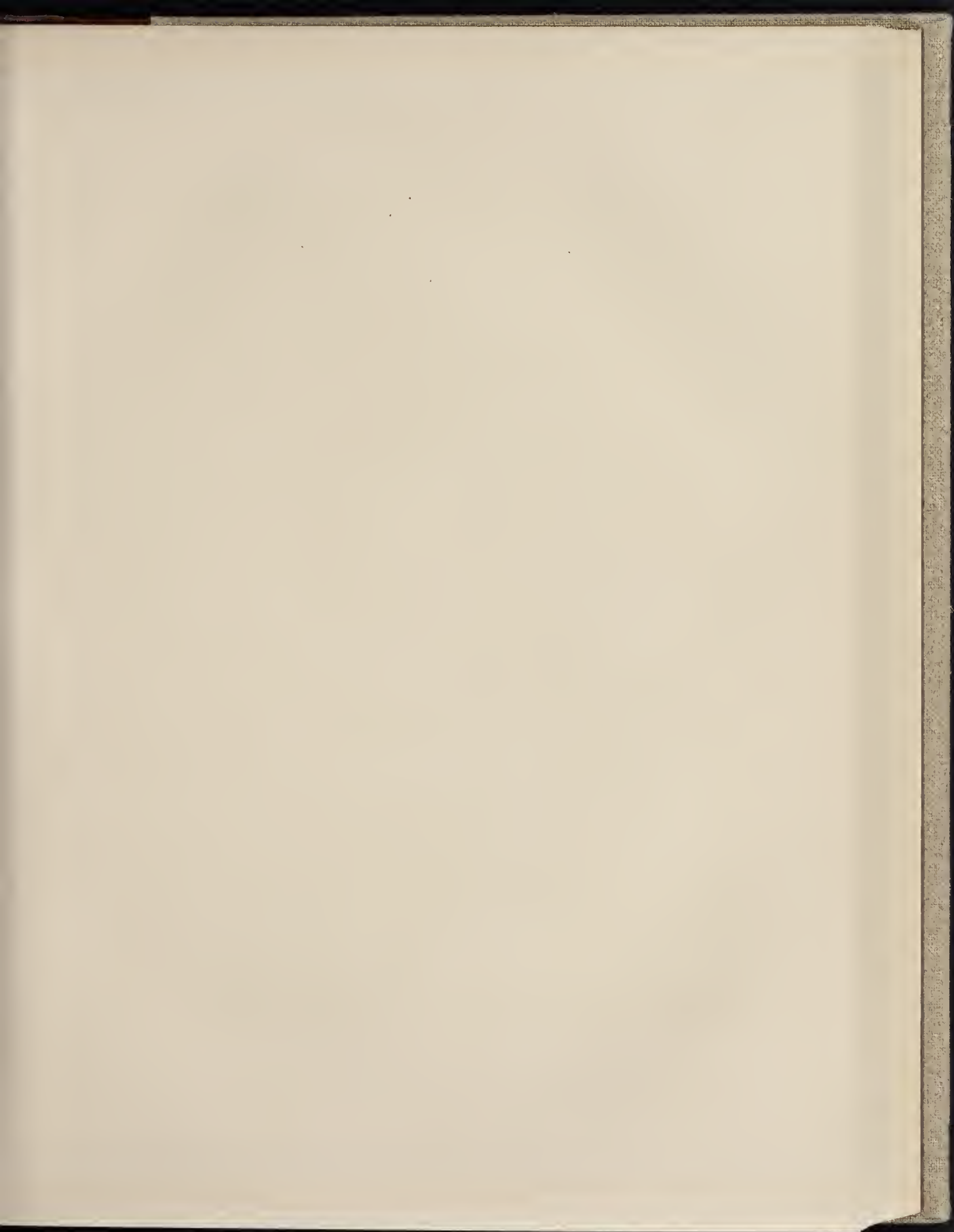
C. Herrmann of Berlin is here, exhibiting his series of designs representing the history of the German people, which he is about to publish in fifteen large plates. He has engaged the best engravers to execute his work, which he hopes to see finished in two years.

BERLIN.—The base of the monument of Frederic II. is finished, but the monument itself will not be erected before 1850. The monument of Frederic William III., destined for Königsberg, in Prussia Proper, is progressing. The artist engaged, Professor Kiss, has finished the base with its allegorical female figures of "Patriotism," "Peace," "Wisdom," "Religion," "Fortitude," and "Justice," and the bassi-relievi representing "Legislation," "Domestic Life," "Agriculture," "The Representation of the States," and the "System of Arming." The whole monument, thirty-five feet in height, part of which is already cast, will be of bronze.

There is exhibiting at present in the Royal Gallery at Sans Souci the latest picture of De Bieuvre, of Brussels, painted by order of King William IV. It is twenty-four feet in width and eighteen high, and represents the moment in which Charles I. of England signs the treaty of peace with Spain (1624), after having decorated the painter, P. P. Rubens, the Spanish ambassador, with the golden chain of honour. Beside King Charles we see the Queen with the Prince of Wales (Charles II.), surrounded by the members of parliament and the grandees of the crown. The picture is very rich, and produces a great effect.—The empola of the chapel of the royal palace in Berlin is finished, and was divested of all its scaffolding the 13th October, the birthday of the King.—The new wing of the marble palace in Potsdam is finished. It is ornamented with frescoes between and above the doors and windows of the marble colonnade. These frescoes are a long series of representations of the Nibelungen, designed by Kolbe and painted by Kasowski, and another series of landscapes, representing the theatre of the scenes of the above-named epochs.

PARIS.—The annual exhibition of modern pictures, sculptures, and lesser works of Art is deferred until the 1st of May. The necessary preparations in the *ci-devant* palace of the Tuilleries, and the desire to open it simultaneously with the Exposition of the Industrial Arts, have occasioned the postponement.—Messrs. Pradier, Simart, Seguin, Fontaine, Ciuli, Scagnoli, &c., artists, employed in the construction of the tomb of the Emperor Napoleon, have petitioned the President of the Republic to the effect that since the revolution of February, all their requests and entreaties for the payment of considerable sums due to them for their labours on this monument, as well as monies expended, have remained unpaid. That, in consequence, great embarrassment has ensued in their affairs, and they are no longer in a condition to continue the workmen employed thereon, unless their urgent claims are responded to by payment of the debts contracted by the state.—A superb colossal statue of Sesostris, in red granite, entirely covered with hieroglyphics, has just been received in the Egyptian Museum, recently constructed on the ground floor of the colonnade of the Louvre.

Sittings of the *Cour d'Appel*, January 2 & 3.—A singular history of a picture among the tribe of dealers has occupied the court during these two days. St. Jean, of Lyons, is a celebrated painter of flowers, and his works are eagerly sought for at enormous prices. However, a small picture, bearing a rose and flowers, was purchased in that city at a broker's by M. Pitté, for 100 francs. He exchanged it with M. Favard, a dealer in Paris, by whom it was estimated at 120 francs. M. Baroilhet obtained it of this latter in exchange for a couple of pictures valued at 200 francs, who in his turn exchanged it with M. Cerf-levy for pictures estimated at 700 francs. This M. Cerf-levy made an exchange with M. Durand-Ruel for two pictures by Robert Fleury and one by Eugene Isabey, valued at 3,800 francs. In the latter person's possession it was seen by an artist of celebrity who expressed doubts of its authenticity, and on removing the varnish, the name and date, 1836, disappeared, proving the very recent haptism of





THE CHAIR OF THE BISHOP  
FROM THE HISTORY OF THE BISHOP OF LONDON

The first part of the paper discusses the general theory of the subject, and the second part discusses the special case of the subject. The first part is divided into two sections, and the second part is divided into three sections. The first section of the first part discusses the general theory of the subject, and the second section of the first part discusses the special case of the subject. The first section of the second part discusses the general theory of the subject, and the second section of the second part discusses the special case of the subject. The third section of the second part discusses the special case of the subject.



the picture. Finally, M. St. Jean himself denied the paternity, and hence a series of law proceedings between all the parties, down to the purchaser at the broker's shop in Lyons. The court decided that "In works of Art where the name of the painter of a picture is made use of in bargain or sale, it becomes an integral part of the property, and if any error of description is established, the transaction is vitiated and annulled." The court condemned all the parties to return the pictures severally given in exchange, or to repay the respective sums at which the mock original was estimated in the ascending scale from 120 to 3,800 francs.

BRUSSELS.—The "Cercle Artistique et Littéraire" has received so great an accession of new members since the late fête, that they have decided on adding an adjoining saloon of great dimensions to their institution, in which they propose to give "Soirées Musicales." As all the eminent professors have joined the Society, the entertainments are expected to be of the highest order. The pictures painted for the decoration of the grand hall in October last, are about to be applied in adorning the suite of apartments where the Society is held, and the most distinguished members of the Society have spontaneously offered their gratuitous assistance to complete the decorations.—The National Museum of Brussels has re-opened, with the accession of the picture of the "Adoration of the Magi," by John Van Eyck; and a celebrated work of Philip Wouwermans, engraved by Le Bos, under the title of "Les Adieux."—The great picture of the "Battle of Lepanto," by M. Slingsma, which was painted by a commission from the government, has just been placed in the hall of the "Palais de la Nation." The picture has undergone several alterations and improvements since the Exhibition, in deference to the sound remarks made by the public voice upon it; M. Verboeckhoven offered the painter the use of one of his vast ateliers for the purpose, which was gladly accepted.—The Baron Gustaf Wappers, director of the Royal Academy of Antwerp, has been named by the Queen of Portugal Commander of the Order of Christ.

THE HAGUE.—The Exhibition of Modern Pictures is announced to take place on the 21st of May ensuing. All works intended for it must be delivered between the 10th of April and the 7th of May, inclusive. Foreign artists are invited to contribute their performances on the occasion.

## THE VERNON GALLERY.

### CHAPEAU DE BRIGAND.

T. Uwins, R.A., Painter. L. Stocke, Engraver.  
Size of the Picture, 2 ft. 5 in., by 1 ft. 9 1/2 in.

"The Brigand's Hat," such is the fanciful title given to this interesting example of childish playfulness and curiosity.—Though but a little girl dressed up in an incongruous selection from the professional wardrobe of the painter—a medley of costume—we have at the same time a picture of incipient womanhood indulging in one of its strongest propensities, personal decoration.

As a painting, this picture is a very beautiful and graceful example of the artist's pencil; the whole grouping is happy and tasteful, and, notwithstanding the superabundance of costume, the countenance of the little *artiste* is emphatically the picture, and the crossed hands, with the rosary and crucifix, form a charming secondary picture, equally suggestive on its part; the colouring and light and shade of the picture are unexceptionable.

The history of the picture is briefly this: the artist was suddenly called away from a little girl, who was sitting for her portrait; being detained for a considerable time, the child, at a loss for amusement, dressed herself in all the varieties of costume lying about the studio; on the return of Mr. Uwins, he found her surveying herself in a large glass, which exhibited her from head to foot. The list, wherein she had stuck some peacock's feathers, is the common peasant's hat of Italy, and the ornament twisted round it implies that the wearer has made a pilgrimage to Loreto; the ruff of the age of Rubens, the duck-tailed old woman's jacket of sixty years since, the Italian peasant's petticoat, and the corona of beads, with its appended crucifix, made altogether a whimsical assemblage, irresistible to the artist, who could not avoid the temptation of sketching the droll yet picturesque object before him.\*

\* Mr. Uwins writes to us as follows respecting this plate: "Mr. Stocke's beautiful engraving has been under my hands for the last time. I shall be most happy to bear any testimony to its excellence, and to give any evidence of my satisfaction."

## MINOR TOPICS OF THE MONTH.

EIGHTH REPORT OF THE COMMISSIONERS OF FINE ARTS.—In this report, which has just appeared, the Commissioners express their satisfaction at the works already executed in the houses of Parliament, the effect of which confirms them in the opinion, that under certain circumstances of light and distance, fresco painting is well calculated for the purposes of decoration; while from requiring the preparation of careful designs, the method recommends itself as being fitted to promote the study of form. Two subjects remaining to be painted in the House of Lords, that of "Prince Henry acknowledging the authority of Chief Justice Gascoigne" and that of "Justice;" of which the former is committed to Charles West Cope, R.A., and the latter to Daniel Maclise, R.A., and thus two corresponding frescoes will be executed on each wall by the same artists. The commissioners recommend this course not only because they are satisfied with the ability displayed by these artists, but also as a means of insuring a due conformity of style and a due symmetry of composition in the works. The commissioners declare themselves ready to conclude an agreement with William Dyce, R.A. to decorate the Robing Room in fresco, the subject proposed being the legend of King Arthur. According to the terms of the contemplated agreement, Mr. Dyce undertakes to complete certain stipulated work within a period not exceeding six years, commencing from the first of July, 1848, and for which it is proposed that he be remunerated at the rate of eight hundred pounds a year: other conditions being included in the agreement which may make it his interest to complete the work, subject to the approval of the commissioners, in less time; and on the other hand, allowing an extension of time in the event of certain additions or changes in the decoration being proposed by the commissioners. Other commissions for frescoes have been given to John Callcott Horsley, the subject "Satan touched by Ithuriel's spear while suggesting evil dreams to Eve;" to Charles West Cope, R.A., the subject "The trial of Griselda's patience;" to John Rogers Herbert, R.A., the subject "Lear disinheriting Cordelia;" to John Tenniel, the subject "Alexander's Feast." These works are to be executed in the Upper Waiting Hall, as illustrative of Milton, Chaucer, Shakespeare, and Dryden. The order of the statues in the eighteen niches of the House of Lords, beginning at the throne end of the house, is as follows:—Stephen Langton, Archbishop of Canterbury; Henri de Laodres, Archbishop of Dublin; William Earl of Salisbury; Wilkam Earl of Pembroke; Almeric, Master of the Knight Templars; Earl of Warrenne; Earl of Arundel; Hubert de Burgh; Earl of Clare; Earl of Aumerle; Earl of Gloucester; Earl of Winchester; Earl of Hereford; Earl of Norfolk; Earl of Oxford; Robert Fitzwalter; Eustace de Vesci; William de Mowbray. The substance of this report has been for some time spoken of, but we have refrained from touching upon the subject in the absence of official information. If we consider the merits and reputation of the several artists selected for these works, it cannot be doubted that the results of their labours will afford unqualified satisfaction.

THE VERNON MEDAL.—We have little to report at present—since our last notice respecting this testimonial. One or two meetings of the committee (to which a few names have been recently added) have taken place; and subscriptions to a considerable amount have been sent in—as will be seen by a reference to our advertising columns. At the head of the list stand the names of her Majesty and his Royal Highness Prince Albert, who have thus shown themselves the earliest to recognise the value of Mr. Vernon's munificent gift: we shall however be glad to see those of the class in every way most interested in the matter—the artists of Great Britain, without any exception. An opportunity is here afforded them of testifying their feelings of gratitude to one who has done more to elevate the English School and give it "a local habitation and a name" than any other patron past or present; if they neglect

this opportunity a stigma will attach itself to them for ever. The sum required for the specified object is comparatively small, and might, and ought to be raised among them alone—if only for the purpose of manifesting to the world that they are capable of doing honour to, and appreciating the worth of, a man whom no titles could exalt in the minds of all who can estimate true greatness and nobility of character. We are confident our appeal to the Profession will be answered in a manner that becomes them; not a name that appears in the catalogue of our exhibition of whatever class—not one who practises Art as an occupation,—sculptor, painter, or engraver,—for all are concerned,—but should aid the subscription according to his ability. To this subject we shall recur next month.

THE ROYAL ACADEMY.—The time for taking in pictures for the ensuing exhibition has been extended to the 10th and 11th of April—a week later than ordinary. We have every reason to believe, that this year the exhibition will be worthy of our school; artists have not had their time and attention diverted from the Academy by Westminster Hall; and, with one or two exceptions, none of our leading men are to be found on the walls of the British Institution: thus, every opportunity is afforded for an accumulation of strength in Trafalgar Square which we shall hope to see put forth.

RICHARD WESTMACOTT, Esq. has been elected a member of the Royal Academy in the room of R. B. Reinagle, Esq. resigned: we believe this election will give very general satisfaction to the public as well as to the profession. Mr. Westmacott has been many years an associate; and this promotion was due to his talents and, especially to his high character. He is the son of Sir Richard Westmacott, the only one of his sons, we believe, who follows in the steps of the venerated and accomplished sculptor; and although Mr. Westmacott has not startled the world by the production of any very remarkable work—excepting, perhaps, the pediment of the Royal Exchange—he is esteemed and respected generally for abilities which fully entitle him to the distinction. Moreover, he is a scholar of more than usually large acquirements, and a gentleman who confers honour upon the profession from which he obtains honour.

SOCIETY OF ARTS.—The third annual exhibition of British manufactures will be opened at the rooms of this Institution, on Wednesday, the 7th of March. From the information we have been able to gain there is every reason to believe that the exhibition will be in no way inferior in quality to, while in quantity it will surpass, its predecessors, especially in fabrics, paper-hangings, and in a beautiful collection of metallic productions; departments of manufacturing Art in which the Society has hitherto done but little. The Council also propose, as far as their space will allow, to exhibit all the drawings and designs received in competition for the prizes, and to mark those which have received the award of distinction; thereby affording both the public and the competitors an opportunity of testing the merits of the designs by comparison, and also the justice of the selection made by the Council. On the evenings of the exhibition, papers will be read as heretofore on the various new processes employed in the manufacture of the specimens exhibited, and directing attention to those manufacturers who have shown the greatest advance in combining Art with Manufactures since the last Exposition. From all we can learn, there is no doubt that much will be seen both interesting and important to all classes concerned in the welfare of the industrial community.

THE ROYAL GENERAL ANNUITY SOCIETY held their twenty-first anniversary festival on the 14th ult. at the London Tavern; the Marquis of Salisbury presiding, supported by Lord Feversham, Lord Saye and Sele, Col. T. Wood, M.P., Mr. Newdegate, M.P., Mr. B. B. Cabbell, and several other influential gentlemen, friends of the Institution. Between 300 and 400 sat to dinner, and the subscription announced in the course of the evening amounted to nearly 1800*l.*, showing the interest which the claims of the Society created. These claims we have on former occasions advocated: the Institution

seeks to rescue its objects from the accustomed refuge of the pauper. Its funds we rejoice to find flourishing, whereby its means of usefulness are proportionably enlarged; there is however a wide field in which the resources of the charity might be well employed, were they ever so ample.

**THE FREE EXHIBITION.**—A Report of the last general quarterly meeting of this Association is before us, from which we are pleased to learn that its affairs, as regards the present state of its finances and its prospect of future success, are of a highly satisfactory character. It is not necessary for us to enter into the details which the Report embodies; it will be sufficient to state that all the current expenses of the past year have been liquidated, leaving a balance in hand which would be larger but for a defalcation on the part of the late treasurer. Since the last exhibition the committee have elected forty-three new members out of nearly one hundred applicants, which added to the original list, swells their numbers to one hundred and twenty-three; a tolerably good proof that the society is rapidly rising in the estimation of the profession. We learn, from other sources, that it is in contemplation to seek a more eligible locality for their exhibition than that at present occupied near Hyde Park Corner, which is not sufficiently central for the purpose. There is some talk of Oxford Street or its vicinity; this would be better than their position in the "far west," but still too much out of the way.

**THE ARCHITECTURAL ASSOCIATION** have fixed to open their first exhibition at the Gallery of the New Society of Water-colour Painters, in the present month. The works eligible for exhibition are drawings of edifices either contemplated or in actual progress, designs submitted in competition during the year, studies and delineations of existing buildings, antiquities, and architectural models. The Society have wisely determined to make it a free exhibition, with the exception of Saturday, considering that by bringing their productions before all classes of the public, a taste may be widely diffused, which will operate in every way to the advantage of the architect. The cordial co-operation of the profession is due to this Association, which may benefit them individually and collectively; for architects have no opportunity of displaying their designs where they can receive the attention they merit. True, there is a room at the Royal Academy, but it is the only one rarely entered by the visitor, simply because other subjects of a more engrossing nature claim priority of attention, and which, when he has passed some hours in reviewing, unfit him altogether for the study of less exciting, but perhaps as important matters.

**THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS** will not open their Exhibition till the 23rd of April, which is somewhat later than usual, in consequence of their rooms being occupied during the month of March by the Architectural Association. They have lost, by secession, Mr. J. J. Jenkins, a valuable contributor to their Exhibition, but have added some new names to their list.—Mr. J. S. Prout, an associate of this Society some years back, and recently returned from Van Diemen's Land; Mr. Wylde of Paris, whose works we have frequently referred to in our notices of the exhibitions in that city; Mrs. Oliver, and Mr. Harrison Weir.

**THE OLD SOCIETY OF WATER-COLOUR PAINTERS** have elected Mr. J. J. Jenkins, from the younger Society; Mrs. Criddle, whose pictures in oil occasionally exhibited at the British Institution have attracted notice; and Mr. C. Brauwite, of Bristol, well known for his "Frost Scenes," as associate exhibitors. With respect to the first-named gentleman, we cannot avoid expressing our regret that we are compelled every season to announce these changes; a regret which, we know, is shared in by many of the most esteemed members of the profession. The two Societies can scarcely be called rivals, inasmuch as the strength of each has hitherto differed widely from the other; each has pursued its own course, and acquired distinction in its relative department, so that their merits may be considered on a par; why then do we see year after year these draftings from the "New" into the

"Old!" They who thus "leave their first love" may be assured their professional reputation is in no way enhanced by such procedure, nor would their works realise a higher price on the walls of one Exhibition-room than they do on the other. There is ample room for both societies; or would it not be better still to amalgamate their interests?

**THE SOCIETY OF BRITISH ARTISTS.**—This Society will open its annual exhibition about the usual period. We hear little authentic of the "sayings and doings" of its members, save that their prospects for the ensuing season are brightening. We trust these reports will prove to be well-founded.

**MEDIAEVAL MONUMENTS.**—Mr. Richardson, the sculptor and archaeologist, who so ably restored the crusaders' monuments in the Temple Church, and subsequently published illustrations of them which we favourably noticed at the time, proposes, if sufficiently encouraged, to publish in a similar manner the whole of the interesting mediæval monuments in Eford Church, Staffordshire. These monuments consist of the effigies of Sir Thomas Arden and his lady, temp. 1400, reclining on a rich table-tomb adorned with twenty-two statuettes of angels; a singular effigy of a civilian, temp. 1440; Sir John Staulcy, temp. 1474; and Sir William Snythe and his two wives, temp. 1526; with some other highly interesting memorials of the above periods. We have also seen, by the same artist, illustrations of his military monuments recently placed in Canterbury Cathedral to the officers and privates of the 16th Lancers and the 31st Regiment of the Line, who fell in the campaign of the Sutlej. That of the 31st (an etching) consists in part of the tattered flags of the regiment, and several elegant Sikh trophies, &c.; that of the 16th (a tinted lithograph) mainly records an incident in Alwal, executed in bold relief on the monument,—a wounded officer tended by one of his troop, whose horse, together with a palm-tree, forms a varied and pleasing background; the names of the gallant fellows are inscribed on two broken columns. Besides his Eford Restorations and other minor works, Mr. Richardson is proceeding with other military testimonials arising out of the Sutlej wars.

**THE GRAPHIC SOCIETY** held its second *conferenza* for the season on the 14th ult.; the rooms were full to overflowing with artists, amateurs, and their contributions. Among the works which most attracted our notice were two studies in oil by Etty, a "Penitent," and a "Girl Bathing," both fine examples of the artist's colouring; several paintings by "Linnell," one of them a copy in large of a small picture in the Vernon Gallery; a small copy of Guido's "Aurora," by A. C. Hayter, jun., framed in imitation of the compartment on the ceiling which contains the original; two paintings by F. Goodall; folios of sketches by Sir W. Jones, J. Uwins, nephew of T. Uwins, R.A., J. Gilbert, G. E. Hering, J. S. Prout, &c.; Haghe's last lithographic work on Belgium, not yet published; an illuminated work by Owen Jones; drawings by Turner, R.A.; an admirable engraving by Gibson—"Toebuck and Hounds" after Landseer; Shenton's "Lending a Bite," after Mulready, and various other productions, to enumerate which would fill a column.

**LORD WARD'S GALLERY.**—Lord Ward has had placed in a convenient locality in Lower Brook Street, Grosvenor Square, a considerable portion of his fine pictures, both from his country mansion and his recent acquisitions in Italy. They are gathered here for the gratification of his lordship's immediate friends, who alone enjoy at the present moment the opportunity of viewing them. It is very rare that works of such high excellence as these are acquired in founding a collection; a few of them deserve especial notice. The most interesting is a "Crucifixion," of considerable size, by Raffaele, painted in his youth, at the age of seventeen, for the Church of Saint Agostino, at Castello; which Vasari says would be attributed to Perugino, if the name of Raffaele were not painted on it. The size of the work, the extreme beauty of the heads, and graceful dignity of the forms, recalling in rivalry the "Sposalizio," with the undoubted authenticity of the picture, render it of the highest consequence

among the examples of ancient Art in England. The collection comprises also the finest landscape by Salvator Rosa in existence, wondrous in its primitive freshness of tone; a pair of Angels' heads in fresco by Correggio; and a magnificent composition of many figures by Fra Angelico, the finest of his works ever brought to England. To these may be added most of the great names in their rarest excellence, and in the most perfect state of preservation.

**SPLITTING BANK NOTES.**—A correspondent of the *BUILDER* states, that the process of splitting bank notes or any other piece of paper is the invention of a print-mounter, who was induced to make the experiment for the purpose of obtaining an engraving from the illustrated newspaper, without the letter-press at the back. Our contemporary also quotes the following method for effecting this object:—Procure two rollers or cylinders of glass, or amber resin, or metallic amalgam; strongly excite them by the well-known means, so as to produce the attraction of cohesion, and then with pressure pass the paper between the rollers. One half will adhere to the under roller, and the other to the upper roller, and the split will be perfect. Cease the excitation and remove each part.

**THE ROYAL ETCHINGS.**—We trust the disreputable proceedings connected with these works of Art have received their *quietus*. An appeal from the Vice-Chancellor's judgment was argued for three successive days before the Lord Chancellor, who confirmed the injunction with costs. The view taken by his lordship was clearly that which common sense, as well as equity, would dictate, the question being not one of copyright, but of absolute right in property. It is to be hoped that the parties who have violated this right with so indecent a disregard for the feelings of the illustrious personages interested will now let the matter rest, and consider well before they again move, as we hear it is their intention to do; further interference by them would be too gross an act for any but the confirmed scoundrel to contemplate.

**THE ART UNION OF LONDON.**—Encouraged by the success that attends the publication of this illustrated volume—"L'Allegro and Il Penseroso"—the Society are about to commence a series of illustrations to Goldsmith's "Traveller"—a fine subject for Art: it will contain thirty engravings on wood from designs by leading artists. We may take this opportunity of congratulating the public, as well as the Society, on the total abandonment by the Board of Trade of all interference with the plans and projects of the Institution. We may therefore hope to see the Society deriving and carrying out many beneficial arrangements for the advantage of Art and artists. Truth to say, it has become necessary for them to make some marked advances; for the subscribers will absolutely require such improvements as they may easily make and ought to make.

**COMMISSION TO MR. CROSS.**—We understand a commission has been given to Mr. Cross by Mr. Peto, the famous builder, to paint six pictures at the price of 500 guineas each: this is indeed a noble commission—and not the less noble because it is conferred by a trader; such examples of judicious liberality are becoming more and more numerous every day: already British Art is depending for prosperity upon the "merchant princes" of the country. We have heard of several other cases, of recent occurrence, almost equally munificent; while on the other hand, our merchants and manufacturers are daily becoming cognisant of the fact that purchases of "old masters" are grievously bad investments.

**MR. MINASI.**—One of those extraordinary pen and ink drawings for which this ingenious artist has become celebrated is now on view at Messrs. Colnaghi's, Pall Mall East. It is a portrait of the Duke of Wellington, from Lawrence's well-known half-length, and is executed with a delicacy and firmness truly astonishing; so much so, indeed, as not to be distinguished from the finest line engraving.

A case demanding much sympathy and prompt pecuniary assistance has recently been brought before us. Mr. W. Stevenson, a young portrait



painter, rapidly rising in his profession, while on his way to the residence of the Earl of Cardigan, at Hounslow, was on the 30th of December last, suddenly struck with death and carried home lifeless. He has left a widow and two children of tender ages, totally unprovided for; to ameliorate the condition of whom, a subscription has been set on foot by a number of noblemen and gentlemen acquainted with the deceased and interested in the future welfare of his family. We shall be happy to receive any sums the benevolently disposed may think fit to entrust to us for their benefit; which subscriptions shall be duly acknowledged in the columns of our Journal.

IN THE AUTOBIOGRAPHY OF MR. ETTY there occurs an error. Among the purchasers of his pictures the name of "Wethered" is mentioned; it should have been "Wethered." Mr. Wethered is a tailor in Conduit Street, and supplies one of those instances, by no means uncommon in this country, of wealth obtained by trade being expended in the acquisition of works of Art. Of examples of Mr. Ety he possesses many, some of them being his choicest productions; and his selections of other artists (all British) manifest sound and judicious taste. He is, in truth, one of those "patrons" of Art whom circumstances often render more really servicable and more practically useful to the artist than men of far higher rank. His taste is, we understand, not only exhibited in his collection of pictures, but finds its way into, and operates upon, the articles of his trade—a result that may be reasonably expected. That the cultivation of taste cannot fail to influence for good the ordinary productions of commerce, is a truth we have been always deeply anxious to impress upon the minds of our readers. The case of Mr. Wethered is only one of many.

THE VELASQUEZ PORTRAIT OF CHARLES I.—The proprietor of this picture, Mr. John Snare, of Reading, seems destined to be the hero of adventures with it, so that in addition to his previous pamphlet thereon, subsequent occurrences will materially increase the interest attached to the subject. By a tyrannic anomaly in the law, the picture was seized for rent due to the landlord of the house in Old Bond Street where it was placed for public exhibition; and although Mr. Snare was nothing indebted for the hire of the exhibition room, the seizure and expenses of redeeming his picture from the possession of the sheriff amounted to nearly four hundred pounds. Having regained legal possession of the picture by the sacrifice and loss of this large sum, Mr. Snare went with it to Edinburgh to offer it to the gaze of the curious, and here a seizure of a different kind has overtaken this unfortunate property. Lord Fife claims the picture as an heirloom, which he asserts has been stolen from him, and it has been taken possession of by the sheriff under this plea. It may be recollected that Mr. Snare was very anxious in his pamphlet to prove that the picture was the one described in the catalogue of a former Lord Fife's pictures. The event will probably give rise to a law-suit, and it will be a singular question if an innocent purchaser in a public sale room, should become liable to lose his purchase, if proved to be entailed property.

PICTURE BY MURILLO.—A card of invitation has been extensively issued inviting the lovers of Spanish Art to view a picture recently received from Madrid, and consigned to a respectable mercantile firm in London for sale. The subject is "The Immaculate Conception," and represents the Virgin standing in the emblematical crescent, with many groups of angels above and below. It is placed in the studio of Mr. Walton, the portrait-painter, in New Bond Street; and not being a work authenticated by its pedigree, is open to the opinion of connoisseurs upon the title to originality by an investigation of its artistic qualities.

PICTURE BY J. VAN EYCK.—A very fine picture is now on view at Mr. Artaria's gallery, No. 33, George Street, Hanover Square. It is attributed to J. Van Eyck, and a rigid inspection of it seems to justify the appellation. In every minute detail, particularly of the hands, the distant architecture, the ornaments of drapery, &c., it

closely resembles the master's pencilling, and is well worth a visit by the lovers of the early school of the northern regions, to whom the proprietor gives the most liberal access.

LIFE ACADEMY, MARGARET STREET, CAVENDISH SQUARE.—A conversazione was given here on Tuesday evening, the 20th ult., by the members, to a numerous meeting of artists, and friends of the Arts. The object was to show the studies made from the living model. These were arranged on the walls, and made a very satisfactory display of the advantages of painting the human figure from living examples. In general the scale of colour aimed at, is that so successfully demonstrated by Ety, which bids fair to become the standard of the English School; for some time at least. Besides these there were eleven of Ety's finished pictures and academical studies exhibited—and a great variety of other works, either pictures, drawings, fine prints, &c. The rooms were crowded, and the several works of Art critically examined, and generally with great delight.

SOCIETY OF BRITISH ARTISTS.—Mr. Rippingille gave a lecture on Italian Art in the rooms of this Society on Monday evening, the 19th ult., which was well attended. Mr. Hurlstone also gave a lecture on the Spanish School of Painting on the 24th ult., which he very ably elucidated to a numerous auditory.

DAMASK MANUFACTURE.—We have had much pleasure in noticing, from time to time, the very great improvement, in fabric as well as in design, which manufacturers of skill, taste, and enterprise have introduced into this—almost the only—article of manufacture for which Ireland has obtained pre-eminence. Happily, its supremacy has been maintained—to exercise the ingenuity of its producers, and to sustain the hope that under more auspicious circumstances that country may become, as it ought to be, and as nature intended it to be, the great factory of the kingdom. Belfast is, however, at present (if we except the trade in tabinet), the only town of Ireland in which linen of the finer quality is produced; and until very lately the producers there never thought of patterns other than those which descended to them from the looms of their grandfathers or were borrowed of some chance introduction from France. It is now most encouraging to find the manufacturers there not only keeping pace with, but generally outstripping in the race, their competitors in England. We have recently been requested to examine—at their town-warehouse, 3, Laurence Lane, Cheap-side—several of the productions of Messrs. James Blain & Co., of the Hopeton Damask Works, Belfast; and we have done so with exceeding pleasure, not only as favourable indications of increased commerce in a country which cannot fail to interest us deeply, but as most satisfactory examples of progress in Art; for although the specimens consist of objects upon which it has hitherto been considered Art was "thrown away," we have learned to think better, and to know that its most legitimate and beneficial exercise is upon the objects of every-day use which are frequently before the sight, to become either aids to a right estimate of beauty, or teachers of indifference towards deformity. The fabric of the finer damasks of Messrs. Blain is of singular delicacy and beauty; and in that which more especially concerns us, their ornamentation, judicious taste is manifested in all the articles submitted to our notice. This ornamentation consists chiefly of groupings of fruit and flowers; but they are introduced with much discriminating care, and due regard to harmony and order; in more than one instance the damask work might be described as an agreeable picture.

MAROCCHETTI, THE SCULPTOR.—This distinguished professor has arrived in London, and brought with him the finished bust of his Royal Highness Prince Albert. Another of the consequences of the Continental political disturbance is exemplified by this artist's intention of taking up his abode permanently among us.

H. A. J. MUNRO, Esq. has added to his fine collection, the picture of the "Nuns of Sion," painted by P. F. Poole, A.R.A., and exhibited two years ago at the Royal Academy.

## REVIEWS.

THE WORKS OF QUINTUS HORATIUS FLACCUS ILLUSTRATED CHIEFLY FROM THE REMAINS OF ANCIENT ART. WITH A LIFE BY REV. HENRY HART MILMAN. Published by JOHN MURRAY.

How embittered soever may have been our early *horæ Horatianeæ* under some well-remembered Orbilius, who may have spared us only the saturnian Livius Andronicus, an *édition de luxe* is not necessary to tempt us back to consideration of maxims not less applicable to the every-day life of our own time, than that of Horace. There is this charm, however, in the book before us; we cannot read Horace without gaining a perfect conception of the Roman society of his time. Human nature as it is now, as it ever has been, is the great test of the truth of his pictures; and of the author of those profound ethical essays we are never weary of hearing. We desire to see Venusin, the Poet's birth-place, and Mount Volturne (Carm. III. IV.), whereon he was covered with leaves by doves; and the river Aufidius, the Fons Bandusia, and other localities familiarly mentioned. Well, these and other places immortalised by the Poet are presented to the reader in wood-cuts.—But let us describe this luxurious book, the exterior colour of which would alone rivet the eye of the antiquary, being bound in a dark Pompeian orange-coloured paper which no union of burnt ochre and raw sicca could ever reach; there is nothing in calf, or half-calf, though even gilt and double-lettered, so consoling to an eye fretted with gold and eccentric tooling, as this captivating hue. We have to begin with a life of Horace by the editor, Mr. Milman, not a mere summing-up of Fasti Horatiani, but an elaborate and carefully commentary piece of biography founded on a close examination of the works of the Poet, and a perfect acquaintance with contemporary history. This is succeeded by Fasti from his birth in the consulship of L. Aurelius Cotta and L. Manlius Torquatus until his death in his fifty-seventh year. This is followed by a letter written by Mr. Dennis "De Villâ Horatii," on the site of the Sabine Farm; then come the *Persone Horatianeæ*, a long array of names embossed in immortal verse, among whom we find all those pleasant fellows to whom Horace gave his leisure hours—not Augustus, Mæcenæ, and others of that class,—but to Læmia—and others of a like honourable standard. To the illustrations of this book there is no name of either draughtsman or engraver. The style of what we may call the wood-cuts of scenery is foreign, we believe German; these represent places, as before alluded to, mentioned by Horace. The other cuts are from classic remains, and are introduced in illustration of the Latin text; the first ode, for instance, is accompanied by a drawing from the bust of Mæcenæ, and a chariot-race according to the lines—

"Sunt quot curiulo pulverem Olympicum  
Colligisse juvat, melaque fervidus, &c."

These illustrations are profusely scattered through the book, they consist of Greek, Roman, and even Etruscan compositions, brought in wherever an allusion to the subject or impersonation may occur. Very many of them are of rare excellence; indeed, the possession of this book would be an inexhaustible source of reference to an artist, and we may fairly say that we had never hoped to see such a desirable edition of any classic author.

COSMOS: A SKETCH OF A PHYSICAL DESCRIPTION OF THE UNIVERSE. By ALEXANDER VON HUMBOLDT. Translated from the German by E. C. ORTE. Published by HENRY G. BOHN, London.

Alexander von Humboldt in this, the fine labour of his old age, the accumulated treasure of the industry of nearly eighty busy years, confesses that the first incentive to travel was derived from inspecting Hodge's pictures of the shores of the Ganges. (*Art-Journal*, No. 125.) Thus we have the pleasing knowledge that Art in its many-shaded ministries to the improvement of the human race, kindled that spark in the mind of Humboldt, which has burnt on, a never dying flame, illumining and rendering more radiant every object upon which its intelligent light fell. The effects of the early studies of this great man are evident throughout the "Cosmos." Travel-worn—for from the Himalayas to the Andes he has sought for the wonders of creation; and world-honoured—for his fame "beautiful and bright," extends yet further than his feet have travelled;—our philosopher sits waiting for the departure of day, and as the shadows lengthen on the dial of time, he calls up from the storehouse of his varied knowledge the great

facts of science, and applies them, aided by "the tomb-searcher memory," to explain all the grand physical phenomena of nature, and to trace the relations between them and the psychological characteristics of races. It is not the task of any ordinary genius, it is no mere gathering together of independent facts, but the "Cosmos," embracing the history of the progress of the human mind from the dawning of intelligence among those people whose labours, wonderfully preserved for centuries, are now being gathered into our own museum to tell us the tale of their "art-manufactures," seeks to develop the natural influence which through the stream of ages has led to the intellectual exaltation of the mind of modern Europe. Through all this we have the feeling of the poet blended with the critical acumen of the philosopher. The inspiration of the Beautiful as it glowed upon the youthful soul, when contemplating in the house of Warren Hastings the pictures of that great river of the land which lives

For ever unchangingly bright,  
In the long sunny lapse of a summer day's light;  
is revived in age, to diffuse its charms over the survey of cosmoical phenomena, which forms the crowning labour of a well spent life.

We have already had two translations of this delightful work, by which it has been made familiar to a large number of English readers. This translation by Mr. Otté now before us, is quite equal to either of those which have preceded it, and it comes recommended to the public, not only by additional notes, the conversion of foreign measures into English terms, and the restoration of passages omitted in those translations it attempts to rival, but in being published at less than one third the price of either of those which have yet been published. The earnestness with which Mr. Bobb has entered on the task of supplying literature of the first class cheaply, deserves the best thanks of all who take any interest in that diffusion of knowledge, the seeds of which, we doubt not, are already germinating, to produce for the next generation a more noble growth than has yet been witnessed, notwithstanding our boasted march of intellect.

**ILLUSTRATED POEMS.** By Mrs. L. H. SIGOURNEY. With Designs by FELIX O. C. DARLEY. Engraved by American Artists. Published by CAREY & HART, Philadelphia.

Mrs. Sigourney is not more admired in her own country than she is in this. Her poetry is read, and felt, and quoted universally; moreover, she is not only valued as a poet, but respected as a woman; and those who had the pleasure of meeting her during the period of her visit to Europe feel towards her as towards a friend whom they earnestly desire to meet again. All Mrs. Sigourney's poems are essentially womanly. She feels and thinks, and reasons as a woman. She loves flowers and sunshine, and has sympathy with the good and beautiful, the tender and the delicate. Her Republican sympathies do not extend beyond her own country, and she is entirely free from the prejudice and vulgarity which we are too apt to stigmatise as "American," without remembering that we have an abundance of prejudice and vulgarity of the same kind in our own land. The tone of Mrs. Sigourney's poetry is not more elevated than her expression is pure, and her verses are singularly harmonious.

The present issue of this refined and accomplished lady's poems confers honour on the publishers. Not only is the volume beautifully printed and got up, but it is illustrated in a very exquisite manner. The designs are appropriate, and carefully drawn, and the feeling is charmingly rendered by the engraver. Mrs. Sigourney's poems are decidedly suggestive; they contain so many allusions to, and actual pictures of, American scenery, that we should like to have seen more of landscape illustration. The book is worthy of a place in any library; and no woman who appreciates the genius and purity of her own sex should be without it.

**THE LADY'S FLOWER GARDEN OF ORNAMENTAL FLOWERS; and THE LADY'S FLOWER GARDEN OF ORNAMENTAL PERENNIALS.** By Mrs. LOUDON. Drawn from Nature, and arranged in a Series of Plates, by H. NOEL HEMPHREYS, Esq. Published by ORR & Co., London.

The two names on the title page of this most beautiful work will sufficiently guarantee the high character of the production. Mrs. Loudon has in her former works shown that she possessed the bappy art of simplifying without enlarging; and we hope in this she will bear in mind, that while she keeps up the tone of information, the work is chiefly intended for the drawing-room table.

Botany, like medicine, has gloried in hard words, but the more rapidly this is done away with, the better will it be for the diffusion of knowledge. We congratulate Mrs. Loudon on having such an assistant as Mr. Humphreys.

**PAXTON'S MAGAZINE OF GARDENING AND BOTANY.** Published by W. ORR & Co., Paternoster Row.

As the Magazine of Botany, the publication of which extended over a series of fifteen years, has come to a conclusion, Mr. Paxton projected the work, of which the first number is now before us, for the purpose of showing that garden structures for plants and fruits are very different from what they were when the "Magazine of Botany" was commenced. "The system of heating and ventilation," he says, "has received a large share of attention, and being conducted on scientific principles, the atmosphere of our glass-houses, which was formerly unhealthy and often pestiferous, has now, generally speaking, become sweet and wholesome; while bottom heat, by fermenting materials, has yielded to hot-water tanks."

Indeed, every department of knowledge has advanced astonishingly, and every thing connected with gardening is better understood than it was. This number is full of information, and worthy of Mr. Paxton's high repute; moreover, it is perfectly intelligible, and every one who wishes to do so, can understand it. We promise for "Paxton's Magazine of Gardening" a most extensive circulation.

**THE COTTAGE GARDENER; or, AMATEUR AND COTTAGER'S GUIDE TO OUT-DOOR GARDENING AND SPADE CULTIVATION.** Conducted by GEORGE W. JOHNSON, Esq. Published by ORR and Co., London.

The next best thing to having a garden is to know what to do with it; and surely this pleasant serial is full to overflowing with the knowledge of floral and every species of garden culture, and that without any parade of those learned names which puzzle a tyro in old Adam's art—it quite makes one long for the summer and sunshine. Those who cultivate a few garden flowers in their own windows will find ample information as to the management of those domestic bulbs and blossoms, that shed freshness and fragrance through many a heated room. We must say, however, we were somewhat amused at the editor (who certainly has a tenderness towards poetry) putting in an apology for the introduction of a poem, and assuring a correspondent, who has no love for the muses, that it was only inserted to fill up a space! Surely an occasional poem, illustrative of country enjoyments, could not be out of place in such a publication, and the poem referred to is one of no common order.

**A PRACTICAL TREATISE ON MUSICAL COMPOSITION.** By G. W. RÖHNER. Published by LONGMAN & Co., London.

Foreigners are frequently apt to taunt us with our want of taste in the science of music, and our ignorance of what constitutes its chief charms. We will not admit the charge, for in no country of Europe are its most accomplished professors more eagerly sought for, or more appreciated on the ground of their intrinsic merit. The cultivation of the Art among all classes whose means enable them to gain instruction, is perhaps as universal here as elsewhere; a fact sufficiently evidenced by the numerous publications, from the elementary to the most scientific, which are constantly placed before the public. Mr. Röhrer, in his present work, has put into the hands of the teacher such materials as will greatly assist him in the task of instruction. It is a simple yet scientific grammar of music; the examples are clear, and therefore easy of comprehension, so that much of the difficulty which learners have met with in their endeavours to understand the theory of composition may be overcome by a careful study of this Treatise. A Key to the exercises accompanies the work, and will be found a useful addendum to it.

**THE IMPENDING MATE, and MATED.** Engraved by W. H. SIMMONS, from the Pictures by F. STONE. Published by GAMBART & Co., London.

Whatever opinion we may have of the class of subject usually chosen by Mr. Stone for the display of his talent, few will deny him the power of giving to that class its full measure of justice; nor would we quarrel with an artist who delights to portray in all its phases that silent, yet invincible spirit, which at some time or another leads all men captive, of whatever degree. There are, too, in most of his works, a refinement of feeling and a delicacy of treatment, which make amends for the absence

of more stirring qualities of character and action; he is, in truth, the *chevalier d'Amour*. The pair of prints published under the above titles, are two elegant compositions in the artist's best style; the story of the pictures is most ingeniously told by a reference to the chess-board, at which, in the one, the young lovers are seated, and which, in the other, is pushed aside, the game being played out; both having conquered in the deeper and more important one that has engaged their hearts, if not their fingers. The place of both pictures is an open balcony overlooking some noble park-like scenery, and the contending parties belong to the class whose homes would be in such a locality—young aristocrats, habited in the costumes of the last century. The subjects are most effectively engraved by Mr. Simmons; they will doubtless find many admirers among the thousands who can appreciate the artist's theme.

**REPORT OF THE JUDGMENT OF VICE-CHANCELLOR SIR J. L. KNIGHT BRUCE, IN THE CASE OF THE ROYAL ETCHINGS.** By J. H. COOKE, Esq., Barrister-at-Law. Published by MAXWELL AND SON, London.

We are glad to see this pamphlet, and cordially recommend it to those who are interested in the Art considered as property. The subject is too important to be recorded only in the ephemeral columns of a daily paper; while the arguments and legal points are so clearly and eloquently enforced by the Vice-Chancellor, as fully to justify a more extended and lasting circulation, which, in their present form, they will undoubtedly have.

**THE PEERAGE, BARONETAGE, AND KNIGHTAGE OF GREAT BRITAIN AND IRELAND, FOR 1849.** By C. R. DODD. Published by WHITAKER & Co., London.

Mr. Dodd's annual volume is, as regards the titled classes, worth an entire "Herald's College," as it affords us a vast amount of information, without wading through ponderous tomes, or vast rolls of parchment. The book before us, which is the ninth of its family, brings the lineage and connexions of our aristocracy down to the commencement of the present year, and includes several features not introduced into the previous volumes. The labour of classifying and condensing such a mass of materials must be immense, leaving out of consideration the research and inquiry incident to such a publication. As a work of reference it is invaluable, and must prove a text-book of the subject it embraces. It should be in the hands of all persons who find such a companion either convenient or necessary; and certainly no public office should be without it.

**PHARAOH'S CHARIOT HORSES.** Engraved by C. W. WASS, from the Picture by J. F. HERRING. Published by J. GILBERT, Sheffield.

This print is worthy of all honour, for we have never seen any class of subject rendered with a closer approximation to nature. The picture was exhibited a year or two back at the British Institution. All that is seen of the "Chariot Horses" are their three heads, with a portion of the chest above the water; but these are depicted with such amazing power and animation, as clearly to indicate the impending struggle for life. The centre head is a perfect study, and the entire group is evidence of what genius may effect with apparently the slightest materials. Mr. Wass, in the engraving, has we think surpassed all his former efforts; the work will place him in the foremost rank of our mezzotint engravers, although he has here united mezzotint and line, a combination which materially adds to the effectiveness of the print. We are glad to recognise such an undertaking as resulting from a provincial publisher; it is alike creditable to his judgment and his enterprise.

**THE INUNDATION.** Painted by C. F. KIÖRBOE. Engraved by T. W. DAVEY. Published by ACKERMANN & Co, London.

The original of this engraving claimed our favourable notice when reviewing the Royal Academy Exhibition of the past year, as a work of great imagination and power. We need scarcely describe the picture, for most of our readers will remember the "Newfoundland Dog and her Pups in danger of being overwhelmed in the flood of waters;" the agonising howl of the mother, and the terrified looks of her young, make a most pathetic appeal to the feelings,—one indeed that would be truly distressing, did not we see, by the approaching boat, that relief is at hand. The engraving well sustains the character of the subject; it is boldly yet carefully executed in every particular.

## THE ART-JOURNAL.



LONDON, APRIL 1, 1849.

## EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.



Our friends in the North have come out in their twenty-third annual essay to meet or lead the public taste; and the present is one of the most highly characterized of their Exhibitions. It is true that but little approximation has been made to the excellence of our Royal Academy or to

the usually fine talent of the British Institution; but the works now exposed on the walls of the Scottish Academy are more desirable than in any previous season. This result, the friends of Art are disposed to attribute to the general diffusion of the knowledge of, and the particular education of taste in, matters artistic, in combination with the salutary influence exerted by the Academy itself. The question as to the utility or inutilty of Academical corporations is so wide that on this occasion we have no wish to deal with it at any length. No doubt, there is reason in the avowal that the progress of Art in special localities, as well as the success or failure of an artist, may be traced to a combination of circumstances over which an Academy may have no control; but we believe that the general mass of facts is greatly on the side of the utility of such institutions. It is well ascertained that, with very few exceptions, the Royal Academy has upon its list, either as members or associates, the highest artistic talent in England; and, with regard to the Royal Scottish Academy,—though but of some twenty years' standing,—it may safely be averred, with all respect for those without its pale, that there are enrolled in its books the names of the most able of the Northern artists.

The philosophy of matter and mind has been hitherto cultivated in Scottish collegiate seminaries with so much earnestness and fervour, as well as success, that a Scotsman of education is almost invariably tinged with a love of metaphysics; while a corresponding regard has by no means been shown to the education of taste, and the fostering of that class of its manifestations which go to meet the out-goings of the imagination. But education must ever be man's powers and affections are permitted to be unchallenged and quiescent. It may even be alleged that no being can taste the refinement of happiness, unless all the attributes of his nature are in harmony; and that is impossible so long as imagination is regarded as of but slight importance to the proper forming of the character. Our Northern friends are beginning practically to acknowledge that every philosophy is imperfect which does not recognise imagination as a human property, just as much as the intellect, and equally given to man to be educated. This feeling finds a discursive and befitting range in the world of Art. Its exercise can never be more spiritual than here; and the treasures which it brings home to the mind, re-animating and purifying scattered aspirations, are not now deemed feeble agencies in humanising the affections and soften-

ing down the asperities by which our every-day character is too often hardened and deformed. These things being premised, we proceed to take up in detail such works of Art in the present Exhibition, as, from their main attributes, we conceive to be deserving of public attention.

By the arrangements of the Royal Scottish Academy, we regret to see that sculpture is treated even more unfairly and with greater indignity than in our own institutions. We formerly had a hole, for the entombment of statues and busts, at Somerset House; and we have now an apartment at the National Gallery totally unfitted for their display, as the Gallery itself is unworthy of the people of England. But in the Edinburgh Exhibition, there is a mere series of shelves in the small Water-colour Room, opposite the glare of a window, and surrounded on the other sides by gilt frames in all their gaudy and glitter; in consequence of which many of the finer qualities of the works are miserably sacrificed: the marking of a vein or of the smaller muscles is scarcely discernible. Several of our sculptors, annoyed and vexed at the indignity of the mal-arrangement, have refused to jeopardise their character by sending works, over the modelling and carving of which they have spent weary months,—to a scaffold where they must lose their vitality; nor is this surprising. Accordingly, we see that the name of Mr. Steel, whose genius entitles him to take rank in the first order of modern sculptors, has very seldom appeared in the catalogue of exhibitors for several years; and, in the language of the leading Northern journal, we unhesitatingly declare that were we of the artistic lineage of Phidias or Praxiteles, we would imprison our works for ever from the light of day, in preference to sending them to the Exhibition of the Royal Scottish Academy, under the present very objectionable arrangements. We are, however, rejoiced to learn that in the new Academical buildings to be erected, according to the classic plan of Thomas Hamilton, Esq., R.S.A., architect, ample provision will be made for the advantageous display of sculptured works. This is as it ought to be, and has only been delayed too long.

The picture which occupies the largest space on the walls of the Exhibition Rooms, and which has given rise to the greatest amount of speculation, is No. 1; embodying the tradition of the 'Spirit of the Storm appearing to Vasco de Gama, passing the Cape of Good Hope,' from the easel of DAVID SCOTT, R.S.A. It is an original and most impressive work. True, it is not free from the mystery and extravagance which interfuse all the products of the author, but there is extenuation in the peculiar character of the subject for the free range of the imagination. The 'Spirit' is faintly imaged in a dark storm-cloud on the left, as though grasping the elements of air and water, and directing their combined fury against the hapless vessel, struggling amid the yawning waves. The crew, variously grouped, are distraught with diverse emotions, ranging through intense veneration, awe, fear, defiance, and helpless pusillanimity. The several attitudes are in accordance therewith, and the character of the bared muscles interpret the respective passions as clearly and forcibly as do the faces. There has been an intrepid mind at work in the drawing of the crew; trunks and limbs are, seemingly without hesitation, thrown into the most difficult action, yet there is no confusion of objects, and the admirable fore-shortening keeps every member in its proper place. In many of the figures there is decided excellence; in that of Gama, for example, which nobly expresses moral trust in combination with reverence; that of a young Portuguese noble, the action of which is intrepid and defiant; and that of the Dominican, which is shattered by terror and dismay. We could have wished the colour to be more closely imitated from nature, but in despite of this, the picture is a great, nay, almost a sublime performance. We deeply regret to add that its gifted author has died since the opening of the Exhibition; we hope to be prepared with a memoir in our next number.

And another vacancy has been caused in the Northern Academy by the recent demise of WILLIAM SIMSON, R.S.A., known among ourselves, as well as in his own country, by those woody

or mountain landscapes with figures, in the painting of which he was so successful. He was not happy in History, though he occasionally attempted it; but in his proper style of Art he had few rivals. Five of his pictures have been sent to this Exhibition, among which is a scene, subjectively admirable, (No. 120.) 'Novar Deer Forest,' and rendered with truth and power. A deep glen, cloven by a mountain stream, is capped by a drifting stormy cloud on which a rainbow is effectively thrown, and the deep transparent shadow from above is admirably pronounced on the range of hills. Though there is too much of local colour in the figures in the foreground, they are yet well drawn and well placed in the picture, and give animation to the whole.

ALEXANDER JOHNSTONE exhibits his 'Burial of Charles I,' which has been very generally admired for the intelligence with which its figures are grouped, its happily conceived action, and its elevated and touching expression. The hair of the chief figures is treated in a loose and gentle manner, the costumes freely cast, the colour fine in quality, and subdued in accordance with the character of the event narrated.

HORATIO MACLEOD, R.S.A., is the Magnus Apollo of the Northern landscape artists. His mountain subjects are in general well chosen, and his power of hand in transcribing them on the canvas, is very masterly; but he is equally at home upon the Highland loch, or in the old Caledonian forest. There is a picture here, (No. 36,) 'Highland Strong-hold,' painted under a breezy showery effect, which is so intensely true to nature as to be almost an illusion. The eye watches to see the storm-charged masses roll down the mountain slopes, and the ear listens to catch the whistling of the wind as it protrudes the ferns and tosses about the dwarfed and scanty-foliaged trees, and the hiss and roar of the waves as they cleave themselves into spray on the rock which juts into the water from the natural mound on which the old grey fortress is perishing. On the left is a fine luminous sky, with warm buoyant clouds, lighting up the distant hills, but developing its influence more strongly in the sparkling water. The foreground is of immense force in colour, as it needs to be to send back the hold rocky promontory which runs into the loch in the centre. The same artist has an equally desirable picture, (No. 35,) 'Loch Murran, Loch Lomond,' the main subject of which is a group of old oaks, very broadly and crisply handled. The branching of the one in decay seems fine, but how gloriously translated is its rough, half-naked bole! A gleam of light occurs in the centre of the picture which lends extraordinary brilliancy to the general tone, and the distances recede as happily as can be desired.

SIR DAVID WILKIE'S sketch for the large picture of 'Alfred in the Netherth's Cottage,' is here, and preserves all its original excellence. Time has, however, mellowed its lustre, and its darks have deepened in a like ratio, but the harmony of the entire must still be regarded as a eboice study. Another specimen of this great master is also exhibited, (No. 145,) 'Cellini presenting a censor to Paul III.,' which has wonderful clearness and brilliancy, not so much from the actual force of the tints, as from the admirable manner in which they are arranged. The flesh tones and all the most valuable passages of this gem retain their purity, but the glazing of the background is giving way.

SIR WM. ALLAN, R.A., and P.R.S.A., retains and exemplifies his excellent skill in drawing, as well as his knowledge of grouping; but his colour is more gloomy and unsatisfactory than at the time when he painted 'The Polish Exiles,' the 'Murder of Archbishop Sharpe,' and the 'Death of Rizzio.' In his portrait of himself, (No. 176) the alteration is not so perceptible, for it has all the requisite clearness; and his 'Sunday Summer Morning,' (No. 110,) is marked by the cheerful truth of nature; but his two most ambitious efforts, (No. 138,) 'Incident in the Life of the Duke of Wellington,' and, (No. 149,) 'Incident in the Life of Napoleon,' are overcharged with very dark cold greys. This is to be regretted, for the invention of each is excellent, the figures well drawn and judiciously disposed, and both of the "incidents" impressively narrated.

J. NOEL PATON, A.R.S.A., has nothing which merits especial notice, his contributions being limited to two small sketches, carefully finished, but not of sufficient importance to enhance his fame.

'The Deserted Hall,' (No. 114), by JOHN A. HOUSTON, R.S.A., is a well-felt and very poetical bit. The lonely edifice is carefully and correctly drawn, and painted under the effect of a calm golden sunset. The idea of solitude and decay is very impressively pronounced, both in the chief subject and in the accessories,—all of which are appropriate and beautifully painted. The 'Prodigal Son,' (No. 6.) is the most detestable of Mr. Houston's present efforts. The design is simple and unaffected, and the tints, although rich, free from garishness or parade of colour. The penitent has "come to himself," and the sorrowing over the past, as it ebbs and flows into the resolution to "go to his father," is most successfully indicated in the pose and expression. In the flesh we have that clear fresh pearliness, so indicative of vitality, with such a pure and telling manner of marking the muscles and veins, as undeniably shows the result of sustained attention to the living model. The handling is delicious, and the general effect full of tender sentiment.

There is a large canvas, an unfinished picture, by the lamented J. M. MILLER, (No. 107.) and named 'View on the Thames.' The mass in the centre, consisting of a dredging-lighter and a Thames barge running close alongside, is as delightful in colour, as it is correct and bold in its lines. The sky is beautifully broken, with a strongly pronounced sunlight and showery effect, deliciously reflected in the water, but the breaking forms of the latter are too monotonous. As a whole, it is instinct with the freshness of nature, and is touched with a full-fed sweeping pencil.

J. GRAHAM GILBERT, R.S.A., contributes a contingent of four pictures, one of which, (No. 2.) a 'Portrait of Gilson, the Sculptor,' has created quite a sensation. If Gilbert be not eloquent as a draughtsman, he has at least a fine eye for colour; and the force and veritable nature of this portrait, its juiciness and breadth, merit all the eulogiums of which it has been the subject. Its general character, as well as that of No. 97, 'A Market Girl,' shows that the glow of Titian is that which the artist has been endeavouring to realise, and which if he has not obtained, he at least stands in the front of many competitors who have struggled for the same glorious object. The "Market Girl," (No. 197,) is a fine subject, freely disposed and supported by a noble chiaroscuro.

GEORGE HARVEY, R.S.A., has two pictures; one, 'Blowing Bubbles—the Past and Present,' (No. 41,) exhibited last year in the Royal Academy; and a 'Landscape,' (No. 271.) The former is hung on the line, in a good light, so that the marvellous beauty of its background is now more distinctly seen than when it was exhibited in London. Though the figures are hard, it is an example of good design and impressive feeling. The second is a plain mountain slope without any natural feature of interest, and valuable only as the successful product of a courageous mind resolved to make a picture out of the most unpromising elements. In this view it is a clever, ugly, really wonderful, work.

JAMES ECKFORD LAUDER, R.S.A., does not show such strength of talent as in the two past years. Two fancy subjects, 'The Toilet,' (No. 199,) and 'The Bellad,' are very graceful cabinet specimens, and are to be desired for their sobriety of tint and careful finish. 'The Fountain,' (No. 261,) is a more homely subject, free

and bold in drawing, powerful in colour, and masterly in handling. With his 'Lorenzo and Jessica,' (No. 292,) many of our readers are already acquainted. The grouping of the figures is natural, truthful, and full of sentiment; the accessories so arranged as to aid the general effect, and the whole of a fine quality of colour. 'Miranda,' (No. 9.) another subject from Shakespeare, is by no means a successful effort. The entire is wanting in character. Though exquisite as a bit of colour, and though the chief masses are in the right place, the heads of all the figures want force as well as finish, and are almost vapid and passionless. Mr. Lauder has earned a high fame, and he deserves it; but he must be careful of his laurels.

CHARLES LEES, R.S.A., has always been noted for his exquisite manner of rendering reflected lights; and there are specimens exhibited by him here which furnish apposite examples of his power in this respect: 'Picking a Thorn,' (No. 93,) and 'The Cheval Mirror,' both of which are not only correct in drawing and excellent in colour, but very charming in their execution. This artist has also contributed twelve miniature portraits in oil, which are pencilled in a very pleasing style of Art.

Two large pictures by DAVID ROBERTS, R.A., have been lent to the Exhibition. One, (No. 12,) 'Ruins of the Temple of the Sun, at Baalbec,' the property of E. Ricknell, Esq., of Herne Hill, and the other, (No. 376,) 'Ruins of the Great Temple of Karnac, at Thebes,' the property of James Arden, Esq., of Rickmansworth. These paintings being so well known, there is the less necessity for now animadverting on them in any detail. In the first named, the colossal forms of the architecture are nobly transcribed, and there is sound judgment manifested in the manner in which the fallen masses are distributed on the mid distance and foreground, as also in the placing of the living figures; but we think that the local colour on these last is too powerful, and that the lights generally want loading. The 'Temple at Thebes' is equally elaborate, painted under a ruddy sunset effect. The sky is unaffectedly drawn, and fine in colour, and is nicely sent back by the range of hills and the huge masses of the temple. Mr. Roberts's practical knowledge is well illustrated in the disposition of the groups of travellers preparing for their rest, and many of the figures have a gracefulness of form and a freedom of pose which greatly enhance the generally attractive character of the picture.

A specimen of the prismatic pencil of J. M. W. TURNER, R.A., hangs in the south octagon, with the artist's average amount of excellences and defects. It is called 'The Wreckers,' and is numbered 339. The stormy haze from the sea gradually curtaining a castle on a distant point of land, is truthfully pronounced, and a telling sky lends its aid to the completion of the idea. There is also a fine imitation of wet sand in middle distance, and nice colour on the figures that are saving a part of the wreck; but on the other passages of the picture, and on the general handling, we must be silent.

DANIEL M'NEE, R.S.A., is, doubtless, known to our readers as a painter of portrait and fancy subjects, in both of which departments he exhibits meritorious specimens. (No. 265) 'Portrait of a Gentleman,' and (No. 264,) 'Portrait of a Lady,' pendants, are full-length cabinets, clearly and smoothly finished, even to the most minute detail. The shadows are peculiarly striking, from the truthful manner in which they are projected; and the arrangement and expression of both pictures are all that could be desired. His head of 'Shylock examining the Bond,' (No. 260) is a well arranged and powerful bit of colour, effectively distributed, and the entire firmly painted. But the most pleasing, if not the most forceful of the artist's products, this year, is a conversational piece entitled 'Gossip.' Two country girls—rather too refined by the way, in costume and general style—are engaged in earnest talk, their pitchers running over, the while, with the water of the fountain at which they have met. The heads of both are exceedingly pure and tender in colour and delicate in treatment, and the pose of the figures delightfully interpreting their resolution to finish

their "two-handed crack" before they separate. The warm tints are judiciously carried through the picture, the foreground effectively broken; the distances—extending over a range of country—made to recede in the happiest manner, and the whole most carefully manipulated.

E. T. CRAWFORD, R.S.A. is a very clever view-painter, somewhat after the manner (*longo intervallo*) of Stanfield, but richer and more forceful, though not more natural in colour. In his marine pieces the shipping and craft are always accurate in drawing, but too frequently wanting in truth and reality, from the manner in which they are placed in breezy water—so unlike the moving objects of E. W. Cooke. 'Aberdon Harbour—Edinburgh in the distance,' (No. 48.) is a pleasing subject, vigorously handled. All the accessories are well made out, the foreground judiciously broken, the larger trees well rounded and relieved, and the lights and shadows very agreeably arranged. 'Dutch Market Boats,' (No. 133,) has afforded the artist a fine excuse for exhausting the round of his palette, and he has used his most glowing colours, with considerable effect, too, on the sterns and quarters of the schuys, as well as on the picturesque draperies of the buyers and sellers. The water is clearly initiated, and the entire broadly manipulated, but the key is pitched too high.

JOHN STEVENS, R.S.A. exhibits seven portraits of average merit. The colour is occasionally too snuffy, as in No. 79, and the arrangement of the subject mannered, as in No. 94; but the manipulation is usually broad and masterly, and the general effect good. His best effort this year is (No. 203,) portraits of two boys, which is, indeed, a well-felt and excellent performance.

W. SMELLIE WATSON, R.S.A. is not so liberal in his contributions as usual, but what he wants in number, he makes up in quality. A pair of admirably treated full-length portraits of ladies, which hang in the large saloon, have created a "sensation" by their graceful elevated air, their correct and careful drawing, their tenderness in the carnations, and their free and natural rendering, and arrangements of hair and costume. Without any approach to littleness in style, they are finished with exceeding beauty.

'The Skittle Players,' that delightful effort of the late WILLIAM COLLINS, R.A., is also here, and is the cynosure of many eyes. Why should it not? As a combination of intelligent drawing, unaffected rendering of a common scene, intensely natural expression, clever and careful pencilling, tender, mellow, and harmonious colour, we know not how it could be surpassed. Its most delicate glazings are as fresh and clear as ever; and indeed, the whole picture is as perfect as when it came from the easel.

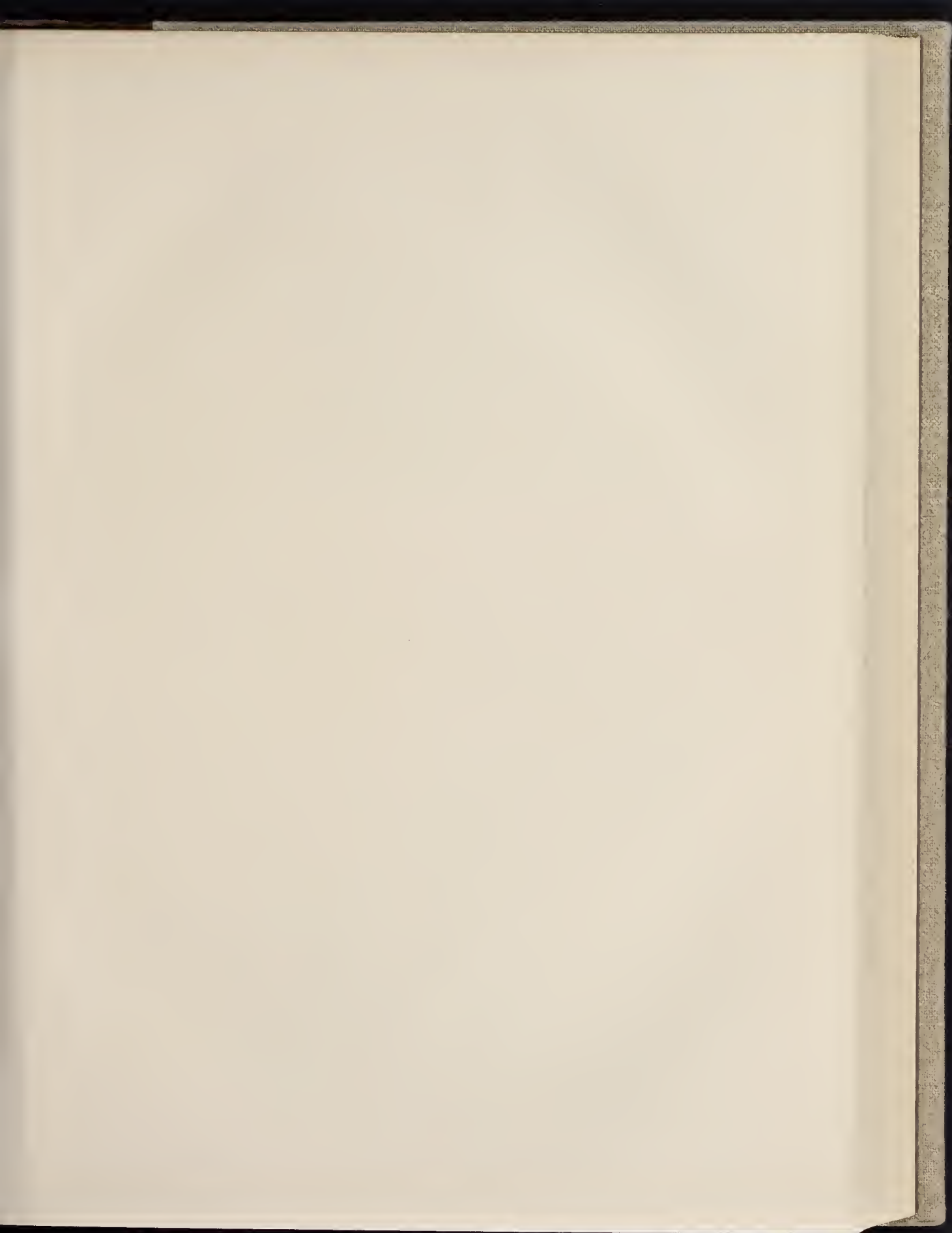
D. O. HILL, R.S.A., the Secretary of the Academy, exhibits two of his warm misty sunsets, full of graceful and poetic feeling, and of pure and impressive character. They are called 'Ellangowan' (No. 175) and 'Sunset' (No. 197). Other specimens we have in Nos. 176 and 220; the former a sketch, the latter a large finished picture of 'The Braes o' Ballochmyle,' and both estimable for their truth to nature and spirited pencilling.

J. WATSON GORDON, A.R.A. and R.S.A., stands foremost among the portrait artists for his design and vigorous manner. His full-length of the 'Earl of Rosebery' (No. 42.) is characterised by force and grandeur, and a fine, legitimate arrangement of colour. The chiaroscuro is true and effective, the accessories simple and appropriate, and the power of hand such as designates the artist to be a worthy successor of Raeburn. Mr. Gordon exhibits other portraits of great merit.

In the same line of art, COLVIN SMITH, R.S.A., has produced a fine full-length of the 'Lord Justice General Boyle,' (No. 144,) somewhat too dark in the tone of its background; but the figure is free and dignified in pose, the renderings of the various textures eminently truthful, the mental character of the subject well expressed, and the pencilling firm and spirited. Of the other works exhibited by the artist we cannot now say more than that they have great merit both in the elevation of their design and in their force of colouring.

The ladies of the Nasmyth family exhibit

\* Mr. Paton has been, for some months past, occupied in producing a work intended for the exhibition of the Royal Academy; the subject is the "Quarrel of Oberon and Titania," and it forms a pendant to that which obtained one of the premiums of the Royal Commission. It is however of excellence far beyond that work; the young artist has been labouring, and not in vain, since that work was painted; and as may be naturally expected, the production upon which he is now engaged, exhibits the results of time, thought, and well-directed study. The labour required to complete this truly great work, has prevented him contributing effectively to the Edinburgh Exhibition; but we have reason to believe that this circumstance will be by no means regretted in Scotland, when they find how well he has been employed for his own fame, the glory of his Art, and the honour of his country.—Ed.





W. WA. ENGRAVER

THE SCENE AT THE VENICE FAIR

PROCESSED BY W. LAY

[The main body of the page contains several columns of text that are extremely faint and illegible due to the quality of the scan. The text appears to be organized into a multi-column layout, possibly containing an article or a list of items.]





several sweetly pencilled landscapes, tender, yet somewhat cold in tone; and Miss Stoddard, who has made amazing progress, has a well-felt and elaborately finished view of 'Balmoral,' (No. 70), the wood and water of which prove the fair artist's excellent appreciation of nature.

Surpassing anything he has as yet produced, is the 'Visit of Mercy' (No. 89), by M. BURTON, A.R.S.A. A venerable clergyman is being conducted over a mountain by a young Highland girl, the intelligent, yet sad expression of whose countenance plainly expresses that her commission is from the bed of the sick or dying. The invention of the picture is of the highest character, the tints finely distributed, and the feeling and general effect very expressively pronounced.

W. B. JOHNSTONE, R.S.A., is an excellent draughtsman both of the human figure and of architectural subjects; and he has a fine eye for colour, but lacks finish in manipulation. His 'Woman of Pompeii' (No. 25), is a careful study; and his 'Turf Gatherers of Glencoe' (No. 59), is true to nature and crisply handled; but his most successful effort this year is No. 72, 'Isle of Skye girl Knitting,' which is pleasing as a subject to begin with, graceful in attitude, with loosely falling drapery, and with a bold and effective distribution of light and shadow.

THOMAS FAED, we prophesy, will achieve great celebrity in his department of Art,—rustic interiors with figures, and conversational pieces. Although but a very young man, and, so recently as three years back, a mere careful penciller, without much skill in design, he has by unremitting study of nature and practice at his easel, gained such a knowledge of the principles of composition, and the blending and arrangement of colour, with such amazing freedom of hand, that his name and talent cannot hide. All of his pictures not previously purchased, though pretty highly priced, were sold on the day of opening. 'The Keeper's Favourites' (No. 383), and an interior, with finely grouped and painted figures, representing the reading of a 'Letter from Emigrants,' (No. 162), are pure and valuable gems of Art. The demands upon our space forbid us entering into further detail, but we hope soon to see some specimens of this clever artist's pencil in our Metropolitan Exhibitions.

MACNEAL MACLEAY, R.S.A. has gone backward; but his accomplished relative, KENNETH MACLEAY, R.S.A. still maintains his supremacy in miniature portrait. He also exhibits a fancy subject, 'The Gloaming Tryst,' (No. 168), which is correct in drawing, and finished with extraordinary beauty.

Among many meritorious works, we would briefly direct special attention to the following: 'Peggy and the Gentle Shepherd,' (No. 208), by GOURLAY STEEL, A.R.S.A., which is a choice and successful study; Nos. 63 and 415, two clever portraits by W. BONNAR, R.S.A., and a fancy subject, 'The Amateurs,' (No. 131), by the same accomplished artist; No. 55, 'Harvest Home in the Highlands,' a vigorously worked mountain landscape, with figures, by J. C. BROWN, A.R.S.A.; 'Highland Funeral,' (No. 239), by R. M'LAN, treated with an accurate knowledge of Celtic habits and costume, and though somewhat misty, forcefully manipulated; a subject from "Master Humpfrey's Clock," 'The Little Sick Scholar,' (No. 49), by Mrs. M'LAN, a depiction of true and tender feeling; a case of exquisitely wrought miniatures, by JOHN FAED, A.R.S.A.; sundry life-size portraits, by JOHN BALLANTYNE, A.R.S.A., but particularly 'A Magdalen,' (No. 193) beautiful in design, and tender in the flesh, but rather cold in tone; 'Distant View of Ryde,' (No. 575), by E. DUNCAN, made out with the minutest care in all its parts, and beautiful in colour, but hung in such a position as to escape the notice of the general visitor; two Marine Pieces, the former (No. 5) 'Coming into Port,' by R. NOBLE, correctly drawn and spiritedly painted, and the latter (No. 59) 'Leith Roads,' painted on a large canvas, by L. C. HEATHE, the shipping are not only accurate in their lines, but moving in the water, and the general effect good; portraits, by JOHN IRVINE, A.R.S.A., that, particularly, which is numbered 394, and by ROBERT INNES, whose pencil has moved with free and flowing sweep in No. 87; two bits of water-colour, (No. 591), a Venetian subject, and No. 592, 'Ben Bhordeh,' by W. L.

LEITCH, masterly imitations of nature; No. 255, a 'Last Supper,' by JAMES ARCHER, freely grouped, solemnly fine in expression, and most creditable as an entire work; the head of St. John is lightly and beautifully touched. This young artist is making rapid progress. Let a careful reading be also given to No. 365, by ROBERT MINNES, 'Scene at the Carrara Mountains,' the life and nature in which are masterly; No. 371, an 'Astrologer,' by W. DOUGLAS, fine and imposing as a conception, and painted with a strong and fearless pencil; No. 83, 'Oral Tradition,' an interior, with figures, by JAMES DRUMMOND, A.R.S.A., ably treated; and several sketches, by the same hand, of old houses with balconies, carefully studied from subjects in the "wynds" and "clooses" of the old town of Edinburgh; these are among the most interesting little bits in the Exhibition. We would also direct attention to W. CRAWFORD's cleverly-painted fancy subject, 'The Village Belle,' (No. 251), to a large and crowded canvas, by JOHN PHILIP, entitled, 'A Scotch Fair,' full of character, and most elaborately finished; and finally, to PATRICK PARK'S busts, which, although in two instances overloaded with drapery, are always characteristic and full of animation, as well as to an exquisitely chiselled head, in marble, from the all-expressive hand of JOHN STEEL, R.S.A., Sculptor to Her Majesty.

Taken as a whole, the Exhibition is, as we have previously stated, more highly characterized than any of its predecessors; many sales have been effected, both to private purchasers and to the Scottish Art-Union; and the artists, like the commercial world, are now looking forward to fuller employment and more prosperous times.

### THE VERNON GALLERY.

THE SCHELDT, TEXEL ISLAND.

C. Stanfield, R.A., Painter. Robert Wallis, Engraver.  
Size of the Picture 4 ft. 14 in. by 3 ft. 34 in.

THIS picture, which is an excellent specimen of another of those various efforts of Mr. Stanfield's pencil, of which we spoke in a previous number, formed one of the principal ornaments of the Royal Academy Exhibition in 1844.

As a work of Art it belongs, like most of the works of this painter, strictly to the class *objective*; the treatment is purely natural. The subject of the picture is the Old or Oude Schild, Texel Island, on the northern extremity of Holland; the view looking towards Nieuwe Diep, and the Zuider Zee; a still breeze blowing.

The whole picture expresses squally weather—clouds, land, and water; and the effect of the blast is not better expressed in the swelling sails, than in the white crested wave. Everything is wet, cold, and windy in spite of the sun—a natural picture of disagreeable or unpleasantly frequent occurrence on the muddy shores of the Texel. The ruined picturesque mill on the right speaks of many such storms in the past; while on the other hand the vessels riding in the offing proclaim the safe roadstead of Texel harbour, the refuge of many a shattered vessel after the rival contests of Dutch and English fleets in the eventful times of Blake and Van Tromp.

The picture is full of incident, and the preparation of the busy female in the small fishing-vessel in the foreground, with her good store of vegetables and capacious children, remind us that there are means even of counteracting the effects of the chilling storm, which, notwithstanding the partial burst of sunshine, evidently hangs over the scene. Yet the peculiarities of the bleak Northern sea, even when so faithfully represented as we find them here, become in a corresponding degree as attractive in a picture as they are unpleasant in reality. Such is the charm of true Art, the muddy clouds and the muddy waves of the Zuider Zee, rival in interest the sunny skies and azure waters of Italy.

The picture has received ample justice from the hands of the engraver. The print may be regarded among the best of Mr. Wallis's works; the water is full of motion, and the gleam of sunshine which lightens up the centre of the picture has been well preserved; the whole scene betokens animation. Mr. Stanfield has expressed to us his entire approbation of the engraving.

### SOME THOUGHTS ON ART.

ADDRESSED TO THE UNINITIATED.

BY MRS. JAMESON.

II.

ART IS FOR PLEASURE AND FOR CONTEMPLATION.

To multiply the sources of pleasure and to enlarge the sphere of contemplation are the objects we propose to ourselves in cultivating what we term a taste for the Fine Arts.

But not only must we have pleasure and contemplation associated together: they must be associated in equal measure; for as surely as the one or the other predominates, there shall be no full concert, no complete, harmonious enjoyment of the object before us. The intense feeling of Beauty, merely as such, without a corresponding exercise of the faculties of the intellect, or a due subjection to the moral sympathies, leaves the soul of man unsatisfied, and produces, if not a degraded and frivolous, at least a narrow and defective, taste in Art.

On the other hand, where the Fine Arts become subjects of disquisition and analysis, as manifestations of the human powers, as part of the history of human culture, as an instrument available in the hands of government for the amusement or improvement of the people,—as a means, in short, to some end out of themselves, be that end what it may, the highest or the lowest,—then such a merely speculative, utilitarian appreciation of Art, can lead to nothing very good I believe, except it be a grant from the treasury to help Mr. Layard, or a new National Gallery, with room for Mr. Vernon's pictures. For individual enjoyment, for individual elevation and improvement, what can it do? But blend with the sensuous pleasures of form and colour thrilling through nerve and fancy, a world of awakened thoughts crowding in like divine guests to a divine banquet, and then we have indeed a joy at once subjective and objective, infinite, complete, and worthy of our immortality: a joy, which no lower nature can share with us,—which higher natures, if they did not share, might envy us.

I pointed out on a former occasion the importance of cultivating in early education a *refined and exact* taste in the Fine Arts, and the advantage of being prepared by some knowledge of those principles which define the objects and limit the capabilities of each, to understand what we may reasonably demand from the Art and from the artist. But we must remember that a *refined, an educated* taste, is not necessarily an exclusive or fastidious taste; on the contrary, the more cultivated the taste, the more catholic—*catholic*, I mean, in the sense of *universal*. Artists by profession must, of course, choose, or be impelled by the natural bent of their genius which leaves them no choice, to select a particular branch of one or other of the Fine Arts. The streams which would otherwise diverge to fertilise a thousand meadows, must be directed into one deep narrow channel before they can turn a mill. And not unfrequently we find others, not professional artists, indulge a passion for some particular department of Art. One collects prints after Claude; another, Marc Antonio's; one buys Dutch pictures, another Etruscan vases; but exactly in proportion as we have cultivated a knowledge of all the Fine Arts, and all the various schools of Art, in their relation to each other and to our own souls and to universal nature, will be the correctness of our judgment in that one to which we have especially devoted ourselves, and the measure of the delight it will afford us.

Neither is it true that a correct and elevated standard of taste, or a catholic appreciation of whatever is excellent in every department of Art, necessarily excludes or weakens individual feelings and preferences; far from it. As of two persons, two characters, whose qualities and gifts of person and mind we know to be pretty equally balanced, one shall be unspeakably dear, in every action, every look, every movement interesting to us; their absence or their presence make the difference between darkness and light—while the other shall be comparatively indifferent, though whenever brought before us we have all the pleasures

of admiration and appreciation; so it is with the productions of mind in the Fine Arts. In as far as they are stamped by originality, and bear the various impress of individual character, and in as far as our own sensibility is genuine as well as refined, in so far we shall unite with large perception and keen enjoyment of all that is good, a power of being excited through our sympathies and associations, and tone and temper of mind, to form preferences, to take delight in some one object, or some one style of Art more than in another.

In contradistinction to a catholic taste in Art, we may have an exclusive or sectarian taste, which seems to me in most cases to argue one of two things—either a want of natural sensibility, or something factitious and narrow in the training of that faculty.

For example—and I will turn to Music for an illustration as being of all the Fine Arts, the most generally cultivated and understood—if we should hear, (as I have actually heard) a *swindling* connoisseur profess to worship Handel, and at the same time speak of Mozart as merely “the composer of some pretty songs,” and denounce all the operas of Rossini and Bellini as “intolerable trash,”—what should we say? It sounds grand and imposing, this *Aut Handel aut nihil*; but so to love Handel is not to love music; or such love of music is like the piety of the man who could say his prayers no where but in his own parish church. So, if we should hear one discourse on the “old masters” and “early Christian Art,” while the vigorous nature of Landseer and the animated elegance of Leslie, and the deep refined feeling of Eastlake, exist for him in vain; or another enthusiastic about Claude and Poussin, while the breezy freshness of Lee’s home scenery or the bright poetry of Stanfield’s Italian landscapes are to him as though they were not, then we may be silent; but it will be the silence of pity rather than of sympathy.

For myself, I would rather have the quick sensitive ear of the Harmonious Blacksmith who had delight in the variety of tones struck by his own hammer—I would rather have the mere instinctive pleasure of a child that claps its hands when the rainbow spans the sky, than the fantastic exclusiveness of such lovers of Music,—such lovers of Art! Between Handel’s wondrous “Hailstone Chorus,” executed by six hundred musicians to an audience of six thousand people, and Paesello’s “*Nel cor più non mi sento*,” warbled from a star-lit terrace, there is certainly as wide a difference,—and the same kind of difference,—as between Michel Angelo’s “Last Judgment” and one of Fra Angelico’s angels of Paradise. Happy are they who feel and worship either; but happier far those who can comprehend both,—whose hearts can thrill to every chord of power and beauty struck between these two extremes of grandeur and of grace!

Now, to return to the especial object of these preliminary observations. We must begin by admitting the position laid down by Frederic Schlegel, that Art and Nature are not identical. “Men,” he says, “translate nature, who falsely give her the epithet of artistic;” for though Nature comprehends all Art, Art cannot comprehend all Nature. Nature, in her sources of PLEASURE and CONTEMPLATION is infinite, and Art as her reflection in human works, finite; Nature is boundless in her powers, exhaustless in her variety: the powers of Art and its capabilities of variety in production are bounded on every side. Nature herself, the Infinite, has circumscribed the bounds of finite Art. The one is the Divinity; the other the Priestess. And if Poetic Art in the interpreting of Nature share in her infinitude, yet, in representing Nature through material form, and colour, she is,—Oh! how limited! The highest genius is best shown in its power of perceiving and respecting these bounds, and working within them in a perfect and noble freedom.

Now, as I have already observed,\* if each of the forms of Poetic Art has its law of limitation,

\* *Art-Journal*, cxxix. See also Eastlake’s “Contributions to the Literature of Art,” Coleridge’s sketch “On Poesy in Art,” and the work of F. Schlegel, to which I have been, in the foregoing observations, largely indebted.

as determined as the musical scale, narrowest of all are the limitations of Sculpture, to which, notwithstanding, we give the highest place. And I have also attempted to show that it is with regard to Sculpture, we find most frequently those mistakes which arise from a want of knowledge of the true principles of Art. Now I will endeavour to explain, with reference to Sculpture, the distinction between an exact critical taste and a narrow, exclusive, and factitious taste.

Admitting, then, as necessary and immutable, the limitations of the Art of Sculpture as to the management of the material in giving form and expression; its primal laws of repose and simplicity; its rejection of the complex and conventional; its bounded capabilities as to choice of subject;—must we also admit, with some of the most celebrated critics in Art, that there is but one style of Sculpture—the GREEK? And that every deviation from pure Greek Art must be regarded as a deprivation and perversion of the powers and objects of Sculpture, and stigmatised as such or only scornfully endured? This is a question which we may at least consider.

We are not now looking back to the antique time. We are not thinking of what Sculpture was to the Greeks, but what it is or may be to us,—as the expression of our present life,—that is to say, of all that is worth anything in life, its religion and its poetry. The Assyrian, the Egyptian, the Lycian Sculptures, so wonderful and interesting to us as monuments, are in every other sense done with. They may be imitated, copied; but their life is gone into the past. They are forms of what exists no longer, and forms which we should not borrow to clothe in them either our own memories or our aspirations. They are to us *dead*. There remain to us Greek Art, and that style which, for the sake of brevity and clearness, I will here call Gothic Sculpture; not admitting the propriety or exactness of the epithet, but using it in a general sense, as we use the term Gothic Architecture,—to comprehend all sculpture not produced under Classical influence.

Now as for Greek Sculpture, what can it do for us? what can we do with it? Many things—beautiful, glorious things! not all things!

It is absolute that Greek Art reached long ago the term of its development; it can go no farther. We may stand and look at the Sister Fates of the Parthenon in awe and in despair; we can do neither more nor better. But we have not done with Greek Sculpture. What in it is purely ideal is eternal; what is conventional is in accordance with the primal conditions of all Imitative Art. Therefore though it may have reached the point at which development stops, and though its capability of adaptation be limited by necessary laws; still its all-beautiful, its immortal imagery hangs round us, haunts us: still “*doth the old feeling bring back the old names*,” and with the old names, the forms; still in those old familiar forms we continue to clothe all that is loveliest in visible nature; still in all our associations with Greek Art

“*‘Tis Jupiter who brings what'er is great,  
And Venus who brings everything that's fair!*”

That the supreme beauty of Greek Art—that the majestic significance of the Classical Myths, will ever be to the educated mind and eye as things indifferent and out-worn, I cannot believe! Our sculptors still seek there what they cannot find elsewhere, the perfection of ideal beauty in the undraped human form; still does Gibson run variations on the tale of “Cupid and Psyche,” and its perpetual beauty warries us never; Foley’s “*Iris and Bacchus*,” the new version of “*The three Graces*” by Baily; the “*Eucharist*” of Wyatt; the really Olympian “*Venus and Cupid*” of Edward Davis, show us in how fine a spirit Greek Art is felt and rendered by these and others of our native sculptors.

But it may well be doubted whether the impersonation of the Greek Allegories in the purest forms of Greek Art will ever give intense pleasure to the people, or ever speak home to the hearts of the men and women of these times. And this, not from the want of an innate taste and capacity in the minds of the masses—not because ignorance has “*frozen the genial current in their souls*”—not merely through a vulgar pre-

ference for mechanical imitation of common and familiar forms; no, but from other causes, not transient—not accidental. Because a Classical education is not now, as heretofore, the *only* education given; and through an honest and intense sympathy with the life of their own experience; and from a dislike to vicious associations, though clothed in Classical language and Classical forms; thence it is that the people have turned with a sense of relief from Gods and Goddesses, Leda and Antiope, to shepherds and shepherdesses, groups of charity, and young ladies in the character of Innocence. Harmless, picturesque inanities!—as much Sculpture as Watts’ Hymns are poetry. But is this Art for the Million? we might as well feed our “*Million*” on *soupe-au-lait*. To such things has Greek Art in its popular form been reduced. But Gothic Sculpture has this in common with Gothic Architecture, that it has within it a principle of almost exhaustless development; and if that development be guided and governed by reverential feeling and a just and harmonious taste—if we be not deluged with the merely ornamental and sentimental, or the vulgarly familiar and extravagant—we may, in following out the principle of Medieval Art, be allowed to seek in Sculpture the expression of what is most venerable and dear to us in memory; in life, and in after-life.

All Sculpture was in its origin combined with Architecture, and subservient to it: and as the Greek Sculpture when disengaged from Architecture fell into new and various forms without losing its characteristics of intense and simplicity, the same is true of Gothic Sculpture;—with this essential difference,—that as Greek Sculpture was the apotheosis of mortal beauty and power, it found early and necessarily its limits of perfection, and the highest possible adaptation of its principles in the deification of external nature: but as Gothic Sculpture was the expression of a new life introduced into the world—of Love purified through Faith and Hope—of human affection, sorrows, aspirations;—it follows that we have not yet found or imagined any limit to its capabilities; we test its perfection by a wholly different law. We find its highest inspiration in our Religion and our Poetry, and hitherto, its grandest adaptation in those sweet and solemn types of form handed down to us by the religious artists of the Middle Ages.

Therefore what the people *now* demand from Sculpture is the introduction into our places of worship of a style of Art embodying the grand and holy memories of our religion, the solemn and gracious figures of the scriptural personages:—and into our rooms and houses, the forms of those beings consecrated in our poetry or memorable in our Annals. It is true that hitherto in many instances where this has been attempted there has been complete or partial failure, either from tasteless treatment, or injudicious selection, or ignorance, or neglect of the primal laws common to all Sculpture, and that the result has been not legitimate Sculpture, but the transfer of a picture to marble, and this will never do.

It was natural that the abuse of Religious Art in the Middle Ages should lead to a reaction. This reaction had reached its ultimatum in the defaced, denuded parish churches, the wretched formal white-washed Dissenting Chapels, which people were pleased to call a return to primitive Apostolic simplicity, whereas it was only Puritanical intolerance, tasteless incapacity, poverty of means or of mind. Now the pendulum swings back again;—we must only be careful that the impulse given does not send it too far in the contrary direction.

Music, Painting, Sculpture,—if these are a means of lifting up the heart to God, it is a proof that he intends us to use such means. The abuse of such means to purposes which enslave the intellect or misdirect the feelings, only proves that like all the best gifts of God, these too are liable to abuse. Toward Hill (he of the Chapel, not of the Post Office) used to say, that he saw no reason why the Devil should have the monopoly of the best tunes, and in the same manner I see no reason why in these days Sculpture should be held fit for secular purposes alone. “It is not” says Landor, in one of those wise and eloquent

passages which so often occur in his pages— "It is not because God is delighted with hymns and instruments of music, or prefers bass to tenor, or tenor to bass, or Handel to Giles Holloway, that nations throng to celebrate in their churches his power and his beneficence.— It is not that Inigo Jones or Christopher Wren could erect to him a habitation more worthy of his presence than the blindest cottage on the loneliest moor:—it is that the best feelings, the highest faculties, the greatest wealth, should be displayed and exercised in the patrimonial palace of every family united;—for such are churches both to the rich and poor."

I was about to venture on a few words relative to the selection of Religious and Poetical subjects which have been, or may be adapted to Sculptural treatment, and are fitted for the present state of feeling and opinion; but this demands so much consideration, and would lead us so far, that it must be postponed to a future occasion.

### THE HYDE PARK GALLERY.

THIS Exhibition opened on the 26th of March, somewhat too late in the month to enable us to do justice to the numerous catalogue of meritorious productions which it contains. The entire collection is of a character incomparably superior to that of last year; indeed, we find in it works embodying the very highest qualities of Art. The strength of the Exhibition may be said to be centred in landscape, a perhaps too prominent feature of many of our Exhibitions. Of pure historical composition we expect but little on the walls of any of our societies, but we maintain that there is yet a harvest to be reaped in the poetry and melodrama of Art. Thus, of the figure subjects, a very few are sacred, a few from our own classics, and the rest ideal. The prospects of this Society and their accessions of strength have induced a majority of them to determine upon removing to premises which are to be fitted for the reception of the works which shall be contributed to the Exhibition of next year. The site of this proposed Gallery is Regent Street, nearly opposite to the Polytechnic Institution, and the resolution was passed at a meeting on the 14th of March. This is a locality infinitely preferable to Hyde Park Corner: its advantages are so obvious as to require no illustration; it is, however, to be regretted that it should have been acquired only by a division of the members preparatory to the secession of the minority. Infant institutions of this kind generally suffer from disunion, but we believe the present Exhibition will so far establish the character of the Association as to remove all obstacles to its permanent establishment, although increased expenses diminish the probability of the realisation of a "Free" Exhibition.

This limited notice having been necessarily written before the catalogue was printed, before even all the pictures were hung, may be in some degree impeded as regards the titles of many of the works given to them by their respective authors. With respect to the good pictures which were yet to be contributed, we can only regret the circumstances which denied us a sight of them. At the centre of the extremity of the room, to adopt the probable order of the catalogue, we find by F. W. HULME, two close compositions, consisting of trees, water, and picturesque country houses, painted with a truth and feeling which far out-distance all the previous productions of this artist, the trees especially in these works are a result of immense labour with corresponding profit. A cottage interior by BRANDARD is a highly successful study, though not distinguished by the qualities of light, depth, and finish which appeared in his 'Blacksmith's Shop.'

E. CORNBOLD. 'A Chaucerian Phantasm,' the scene of which we believe the ancient village of Knightsbridge, in front of 'y<sup>e</sup> Hostellerie of y<sup>e</sup> Golden Lion.' The best man of the company, though there be a tall fellow or two present, is a carrier, as good as either of those that refused Gadshill the lantern at Rochester; he travels in good fellowship with himself and his neighbours, and is clearly, by his cattle and appointments, a man of substance in his way. The composition presents other characteristic figures, and the whole constitutes a work of much power and originality.

A. W. WILLIAMS. A small picture by this artist gives a passage of scenery very like that of the Isle of Wight; it is painted with much forcible effect, but the most valuable contribution of this artist is an admirable picture painted from ordinary materials dominated by a storm-cloud which, toge-

ther with the consequent aspect, is painted with a power equal to the very best efforts of this class of Art.

D. W. DEANE. 'El Aguador.' 'The Capuchini' and other larger works exhibited under this name, but the titles of which we do not know, exhibit an extraordinary power of handling and command of colour. The minor works of the artist are productions of the excellence.

F. M. BROWN. 'The Infant's Repast.' A small picture of a mother and child, finished with all the exquisite nicety of an elaborate miniature.

—PERCY. The subject-matter selected by this artist is consistent in a character well adapted to his effective and original style of execution. The picture of which we would directly speak here, is crossed by a screen of trees with a threatening cloud on the right, and a light breaking on the left, which falls upon the foreground. It is a highly successful work. The beautiful detail execution of this artist is especially remarkable in his smaller pictures.

R. S. LAUDER. 'Suffer little Children, and forbid them not to come unto Me.' This picture is among the most powerful and original that have at any time been painted from Scripture. It strikes the eye at first as worked out upon a scale of tones too low; but like all the results of great labour and deep study, the high merits of the conceptions are only apparent upon inquiry and contemplation. There is no affectation of execution or manner; no clap-trap mechanical brilliancy in colour; indeed, no egotistical promiscuity of any kind. This picture is comparatively small, but comprehends many figures, in the study of which is seen but a small heaven of accepted forms and conventionalities. It is a picture to which, had we space, we could devote a column; but of it we can say no more than that the study of the best old masters has been so profitable to the painter, that his work is by no means unworthy to be spoken of in association with theirs.

R. B. M'LAN. 'Winnowing Corn.' This is a scene in the Highlands, affording a passage of lake and heath scenery, so full of truth as to bear every appearance of having been executed in a great measure on the spot. There are many figures in characteristic costume, all of which are evidently very careful studies. This is the best picture which the artist has as yet exhibited.

J. PEEL. 'Whorlton on the Ribble.' A composition of ordinary material, deriving much value from the manner of its treatment. This artist exhibits many other works, all equally original and powerful.

J. FRANKLIN. Two small pictures, *Groupes Costumés* of different periods. They are scenic, original, and in colour brilliant to a degree.

—SANT. 'Head of a Magdalen.' Painted with a solidity and unaffected taste, which reminds us of the earnestness of the old masters.

—PASMORE. 'The Merry Wives of Windsor.' They are comparing the letters received from Falstaff. The style is sketchy, but the identity of the characters is wanting. There are other works by the same hand.

J. D. WINGFIELD. 'A Hampton Court Picnic of the last Century,' in which the figures are gracefully disposed and effectively distributed; few artists paint the costume of this time with so much taste.

C. DUKES. 'A Scene from Tom Jones.'—The figures are well drawn and life-like, but the colour is a trifle too flat. There are other very careful studies by this artist.

G. A. WILLIAMS. This artist exhibits two very carefully finished pictures, one of which is a river view of great merit, the other a forge at the extremity of a village. The former picture in colour, description of material, and chiaroscuro is eminently successful.

E. J. COBBETT. 'A Distant View of Windsor,' is exhibited by this artist with other contributions, but his best production is a warm picture presenting a view on the French coast. The air and glowing light of the picture are remarkable for their natural truth.

—DESAXES. 'The Frozen Fountain.' This, we believe, is the title given to a composition which presents a female figure enveloped in a transparent drapery. The conception assimilates with the German school of poetry; it is made out with infinite skill, the head of the figure is distinguished by extraordinary beauty. This artist exhibits other works of high merit.

BELZ SMITH. 'Madge Wildfire.' This work is an evidence of a material advance upon those of the last year. The motley heroine is a felicitous conception.

M. CLAXTON. 'Una and the Lion.' Spenser is among the most difficult of our poets to paint from; much, however, of the spirit of the verse is em bodied in this composition.

E. A. GOODALL. This artist contributes the picture which was seen at the last exhibition at Westminster Hall. It is, however, much improved since then and is here seen in a much better light. The architecture is painted with a truth and solidity rarely attained to, and the figures are admirably spirited.

E. J. NIEMANN. 'Kilns in Derbyshire.' A rugged and therefore more or less picturesque passage of close scenery painted with force and facility of handling. All the other pictures of this artist exhibit an equally skilful manipulation and exhibit a marked progress in comparison with those of preceding years.

F. C. DIBDIN. Two landscape compositions of materials extremely simple, but rendered valuable by judicious treatment.

E. WILLIAMS, Sen. 'Lock and Mill at Ship-lake.' A river-side view presented under moonlight, an aspect which none represent with more truth than this veteran painter.

W. OLIVER. 'Two views of Rome,' taken from points, and embracing portions of the city very seldom painted, as showing in each, both shores of the Tiber with all the adjacent buildings. We cannot sufficiently praise the truth and precision of these views.

A. GILBERT. 'A Willow Bank.' The picture is traversed by a screen of feathery pollard willows, objects frequently introduced into the works of this artist. From these the eye is attracted to the foreground, luxuriant with wild herbage and docks, which are painted with all that exquisite relish which in Art gives so much value to objects otherwise inconsiderable.

W. MADDOX. 'The Golden Age.' Female half-figures posed with much spirit in the act of dancing. They are admirably drawn and painted with solidity. Other works of merit are contributed by the same artist, of which may be honourably mentioned a small picture, the subject of which is Hagar.

Other exhibitors to whose works we cannot now advert from want of space, are R. J. SOPER, O. CAMPBELL, BARRAUD, A. FRASER, DAVIS, J. C. BENTLEY, W. B. JOHNSTONE, D. W. DEANE, II. MCCULLOCH, O. A. DEACON, M. WOOD, &c. &c. To the pictures by these artists we shall recur with pleasure in a future notice.

### OBITUARY.

CHARLES FOX.

It is with much regret we have to announce the death of Mr. Charles Fox, the engraver, which took place lately at Leyton in Essex, where he was on a visit to a friend. Mr. Fox was born at Cossey near Norwich, where his father was steward to the late Lord Stafford, of Cossey Hall. Mr. Fox's early pursuits were turned to agriculture and floral-cultural matters, until an accidental visit from Mr. Edwards the engraver, at that time engaged with the Messrs. Childs the publishers, of Bungay in Suffolk, induced his father to place his son as a pupil with that gentleman. After the period of his engagement he came up to London, the point of attraction for all who have any pretension to talent and perseverance to make that talent available. On Mr. Fox's arrival in town he became an inmate in Mr. Burnet's studio, who was at that time engaged in engraving some of the late Sir David Wilkie's principal works, and assisted the artist in their completion. The engravings, executed entirely with his own burin are several small plates after Wilkie for Cadell's edition of Sir Walter Scott's novels, and various illustrations to the *Annals* of the day. Mr. Fox's large engravings are—a whole-length portrait of Sir George Murray, after Pickersgill; and the First Council of the Queen, after Wilkie. At the time of his decease he was engaged on a large print after Mulready of the *Fight Interrupted*. Mr. Fox's early habits and love of flowers never left him; and on his townsman Dr. Lindley being appointed to the superintendence of the Horticultural Society, Mr. Fox was chosen as a judge and arbitrator for the various prizes; and during the whole time gave the greatest satisfaction, both on account of his scientific skill and his strict impartiality. The Doctor has paid him a high compliment in the *Gardener's Chronicle*, and given a strong attestation to his undeviating integrity and judgment. In the *Florist*, a work for which he executed the whole of the embellishments, the editor has also recorded his tribute of praise, and from our own knowledge we can conscientiously add our humble mite. To go through life without an enemy, and die with the universal regret of his friends, is a tribute that adds lustre to any talent. Mr. Fox was born on St. Patrick's day, and had he survived, would have been fifty-three on the last anniversary.

### THE EXHIBITION AT THE SOCIETY OF ARTS.

The advantages which must naturally accrue from an Annual Exhibition of recent Art and Manufactures, even if only in the form of a selection, are too apparent, and have been too often dwelt upon by us to require, on the present occasion, more than a glance at the subject. By this means a warm spirit of emulation is produced and kept up among manufacturers; purchasers are directed to those sources which are most worthy of patronage, but of which they might have remained ignorant, while artists and designers are led to devote their talents to new spheres of operation, and to apply to one branch of manufacture the experience they may have derived from the study of another.

The Grand National *Exposition* in Paris, sustained and "paid for" by the French government, has been a powerful agent in the cause of Continental improvement, and may be regarded as the model of a still prouder and more extended Exhibition, of which Englishmen may perhaps boast at a not very distant period. For the present, however, it is our duty to give every praise and encouragement to the attempt, on the part of a respected body, the Society of Arts, to secure upon a limited scale the chief benefits attending such a scheme as we have alluded to. Two exhibitions have now taken place at the Society's rooms, John Street, Adelphi; and although they were certainly on the onset surrounded by many difficulties, and were by no means perfect in their internal arrangements, we are happy to state, of our own personal knowledge, that they were enthusiastically hailed by the public, and what is even more, were productive of much real good. So convinced were we of the advantage of these exhibitions, less perhaps upon their own grounds than upon those to come hereafter, that we devoted a large amount of our space to a critical examination of both of them, detailing the more important articles contained in the selections, giving an unbiased opinion as to the management of the project itself, and pointing out each particular in which that management seemed faulty. It is with sincere pleasure we find that our hints were taken, and that a spirit of fairness and good feeling on the part of the Committee of the Society of Arts is now largely displayed, where we before had to record an appearance of partially evaded to a particular clique and the projects of individual scheming—entrenching upon those grounds which ought to have been solely devoted to public advantage. All the various contributions of manufacturers to the collection this year appear to be ably and judiciously arranged, without any attempt to give undue or predominant importance to one article or series; and the descriptions attached to them in the catalogue, have been well studied and carefully rendered by the Society's excellent secretary. The distribution of prizes and medals has also been this year effected with greater fairness and liberality than ever. In most instances merit, and merit only, has been rewarded, while in some cases the producers of worthy manufactures, even of a class not specified by the Committee, have received premiums in acknowledgment of their endeavours.

Thus the management and getting up of the Exhibition this year are a vast improvement on those of its predecessors; and, as our readers will shortly see, both the quality and quantity of the works exhibited, have progressed in a proportionate ratio. But before proceeding to examine somewhat in detail the most worthy objects of manufacture contained in the rooms, it is necessary that we should acquaint our readers with a few facts which speak loudly and powerfully, as undeniably proving the interest which the public mind is rapidly taking in the cause of Arts and Manufactures. The first of the Society's recent exhibitions of this character (we say recent, because as early as 1755 a like principle was adopted and afterwards neglected) took place in 1847, since which time the number of contributors has been nearly doubled; besides which, in many more instances now than then, articles have been exhibited,—not by agents, but by the fabricators themselves. This is an undoubted improvement, not only because the plan is more satisfactory to visitors of the Exhibition, but because it also prevents as far as possible the reward of merit, if any, falling upon the wrong individual. The Society's first Exhibition in 1847 was attended by about 20,000 persons, the second attracted a concourse of more than 70,000, and there is every reason to expect that the popularity of the present one will increase in proportion; should such be the case, the council will have to congratulate themselves on having effected one of the most startling triumphs upon record

relative to the advancement of Decorative Art, and will be justified in looking forward to a far more extended and National project. The following is a statement of the ideas at present entertained by the Society, and in the prosecution of which we cannot but feel every desire for its success, and offer our most cordial co-operation. This Exhibition is only one of a series which it is proposed shall take place every fifth year, in a large National Exhibition, embracing all manufactures. The revolution of the first fifth year will arrive in 1851, and the council feel that it will be necessary forthwith to mature those arrangements for giving due effect to this event, which have already been successfully instituted, and carried to a certain point with the President of the Board of Trade, and the Chief Commissioner of Woods and Forests. The Board of Trade has already promised co-operation, and the Chief Commissioner of Woods a suitable site for the building in which the Exhibition may be made. It only remains for the Government to take the risk of providing a temporary building of dimensions sufficiently ample for the purpose. The Society of Arts having practically demonstrated the means of establishing such exhibitions, and having educated most successfully a numerous public of all classes of society to appreciate them and crowd to see them—having induced able designers, eminent manufacturers, ingenious mechanics, skilled workmen, and men of science, all to assist in these exhibitions—having been aided by the active co-operation and good-will of the most distinguished among the Nobles and the Commons of our country in lending specimens for exhibition—enjoying the benefit of the personal interest and advice of His Royal Highness Prince Albert, the President of the Society, and having been honoured with the direct and practical assistance of our Most Gracious Sovereign in promoting the success of these Exhibitions—the council feel that they shall be warranted in preferring a request to Her Majesty's government to do its part in this great object, and to provide once in every fifth year a suitable building in which a National Exhibition, duly representing the best productions in all branches of British Manufactures, may be formed. Such and so extensive are the intentions of the Society which, having lain dormant for a great number of years, may be now said to have awakened to a full appreciation of its capabilities of usefulness, and to have assumed an activity seldom met with even in the enthusiasm of infant societies. The sphere of action allowed by the Society's charter is wide, and we heartily trust that the comparative wonders it has already achieved on re-entering the field of honourable exertion, may be an encouragement to the prosecution of projects even more important, and if possible, even more successful.

The rooms of the Society—which were opened on Wednesday the 7th of March, and will probably be thronged for about six weeks—present an appearance of excessive brilliancy, if not of magnificence; the principal features being a choice selection of recently executed works in the precious metals, in carved wood, and in the department of paper-hanging. No pains seem to have been spared in making these classes of manufacture as well represented as possible; and it is cheering to find, that among the contributors to this good work, we find the names of Her Most Gracious Majesty and of a considerable number of noblemen and gentlemen, the fortunate possessors of objects of modern Art, meritorious both in design and execution.

Here we find grouped together a quantity of racing-plate of the highest order; a superb silver-tin desert-centre, mainly designed by His Royal Highness Prince Albert; and the celebrated testimonial to Sir Moses Montefiore, designed by Sir George Hayter, and made by Messrs. Hunt & Roskell, in massive silver.

His Royal Highness Prince Albert's centre-piece, the first object in the catalogue, is of Italian character of the best class, and is in every respect a work of more than ordinary merit, the top being formed of a quatrefoil dish, embossed in foliage, and surmounting an elaborate fountain-like stem, ornamented with boys, scrolls, and lions' heads, beneath which are shells, and a group of Her Majesty's favourite dogs, beautifully modelled by E. Cotterell, and manufactured by Messrs. Garrard. By Sir M. Montefiore's testimonial we have alluded on a former occasion, and have awarded its need of praise; nor shall we do more than glance at the superb racing-cups, of which descriptions are remembered by most of our readers, and which, now assembled in one mass, produce one of the finest collections of articles in gold and silver ever placed for exhibition before a British public. But we cannot refrain from speaking of two curious performances, which even if they do not in some points surpass, the finest Italian manufactures of

the sixteenth century, which can be seen or imagined. The first (No. 15) is a dish and stand in the style of the *renaissance*, ornamented on the lower part with supports of an exceedingly fine character, and on the top with that faintly raised class of enrichment which in the sixteenth century was borrowed from the Moresque. The whole is parcel-gilt, manufactured by Hunt & Roskell. The companion (No. 16) is a soup-tureen in the same style, manufactured by Messrs. Garrard. The handles, formed of boys and dragons, are very charming, and a group of children at the top playing with a tortoise, well imagined and very appropriate. Both these exquisite objects are the property of H. T. Hope, Esq., M.P. Messrs. Gass, of Regent Street, are entitled to considerable praise for a light and elegant centre-piece produced by them in silver, from a design representing the Egyptian lotus; nor must we neglect to mention that these enterprising silversmiths have tastefully produced a pair of small candlesticks, representing Night and Morning, as severally portrayed by a nightingale singing and a nightingale with her head beneath her wing, designed by Morgan, and published for the benefit of manufacturers in the *Art-Journal*. Nothing can more strongly or happily show the progress of Art in gold and silver, and the increasing prominence bestowed upon such performances than the collection before us, which all must see with pleasure, as placing British talent in a position of healthy rivalry with the Continent.

Among the bronze contributors we find the well-known names of Messengers, J. A. Hatfield, &c., forwarding many meritorious works; to the latter gentleman the Society has awarded the Gold Isis Medal for the improved colour exemplified in his "Dying Gladiator." Pitt's "Shield of Encas" is here in bronze, made by Hunt & Roskell; and an inkstand, formed of a large group of St. George and the Dragon, contributed by Garrard & Co., is a bold step, as attempting in an object for the library-table a realisation of the purposes of High Art. The department of iron-casting is represented by a few specimens of beautifully finished workmanship, but scarcely offering any novel features in design. By far the greater number are from the Colebrookdale Company, who have secured the Society's Gold Isis Medal. Among other metallic works which please us, we must enumerate four or five tea-trays of various designs, manufactured by Messrs. Warner; an elegant plated toast-rack, and other things of a similar class, by Broadwood & Atkin; including their Britannia Metal dish-cover, ornamented on the top with a group of figures in Parian; and the ingenious Equivocal Chandelier, for which we are indebted to Messrs. J. H. & R. Ferryman.

Mr. Penny, of Union Street, Middlesex Hospital, has contributed a very prettily executed carriage door-handle, in metal gilt, from a design by W. H. Rogers, published in the *Art-Journal*, representing a group of three sea-horses. Among works of a different class in metal we must not omit to mention an iron-safe placed in the Society's model-room, decorated on the front with an inlaid gold pattern of tasteful and elegant character, but having a porcelain handle, the fragile nature of which scarcely harmonises in our opinion with the strength and security of the object itself. In a conspicuous position near the entrance is placed a hall-table of cast-iron with hat-pegs, brush-drawer, mirror, &c., designed by H. Case, at the suggestion of Felix Summerly; and although there is novelty in the application of so many different purposes to one object, we cannot praise even the idea, which is peculiar, or the execution, which is destitute of invention; and we think that the table placed where it is, is likely to do more harm than good, from the false impression of the Exhibition which it produces on entering.

We now come to the portion of the catalogue headed "Pottery," and this includes most of the elegant statuettes in Parian and Carrara from the firms of Minton and Wedgwood. In the latter material we find ably repeated the unexampled models of our immortal Flaxman, including his "Triton," "Cupid and Psyche," "Fawn," "Infant Bacchus," "Diana," &c.; and in the former we have many of the best subjects which appeared last year, together with two or three new statuettes, and a variety of appurtenances to the breakfast-table of exquisite form and simple enrichment. Most of these are ornamental, with wild flowers embossed upon their sides in faint relief, treated with sufficient conventionality to remove them above casts from nature, and rendered clearly definite from the advantages possessed by the material (Nos. 189, 181, &c.). We conceive this appeal to the neglected fields of nature to be a healthy symptom of the progress of decorative design. Mr. W. Potts has contributed the best of his beautiful

manufactures—combinations of glass, metal, and porcelain—under the following names: (No. 171—176.) Triple Figure Card-dish, Slave Flower-holder, Chimbing-boy Candlestick, Wall-scene, Roman Inkstand, and Dolphin Inkstand; in all of them the figures are well modelled, and the metal portions accommodated in a masterly manner; however, the subject has so recently received a long notice in our Journal, that we must refer our readers to it for further explanation. We had to speak in favourable terms last year of the brilliance and purity of British glass, we must now even add to the commendations we then bestowed by saying that designs are this year receiving that attention which we formerly had to lament was almost solely lavished on excellence of execution. Messrs. Richardson have certainly achieved wonders in this fragile and delicate material; their engraved and frosted jugs, finger-glasses, and even candleabra, must astonish foreign manufacturers; while Mr. Phillips and Mr. Christy are also making efforts to secure on their parts clearness and elegance of form on a simple principle. The taste and perseverance of Mr. Apley Pellatt have never been found wanting in carrying out a chaste design under any difficulties; and his manufactures are so extensively known, and have been for so many years duly appreciated by the public, that little remains for us to say in commendation. The chief of his contributions this year are very meritorious, but we must speak with special praise of his Water-jug, enriched with brush and waterily (No. 393A), Vine-jug (No. 394A), and Water-bottle and glass, elaborately engraved (No. 397A). We seldom admire the effect of cast-glass, as possessing none of the advantages of the material; in combination, however, with cut-glass, the candleabrum (No. 398A) shows that it may indeed be turned to some profitable account.

After turning for a moment to inspect Mr. Wyon's series of medals, including the two shilling piece in its variously suggested forms, we come to the subject of wood-carving, in which branch we find a large assemblage, principally the production of amateurs. Many of them, as might be expected, exhibit a wasteful expenditure of time unguided by experience; but some few, as being the work of untutored hands, might well astonish many who are skilled in the Art. Several works by G. Cook, rewarded by the Society, have the peculiar merit of the latter class; and an ear of corn, a most difficult object to treat with the chisel, has been carved with the utmost truth and fidelity by Frederick Field, a railway labourer. We have never seen any specimen of amateur carving so redolent of innate feeling for the Art as this little work. Messrs. Taylor, Williams, and Jordan, and Messrs. Philip and Wynne contribute a more than usual amount of their productions, consisting of carved subjects of animals, looking-glasses, furniture, dishes, &c. We much admire, by the former firm, a Stilton Cheese-stand, ornamented with appropriate subjects, among which are the cowslip, daisy, &c. Mr. Webb has received a medal for the execution of a carved cellaret, elaborately ornamented with grapes and vine-leaves, and having a small statue at the top. There are certainly many good points in this composition; but in our opinion, it is far too heavy for its purpose, while its proportions and details are much more appropriate for statuary than carving. A large inlaid marginerie door, with carved frame, in a pseudo-Elizabethan style, placed near the entrance to the Society's large room, attracts considerable attention from its great size and elaborate execution. The style adopted is not a favourite one with us, but we must speak approvingly of the work as a whole. There is much harmony in it, and a good balance of the opposing details. The principle upon which the marginerie of this door is executed, is that of using only white veneers, which having been cut into the requisite device, are separated and dyed the required tints, when they are replaced in their original position and finished in the usual manner. This door (No. 616.) is the work of Mr. Henry Balfour. We are glad to find that Mr. W. G. Rogers has this year been persuaded to forward to the Exhibition one or two specimens of the highest order of wood-carving. The first is a female figure in Italian walnut-wood, being one of the supports of a gorgeous chimney-piece in progress of execution for Bankes Stanhope, Esq.; above it will hold architectural details and a frieze in basso-relievo representing the destruction of the children of Niobe. The next is a small Elizabethan frame carved in box-wood, from the design of a German engraver of the sixteenth century, and the last is a work in the style for which Mr. Rogers has become so deservedly celebrated. It represents the back of the new pulpit, executed by him for the Church of St. Mary-at-Hill, and consists of bold fruit and flowers in the richest manner of Grinlin Gibbons. Among the miscellaneous objects in the catalogue,

a very pleasing one next claims a passing remark from us; it consists of a platoon of oriental pierced china, including chalices, vases, cabinet-cups and saucers, tazas, &c., of the most classical shapes, and highly finished with fruits and flowers, painted on a yellow ground, manufactured by W. Chamberlain & Co., and selected by the committee at Worcester as a present to Mademoiselle Jonny Lind, Feb. 2, 1849. All who know the lady and see the present will admit that a beautiful work of Art has in this instance been judiciously devoted.

Many are aware of the peculiar ingenuity of Miss Mary Ann Nichols in representing upon flat surfaces of ivory the effect of raised canoes, but she has this year exhibited so many astonishing specimens we really think that her talent might be made eminently available for the decoration, on a similar principle, of toilet and trinket boxes, &c. Messrs. Jennens & Bettridge have done wonders with their papier-mâché; they, this year, offer specimens of a novel species of enrichment which approach, in appearance, the oriental inlaying of pearls and rubies, &c., and have a gorgeous effect.

The last portion of the Exhibition is one in which all are concerned who delight in the adaptation of the beautiful in Art to objects of every day use, and in which our fair readers are peculiarly interested. We have here a perfect and original display of woven fabrics, silk, lace, embroidery, chintzes and carpeting. Of these, far as they are from being unworthy of notice, so little is there to be said in our columns that we remark they must be seen and compared with each other to be fully appreciated; calling, however, especial attention in the first department to the productions of Messrs. Walters and Messrs. Keith, both of which firms have, we believe, been rewarded by the Society of Arts in the present instance. We give every praise to Mrs. Macaulaich (Rev. A. Gilmour's, Martha Brae, Greenock), for her tact and talent in representing by the needle, for the purposes of screens, the beauties of landscape and flower-painting. Her ruins of Pestum, Wolf's Crag, Campsie Glen, and studies of flowers (Nos. 621—625), are beautiful examples of what patience and ingenuity may accomplish in this branch. They are not trifled away with little details, but are produced with bold and artistic feeling; and we are sure that the lady who is capable of performing that which has been unheard of since the days of Miss Linwood, deserves the encouragement which she will no doubt receive from those who are able to become patrons. Miss Kingsbury has also forwarded some pretty specimens of the same nature, though not comprising landscapes. Some of the laces exhibited are exquisite; and we are glad to see that the graceful collars of Norwich, made by the children of Miss Stanley's school, have met with the substantial approval of the Society of Arts. The silk, damask, and Cashmere Fillover scarfs and shawls in the same room present some patterns designed with the truest view to general effect, and perhaps some of the chintzes have never been equalled for harmonious design and careful execution. The enterprising contributors of the latter works are Swainson & Dennis, and McAlpin & Co. We have not reserved to ourselves sufficient space to speak in detail of the carpets, of which there is a very good and creditable selection; and we therefore conclude our notice of this most satisfactory Exhibition by glancing at the paper-hangings, which show an evident improvement in this particular. Every credit is due to Mr. W. B. Simpson for his efforts to raise the character of the manufacture, and to apply to it the best native designs rather than to adopt the old and absurd fashion of borrowing from the French, and of decorating every pattern not procured by this degrading means.

Four masterpieces of block-printing on paper are exhibited (Nos. 760, 761, 762, 763), representing landscapes and subjects of animals, which, at a hasty glance might actually be mistaken for oil-paintings. But among the choicest figured papers for the walls of the drawing-room, we must mention an Italian design (No. 758), having graceful arabesque pilasters in pale colours between wider compartments. The only fault we are able to find with this tasteful production is that the narrow intermediate borders are both in drawing and colouring somewhat harsh and crude, in comparison with the pilasters themselves. Upon leaving the Society's house, a carved stone Corinthian capital, of large size, meets the eye, executed by Taylor, Williams & Jordan, with much freedom and precision, and with this we take our leave, finally urging all who are studious of the progress of Decorative Art in this country, or concerned in its welfare, to pay a visit to the Third Annual Exhibition of the Society of Arts, where they will find much to amuse and interest beyond that which we have reported, and gain broader ideas of what is taking place imperceptibly around them in the operative world.

## ART IN CONTINENTAL STATES.

PARIS.—We find, that a remark we made some time ago touching the proportion of artists transported among the June insurgents, has been considerably quoted, and it has been sometimes asked of us, of what character or position those artists were. We may say, that in ordinary times there resides at Paris a numerous body of artists and Art-students, in proportion to the population of the city, and considering also the large number resident in Lyons and other provincial towns. The number is variously calculated at from five to ten thousand, or even more; but that looked upon as nearest the truth is eight thousand, though even that sum seems improbably great. Of these, however, not more than a few hundreds can claim a recognised position through talent and fame. The others are obliged to look for support to any of the innumerable ways in which, more or less, acquaintance with Art is useful. These, in every branch of Art,—engraving, etching, lithographing, drawing on wood, copying ancient and modern pictures, designing and modelling for manufacturers, porcelain drawing, teaching of drawing, down even to sign and letter-painting,—are ever ready to turn their small talents to account. But many, during even the most prosperous times, are more than sufficiently miserable; while, during periods of distress and uncertainty, such as have succeeded the last Revolution, they are absolutely abandoned to starvation. It was only such as these, rendered desperate by misery, who engaged in the June affair. The Gardc Mobile and the Ateliers Nationaux had been in their case, as in that of most other trades and professions, a sort of safety-valve for the temporary quietude of the Republic. But the latter being dissolved, and enlistment in the former rendered difficult or impossible, such of these artists—many more than the one hundred and fifty transported—as hunger rendered reckless of life and social order, threw themselves into the ranks of the insurgents, and acted their part in the deplorable and desperate drama of June. It was remarkable, however, that it was only these, and none of the more "respectable," of their class. In July, 1830, and in the last Revolution, well known and highly-gifted masters dashed into the movement in a body, and with ready impulse, and acquired for themselves a place in history—at least in the one of July, the only one, of course, which is yet "storied." But in the June affair nothing of the kind took place.

A lottery has been established to aid the suffering circumstances of the numerous body of young and less talented artists who have been plunged into adversity by the unsettled state of the country during the past year. It consists of 100,000 tickets at 2 francs 50 centimes each, making a capital of 250,000 francs to be expended in pictures, drawings, &c. There will be 3000 prizes, varying in value from 5000 francs to 10 frs. each. Every prizetaker above the sum of 100 francs will receive with his picture the receipt of the artist for the same. The choice of works is made by a committee, as they will be better able to appreciate the necessities and ability of the candidates who desire to avail themselves of these means to sell their works. M. D'Albert de Luque is President; M. Nieuwerkerke, Vice-President; MM. Ingres, Paul Delaroché, Eugene Delacroix, Henriquez Dupont de Gisors, and François de Castejerie de Tremont, form the committee.

During the administration of power by the Provisional Government, M. Ledru Rollin assigned to M. Chenavard, more known as a decorative artist, a commission to cover the whole interior of the Pantheon with pictures. The undertaking includes one hundred and sixty compositions, each eighteen feet high, by eleven in width, a frieze eight hundred feet in length, four vast columns entirely covered with painted ornaments, to fill all the vaultings and medallions, and besides these, five subjects in mosaic, each twenty feet in diameter. No single undertaking on so vast a scale has ever been attempted. M. Chenavard is to employ thirty artists, who, it is calculated, will have prepared all the cartoons, under his inspection, in the course of two years, and it is calculated that it will occupy eight years more for completion. The scale of remuneration is fixed at 10 francs daily, a modicum which sufficed in early epochs, and now revived to meet the exigencies occasioned by republican ideas. The general intention of the pictorial representation is to give the history of man from his creation to his future destiny beyond this world; and in a Christian church will be found personated by the artist's hand, Brahma, Confucius, Jupiter, Bacchus, Osiris, Isis, Mahomet, Jesus Christ, and the Caliph Hakem, if a more wholesome echange of religious feeling should not succeed to these loose vagaries.

GERMANY.—MUNICH.—The Royal Institute of Porcelain Manufacture has received an able inspector in the person of Eugene Neureuther, who is well-known to our countrymen as a painter of fancy and originality. The first wishes of Neureuther were to compose new forms for different porcelain utensils; the second, to find a less expensive method of fabrication. He has designed several models for different beer-jugs, breakfast-cups, &c. It is the opinion of Neureuther that the artistic forms of utensils must be in harmony with their implied uses, and that Apollon and the Muses are quite out of place on our countrymen's soup-bowls. Beer is our national beverage for the rich man as well as for the poor, therefore Neureuther has chosen national forms for his beer-jugs, under the architectural style of the 14th and 16th centuries, and has embellished them with pictorial representations, the contents of which unite with, or allude to, the thoughts or recollections of the present time. The forms are not antique, nor gothic, but country-like; the pictures and other ornaments are in unison with the forms,—Alpine landscapes, groups of goats, sheep, ducks, and other birds, and representations taken from the rural posies, named "Schnadahupfen." Neureuther has engraved all these ornaments and representations on steel or copper, and transferring the prints to the porcelain, he spares the trouble of drawing, at a third of the expense.\*

King Louis is occupied with the execution of his unfinished artistic plans. It is now said that the "Befreiungshalle," near Kelheim, on the Danube, though already given up, is to be continued; and that the "Propylæes," in Munich, are to be commenced in a short time. Kaulbach has been designated Director of the Royal Academy of Fine Arts in Munich. He has painted several compositions intended for the outside of the new Pinacotheca; in one of them is the painter himself with his friends and scholars, (Eberle, Feichlein, Marr, Echter,) in Rome, studying groups of peasants praying and dancing, of bearded monks and charming girls; in another we see Coruchius, Klenze, Schnorr, Gartner, Hess, &c., studying the antiques and the works of Raffaele and Michael Angelo; in a third, King Louis collecting and combining the best works of antique sculpture and ornamental Art, as well as the pictures of the middle ages. These pictures are to be executed on a large scale on the outer walls of the new Pinacotheca in the style of Stereochromy, the durability and other excellences of which I have noticed on a former occasion.

Dietz, a genre-painter of merit, who served as a volunteer in the war against the Danes, has published an album with representations from this campaign, consisting of portraits of the most eminent officers, of the different soldiers and volunteers, and with interesting camp and battle-scenes. The most picturesque personages are the Freischaren, a sort of armed band, who, like the robbers in the Abruzzi, are more agreeable on canvas than in reality. Another genre-painter, A. Adam, was in Lombardy during Radetzky's expedition against Milan, and has returned with a large collection of drawings, scenes, portraits, &c.

The artist-festivals in Munich have always been splendid, original, and very popular; in the beginning they were only fancy balls, but from the members making choice of different pictorial costumes they soon became a sort of representation, and by the conception of a distinct idea by the leaders, they received a dramatic signification. In this manner we have seen Wallenstein's Camp performed with all the individual features of the thirty years' war; the times of Albert Durer and Maximilian, with all the eminent characters of that epoch; the great knights and statesmen, the most celebrated artists, poets, and literati; the representatives of Industry and Handicraft, &c. Another time the artistic fantasy produced a poetical world of merry and comic figures, the reign of Prince Carnival and his buffoons. The seriousness of the present time, the hopes and dangers of our common country, have given another direction to a public festival. We have an old tradition of the Emperor Barbarossa's residing on Mount Kyffhauser. The emperor sits sleeping at a stone table, and cannot awake till the German empire is restored to its ancient glory; from time to time he demands, "Do the ravens still fly about the mount?" (viz., is the cry of discord not yet silenced?) And on receiving the answer, "Yes, they do," the emperor continues sleeping. Another tradition is connected with this legend: There is a pear-tree on the "Walsers-haide," which was cut down twice during the thirty years' war, and

\* Our correspondent has kindly furnished us with a number of these designs, which are exceedingly appropriate and elegant, though too German in style to suit English tastes.

in the last century (I believe by the French), and has grown up again each time from the root, but without having blossomed till now. The tradition is, that when the pear-tree of the Walsers-haide blossoms, the German empire will flourish anew. Miraculously enough the above-named pear-tree blossomed for the first time last year. From these two national traditions you have the origin of our artists' festival which took place the 15th and 20th of February, in the Odeon, in Munich. You might there have seen the interior of Mount Kyffhauser and the emperor Barbarossa sleeping at the stone table, surrounded by gnomes forging arms. Above the mount stands the castle of Kyffhauser, a high and large gothic structure with seven portals, in the centre of which the pear-tree, pregnant with fate, extends its branches; trees of all sorts crown the mount, and two staircases lead up to its different terraces. An old shepherd speaks of the discord between the Germans of the misfortune, the expectation, and the hopes of our country, but is interrupted by a scene in the interior of the mount, taken from the above-named tradition, and by different national songs in the background. The four principal German races arrive from different sides to the blooming pear-tree, with the busts of the four greatest geniuses of the nation,—Schiller, Goethe, Mozart, and Beethoven,—and thus having acknowledged themselves members of the same nation, they proclaim the restored unity of Germany. The emperor awakes and arises from his tomb, and taking his place among the united races announces the regeneration of Germany. Now come people from all sides, and a long festival procession displays the beauty, riches, and multifariousness of the different states and nations of our common country. The procession is arranged according to the four tribes of Bavarians, Suavians, Franconians and Saxons. In it are represented all the capital towns, with their characteristic buildings or persons, the Arts and Sciences, Industry and Agriculture; you see the Hanses with ships and symbols of navigation; the inhabitants of the Alps, with the production of their cattle; the Silesians with their linen; the people of the Black Forest with their cloaks and scythes: shortly you see the whole of Germany, with all its material and intellectual powers, united to a common aim by love and enthusiasm, but preserving the individual substantiality of every race and state. The throng to the festival was immense; king Maximilian and queen Mary were also present; king Louis sent a sum of money for the festival fund. After the representation, the ball began, and continued till morning.

Professor Amsler has finished his engraving of the great picture of Overbeck, in Frankfurt, representing the union between Religion and the Holy Child, surrounded by the saints of the Old and New Testament; below, in very beautiful groups, the principal artists of the different Christian epochs, from Nicola Pisano and Cimabue to Raffaele, Michel Angelo and Albert Durer; likewise the representatives of the Church and the Empire, Pope and Emperor. The engraving is a little hard and dull, but very faithful, and executed with the accuracy and strength which characterise all the labours of Amsler: it gives a perfect idea of the work of Overbeck and the genius of his Art.

The "Kunstverein," which has existed these twenty-five years has 2979 members, dwelling in all the countries of Europe and America, among which there are no less than fifty-three crowned heads. During the twenty-five years the Kunstverein has expended 434,582 florins for the acquisition of works of Art; in the last year 24,067 florins for 114 works. A design by Christian Nilson, illustrative of Schiller's poem of "The Bell," has been engraved by Adrian Schleich, and distributed amongst the members.

Schwannhals's last compositions, designed with the left hand because the right was palsied, are representations taken from the New Testament and the Holy Legend, and are destined for the new portal of the Dome of Cologne. The late artist has bequeathed the museum built by him, with the collection of his works, to the Royal Academy of Munich, a splendid monument of the genius and of the patriotism of the great master.

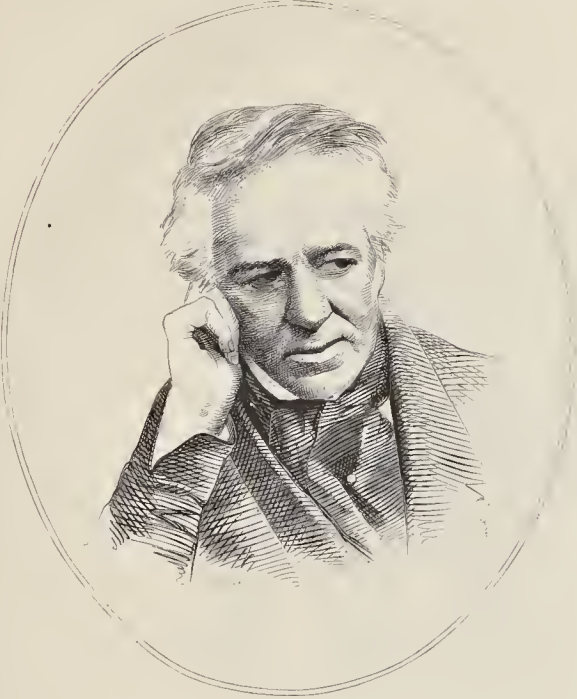
BELGIUM.—When the Exposition of National Industrial Art took place in Brussels in 1847, the manufacturers of Ghent, from some political or jealous feeling, declined to take any part therein. Being convinced of the advantages such occurrences prove to commerce, the authorities of Ghent have taken steps to hold such an exhibition in their own city, and to unite with it a series of artistic and other fêtes, in imitation of those given in the capital last year, which gave such a beneficial impulse to the retail business of the metropolis.

## SIR WILLIAM ALLAN.

SIR WILLIAM ALLAN, R.A., President of the Royal Scottish Academy, Member of the Academy of St. Luke, &c., &c., was born in the year 1782, at Edinburgh, and was educated there partly at the High School of the city, under William Nichol, the companion of the poet Burns, a somewhat severe disciplinarian. At a very early age Allan evinced a love for the Arts, and all his spare hours were devoted to drawing; he studied for several years at the Trustees' Academy, commencing on the day that Graham entered on his duties as master, at which time Wilkie also entered as a student. Wilkie and Allan were therefore among Graham's first pupils at the Academy. They began drawing from the same example, and thus continued for months, using the same copy and sitting on the same form. The friendship thus begun by the young painters increased as they grew to manhood, and ceased but with the life of Wilkie, whose character as a student, as an artist, and as a man, it has been, and still is, the delight of the surviving subject of this memoir to hold up as an example to the young aspirants in the profession who seek his counsel. After the close of his studies with Graham, of whose instructions and kindness Allan has ever cherished a most grateful remembrance, he removed to London and was admitted to the School of the Royal Academy, where he remained some time; but not ultimately finding professional employment, and after many hard struggles in the great brick wilderness, he determined on going abroad to try whether encouragement might not be had elsewhere. Russia suggested itself as a country where an opening for his talents might be expected, and as one abounding in stirring and novel subject-matter for the pencil.

Sir William's well-known character for energetic action when once his plans are resolved on was here manifested. He scarcely gave himself time to communicate his intention to his friends in Scotland, but with one or two letters of introduction to some of his countrymen resident in St. Petersburg, he embarked in a vessel sailing for Riga. Adverse winds threw the ship almost a wreck into Memel, in Prussia; and thus our artist, with, by no means, a heavy purse, was cast upon a strange land, of whose language and people he was ignorant. The universal language of his Art, however, he could speak; and relying on his innate powers, he took up his abode at an inn and commenced portrait-painting, beginning with the portrait of the Danish consul to whom he had been introduced by the captain of the vessel. Having, in this way, recruited his exhausted finances, he lost no time in resuming his journey northward. He proceeded overland to St. Petersburg, encountering on the road various romantic incidents, and passing through a great portion of the Russian army on their way to the battle of Austerlitz. On his arrival at Petersburg, he was, through the kindness of Sir Alexander Grichton, then physician to the Imperial family, introduced to many valuable friends; and eventually, was enabled to pursue his Art diligently and successfully. Having attained a knowledge of the Russian language, he travelled into the interior, and remained for several years in the Ukraine, making excursions at various times to Turkey, Tartary, and the shores of the Black Sea, Sea of Azoph, and the banks of the Kuban, amongst Cossacks, Circassians, Turks, and Tartars; visiting their huts and tents, studying their history, character, and costume, and collecting a rich museum of their arms and armour, as *matières premières* for his future labours in Art.

In 1812, Mr. Allan began to meditate a return to fatherland, as in some measure he had accomplished the objects of his journey and stay abroad. But the French invasion had commenced; Napoleon had already passed the frontier with his numerous army; the whole country was thrown into confusion and alarm; so that our painter's return became a matter of impossibility; and thus he was forced to witness not a few of the heart-rending miseries of that eventful period. In 1814, after an absence of ten years, Mr. Allan returned to the romantic city of his birth and boyhood, and had the happiness of



*William Allan*

again seeing his father and other dear friends. Our space will not permit us to do more than glance at Allan's Edinburgh life at this time; suffice it to say, that the most eminent of his countrymen in Literature and Art visited and were indelibly intercourse with the young and enterprising artist; among whom were Scott, Wilson, Lockhart, and other distinguished literati of the day. He commenced by embodying some of the romantic scenes which his travels and adventures had suggested. The first subject that brought his name into general notice in this country was the "Circassian Captives," a work full of exquisite and novel matter, character, and expression; and remarkable for the masterly arrangement of its parts. This picture was exhibited at Somerset House in 1815. Other works of kindred excellence succeeded:—"Tartar Banditti," "Hasan Ghery crossing the Kuban," "A Jewish Wedding in Poland," "Prisoners conveyed to Siberia by Cossacks,"—pictures which have never been forgotten by those who saw them. These and many others the artist brought together and exhibited in his native city, along with the armour and costumes he had collected in his travels. This exhibition was highly attractive; the artist rose higher in the estimation of his countrymen, but received few commissions. He had determined to make Scotland his future residence, and historical painting his exclusive profession. The beginning was thus up-hill work; but fortunately for historical Art in Scotland, there still remained a few of the *Russian robbers*. After a time, Sir Walter Scott, John Wilson the poet, his brother James the naturalist, Lockhart, and a number of the artist's other friends purchased his "Circassian Captives" at a price they thought considerable; and having resolved to

decide by lot whose property it should become, the Earl of Wemyss became possessor of this beautiful work, which now graces his lordship's collection in Stratford Place, London. The Grand Duke Nicholas, present Emperor of Russia, visited Edinburgh, and purchased several pictures from the artist; one, "Siberian Exiles," and another, "Hasan Ghery." Things began to look better; Allan's works now found a more ready sale; and his picture of "The Death of Archbishop Sharpe," a work of very high character, was purchased by Mr. Lockhart, of Milton Lockhart, M.P.; his most affecting picture "The Press-Gang," by Mr. Horrocks of Tillylicearn; his "Knox admonishing Mary, Queen of Scots," by Mr. Trotter of Ballendean; "The Death of the Regent Murray," by his Grace the late Duke of Bedford; "The Ettrick Shepherd's Birthday," by the late Mr. Gott of Leeds; his whole-length cabinet portraits of "Scott and Burns," by his friend Robert Nasmyth, Esq.; and "The Orphan Scene at Abbotsford," by King William IV.

A serious malady in the eyes now threatened the artist with total blindness, and was a source of great suffering for several years, causing a cessation of all professional labour. A change of climate was prescribed, and he went to Italy; spent a winter at Rome, and from Naples made a journey to Constantinople; and after visiting Asia Minor and Greece, he returned to Edinburgh with health restored. "The Slave Market, Constantinople," purchased by Alexander Hill, Esq., publisher, was the fruit of this journey. Also, "Byron in the Fisherman's Hut, after swimming the Hellespont," bought by Robert Nasmyth, Esq. In 1834 an ardent wish to visit Spain, and to gather new material for his Art, led him once more to go abroad. He sailed for

Cadiz and Gibraltar, went into West Buhary, and crossing again to Spain, travelled over the greater part of Andalusia, intending to go on to Madrid, but was prevented by news from home from accomplishing the latter project. We cannot in so brief a memoir do more than mention the names of a few of his other works. Among them are "The Moorish Love-letter," "Murder of Rizzio," "Battle of Prestonpans," "An Incident in the Life of King Robert Bruce," "Whittington and his Cat," "Polish Exiles on the road to Siberia," (this latter picture was bought by W. Burn Callender, Esq., of Preston Hall), all remarkable for scrupulous correctness of character and costume, and lacking none of the higher qualities of Art.

Having long desired to paint a picture of the Battle of Waterloo, he several times visited France and Belgium to make sketches of the field of action, and otherwise to collect material for his purpose. The view he chose was from the French side, Napoleon and his staff being the foreground figures. This picture was in 1843 exhibited at the Royal Academy, and purchased by the Duke of Wellington, who gratified the artist by expressing his satisfaction at the truthfulness of the arrangement and detail in his work. Such high commendation induced Sir William to throw himself with all the indomitable energy for which the veteran President of the Scottish Academy, not less than the young adventurer of the Ukraine, was still remarkable, into another great picture of "Waterloo" from the British side, with the view of entering the lists of the Westminster Hall competition in 1846. This work also gained the approbation of "the great Captain," and was much praised by the public; it was voted for by one at least of the best judges in the committee as worthy of public reward, but without so favourable a result. Let us hope that a work so replete with truth and spirit may yet meet its just reward in the National adoption.

Undaunted by defeat, the patriotic President is now engaged with his wonted vigour in painting the "Battle of Bannockburn," on the same extensive scale as his latter picture of Waterloo. May success and reward attend his noble effort.

In 1844 Allan revisited Russia, and had an opportunity of seeing again his early patron, the Czar. There he painted a picture of "Peter the Great teaching his subjects the Art of Ship-building." It was exhibited at the Royal Academy in 1845, and is now in the Winter Palace, St. Petersburg.

For a long period the only resident historical painter of his country, and for seventeen years Master of the Trustees' Academy, where he and Wilkie first began their career, Allan has had the opportunity of communicating much of his own enthusiasm to the students of Art in Scotland, and is now surrounded by a numerous body of highly talented professors of his own branch of Art. In 1835, on the death of Mr. Watson, the original President of the Scottish Royal Academy, Mr. Allan was unanimously elected by the body to fill the chair which he still worthily occupies. The labours of the Academy during his presidency have been many; and some of them, having most important bearings upon the Fine Arts not only of Scotland, but of the whole kingdom; an account of them, however, must be looked for elsewhere. Mr. Allan was elected Associate of the Royal Academy in 1826, and Academician in 1835. On the death of Sir David Wilkie he was appointed Her Majesty's Limner for Scotland, and in 1842, he received the honour of knighthood. Did our space allow it would afford us pleasure to bear testimony to the genial, hospitable, and liberal private character of the worthy knight; but this we believe is as well known to most of his southern brethren in Art as to his own countrymen, who have frequent opportunities of meeting at his elegant table the men of note who visit the northern metropolis. We conclude our necessarily defective notice of one who has had much beneficial influence on the Arts of his country, by expressing our earnest hope that he may long be spared in health and honour, to guide by his experience and stimulate by his example, the rising professional body of which he is the head.

PASSAGES FROM THE POETS



Drawn by F. Goodall.

"How oft we have I led thy sportive choir,  
 Where shading clime along the margin grew,  
 And freedom'd from the wave, the zephyr flew,  
 And haply, though my harsh touch, uttering in  
 But mock'd at tones and murmur'd the dancer's skill,

THE VILLAGE MINSTREL.

Yet would the village praise my wondrous power,  
 And dance forgetful of the roonfide hour.  
 Alike all ages: dames of ancient days  
 Have led their children through the forest maze,  
 And all the while the minstrel's voice  
 Has frisk'd beneath the burden of threescore."

GILLESPIE.

Engraved by E. Dobick.



PASSAGES FROM THE POETS.



Drawn by P. W. Fairbairn.

Engraved by J. Basire.

Man of law. Host.  
Parson. Shipman.

Doctor. Wife of Bath.  
Nun. Merchant.

Yeoman. Franklin.  
Husband. Miller.

Carpenter. Weaver.  
Knight. Squire.

Priest. Friar. Clerk.  
Chaucer. Poet.

THE TABARD INN; THE NIGHT BEFORE THE PILGRIMAGE TO CANTERBURY.

"At night was come into that hostelry,  
Wel nine-and-twenty in a company,  
Of every folk, by aventure-kalle,  
In fellowship, and pilgrimages were they alle."—CHAUCER.



*John Henning sen*

MANY of our readers have probably seen a reduced and restored copy of the Elgin friezes, which is to be met with in the collections of most lovers of Art; while rude and inferior multiplications of the same may frequently be found on the well-laden shelf owned by the peripatetic Italian image-seller: yet it is likely that one-half of these our readers, looking at the fine head which forms one of our sketches of modern artists, may inquire—who "John Henning" is? This is just the question that we wish to answer, in order that the artistic world may acknowledge a man to whom it owes large obligations, which have been but poorly repaid.

These restored friezes, so well known to artists and connoisseurs, and so widely disseminated throughout Europe, were executed by the subject of our present notice. The fame of his work has extended far and wide, while his name has been comparatively unknown. Half of his long life has been spent in complete obscurity; no Academies rank him among their honored lists—no Exhibitions display his name to the public—and yet we scruple not to say that John Henning is a man of the very highest talent and a true artist. The story of his life adds another to the many chronicles which show the upward tendency of the human mind when the spirit of genius is strong within it—how that it will force its way through every obstacle of birth or circumstance, and attain the destiny for which it was sent on earth.

John Henning's parents were in a very humble sphere, and this circumstance is justly one of the sculptor's proudest boasts. His father, Samuel Henning, was a carpenter and cabinet-maker from Galloway, who married and settled at Paisley, where on the second of May, 1771, his eldest son, John, was born. It forms a curious link between past and present, to hear

the white-haired old artist dilate on this important event, which took place "a little after sun-rise, by the concurrent testimony of great-grandmother, grandfather, father, and mother." Verily, they must have been a long-lived race, the family of the worthy carpenter of Paisley! The boy thus introduced on the busy stage of life, seems to have been much like all other boys. His first teacher was the best of all—a mother. Mrs. Henning must have been a woman worthy to fulfil that highest duty; for to this day her son speaks of her with long-remembered tenderness. His story forms no exception to the oft-repeated circumstance, that almost every man of talent or celebrity may number among his early records the blessing of a good mother. Other teachers succeeded, whose names are faithfully chronicled in a MS. we have before us, and from whence we draw this history; an autobiography, remarkable for its preciseness and its homely simplicity. Therein the worthy octogenarian dilates with lingering fondness on a Mr. Sprout, who taught "English reading and English grammar at 2s. 6d. per quarter;" and a Mr. Bell, who instructed in "reading and penmanship, and provided ink for his pupils." Doubtless, a stone in some quiet kirkyard at Paisley has long ago become the sole record of both masters and scholars.

This slender instruction, the only teaching the boy ever had, terminated when he was thirteen; and immediately he "began seriously to handle the hatchet, saw, plane, and other implements of carpentry." But manual labour did not altogether supersede learning, for he used to read to his mother while she plied her needle, and in this manner acquired a knowledge of Rollin and Hume, the latter of whom the old Scotsman still indignantly denounces as being prone to "cunningly devised fables."

Captain Cook's, Anson's, and Byron's Voyages,—the usual provender of youth, brought their frequent result. John Henning, like many another boy, conceived a great longing for the life of a sailor. To accomplish this end, he with greater forethought than belongs to such young adventurers in general, studied geometry, trigonometry, and navigation. "Then," says Mr. Henning, in a delicious Gallico-Scottish idiom, "when I had sixteen years and eight months, I determined to go to sea, being, I may say, Robinson-Crusoe mad. Nobody was to hear of me till I had got on an island of my own. I had packed up my wardrobe for flight, but my mother, for whom I had great affection and respect, fell ill. This caused me to delay my departure, under the impression that my clandestine movement might prove very injurious to her in her present delicate state of health. Washing-day occurred, and some one laid hold of my knapsack, when I told my intention frankly. My sisters called me mad; and from my father I got such a lecture, that I never thought of going to sea afterwards."

About this time Henning first attempted to handle the pencil. It was only a carpenter's pencil though, and his drawings were confined entirely to the very small degree of architectural Art required by his father's business. But that new and higher feelings were even then dawning in his mind, is evident from a little anecdote, which he thus simply relates:—

"In 1799 a small collection of models, pen-drawings, and other matters of *virtù* was opened in Paisley, admission sixpence. One evening, meeting with an intimate acquaintance, we wandered round together, marking our likes and dislikes. He particularly praised some coloured wax busts with glass eyes, wigs, and frills; I preferred some casts of medallions in pink coloured wax, very well modelled, at which he made some contemptuous remarks on my want of taste. I said, 'If such things are liked, I see no difficulty in pleasing the multitude.' My friend rejoined in a very ungracious manner, 'I would like to see an attempt of yours in that way.' 'I have never thought of such a thing,' said I, which was indeed quite true; 'but I conceive that sculpture has only to do with form; and whether the form be beautiful or not, in my judgment good taste must prefer it of one colour, be it white, black, brown, or grey, to tawdry images of coloured wax dressed by the tailor, the milliner, the wig-maker, and the glass-blower.'"

This unbiassed impression of one who was at the time a mere carpenter's workman, and to whom Art was an intuitive sense, not a study—furnishes an incidental comment on the controversy, which has lasted even to these modern days—How far Sculpture should descend from its marble purity to simulate life? The slight circumstance also shows the thoughtful tendency of the young man's mind, and the straightforward independence of character which afterwards caused the humble mechanic of Paisley to put forth his opinions as fearlessly before royalty and nobility, as before this unlettered companion of his own rank.

It is probable that the incident thus related exercised a considerable influence on the artist's future fortune: for in the same year, 1799, John Henning made his first attempt at modelling. The circumstance is best told in his own words:

"Having resolved to be married, I wished to visit Edinburgh before I settled in life, thinking I might never have another opportunity of going so far from home. On August 16, 1799, I got into the stage-coach at Glasgow, at eight o'clock a.m., and landed in Edinburgh about six in the afternoon,"—a momentous journey, at which one cannot help smiling in these railway days! "I got lodging with a carpenter who was working for Henry Raeburn, Esq., to whose house I accompanied him on the following day. I was ushered into a room, where I was pleased to recognise a likeness of General Mac Dowall. But on looking again it did not strike me so forcibly. I resolved to attempt a portrait myself, and try to model a head in wax. When I got home to Paisley I took for my first model a hench comrade, (A. Woodrow); it turned out a strong though a coarse likeness, and I was

tened by some of my acquaintances to model their portraits. I did so, working in the evening and thus gradually improved in my finish. Then" continues Mr. Henning, in this curious record of times so long gone by, "Kate and I buckled to on the 26th September, 1799."

The "Kate" thus mentioned is still the old man's "aid wife," his faithful and affectionate partner during fifty years of wedded life, and the mother of his eight children.

In his own immediate neighbourhood, the fame of the untaught artist began to dawn. Sitters came to him, tradesmen of Paisley, country-farmers, and afterwards, country-squires; of these he took medallion portraits in wax, several of which he still has in his possession. They are curious relics, executed with a hard, sometimes rude, but evidently faithful hand; the head of Woodrow the carpenter is life-like and characteristic in the extreme; it might be intended for one of Scott's immortal portraits. There is a sturdy farmer too, a veritable Dauid Dimont, when grown stout and elderly, and a portrait of Sir William Forbes, a stately gentleman whose delicate aristocratic features suit well the antique frill and queue. In these models the accuracy of drawing is wonderful; so that one is almost tempted to acknowledge Dame Nature's as the best academy after all.

This success did not tempt the embryo artist from his carpenter's bench. He still worked under his father, whose business fell off in consequence of the war; mill out of fifteen or twenty journeymen the only one that Samuel Henning had remaining was his steady and diligent son. They worked together, "for," says John Henning, "I had not yet imagined that I had the hobgoblin genius, and my wife said that I was born a carpenter and cabinet-maker."

But in spite of this conjugal *dictum*, in the following year the young sculptor's destiny came upon him in right earnest,—we say "came upon him," for instead of seeking after notoriety, he seems to have struggled vehemently against entering the vocation of an artist. We give his own *naïve* account of the circumstance which decided his fortune.

"Early in 1800, being in Glasgow on business for my father, I had been obliged to stay the night at the house of a friend. Modelling being my hobby at the time, I always carried wax and tools in my pocket. I did medallions of my friend and his wife during the evening. He showed them to his master, James Monteith, Esq., whereupon Mr. Monteith proposed to sit to me. I wrote stating that having no intention of following modelling as a profession, I felt sick at the idea of being dragged into public notice, by practising an Art to which I was not competent." However these objections were at last over-ruled by Mr. Monteith, who appointed a day for the sitting. "This was the 2nd of May, my birth-day. I took my way to Glasgow in a very uneasy state of mind. On seeing me, Mr. Monteith said, 'I am too engaged to sit, but I have nine sitters ready for you.' At this my trepidation increased, and I went away with him, feeling very miserable. As we trudged along, a gentleman accosted Mr. Monteith, and while they stood talking, I slipped into a close. It was not a thoroughfare, or I think from the humour I was in, that I should have run away, and so have done with modelling for ever."

But this was not to be. The introduction to Mr. Monteith was the turning-point in John Henning's career: from that time he relinquished the carpenter's tools for those of the sculptor. Proceeding to Edinburgh, he passed at once from obscurity into repute, and the artist-mechanic of Paisley began to mingle in the fashionable literary society which then was found in the Scottish capital. Among these, the foremost of his friends—we will not say *patrons*, for to assist struggling genius is not a merit, but a privilege—was Mrs. Grant, of Laggau. From the brilliant circle which surrounded this talented and generous woman, Mr. Henning received praise, and continual occupation in his Art; but from herself he received more, friendship, advice, and assistance—alike honourable to the bestower and the recipient.

In the list of celebrated characters whom the artist now numbered among his sitters were a

set of young harristers, then just rising into fame—a fame which the world has since confirmed—Lord Jeffrey, Lord Murray, Lord Brougham, and Francis Horner; Mrs. Siddons also, when visiting Edinburgh, had a medallion taken by Mr. Henning, probably one of the best likenesses extant of this great actress. From this portrait we may date an after-phase of the sculptor's fortune, of which more anon. He had many other models not less renowned—men of letters, in which Edinburgh society was then so rich; among these, who became through a natural succession his sitters, acquaintances, and friends, Mr. Henning ranked Walter Scott, Adam Ferguson, Dugald Stewart, and Archibald Alison. Other friends, whose names bore the less honourable stamp of worldly nobility, were not slow in receiving, even into their most intimate society, this man whose acknowledged talent and self-acquired education caused him to be no unmeet companion for those high in titles or in intellect, while his simplicity, and honest, independent mind made John Henning a living exponent of his noble countryman's most noble saying—

"The rank is but the guinea stamp,  
The man's the gold for a' that."

As the sculptor's fortune rose he meditated that most formidable scheme—at least in those days—a visit to London. He "landed" there in July 1811, being then in his forty-first year; still he was only on the threshold of his artist-life, and knew it too. He had received no academical education whatever, and perhaps nature, in giving such wonderful correctness of eye, had done so much for him, that he felt inclined to condemn the usual routine of artistic study as unnecessary. These opinions, which Mr. Henning has holdily held through life, we shall not discuss here; but it speaks volumes for the marvellous natural powers of the man who, disregarding anatomy, and deprived by circumstance of all preliminary Art-study, has yet been able to execute so much.

Mr. Henning's first welcome in London was from his friend Francis Horner, who took him to the Marquis of Lansdowne's, and Earl Grey's. In the galleries of these noblemen he made various drawings and studies. As he was preparing to return home, a casual street-meeting—one of those trifles which we call chance, but should more rightly entitle fate, or providence, induced John Henning to visit the Elgin marbles, then newly brought over and placed in a stable-like apartment in the corner of Burlington House. They struck the Scottish sculptor with wonder; he longed to stay the winter in London, and draw and model from these precious relics of antiquity, which as yet were almost unknown, even to artists. But here family cares intervened, and might have prevented the scheme, had not a friend, worthy the name and the deed, stood forward, only too glad to share in the good cause of aiding merit. A letter of introduction to Lord Elgin, requesting permission to draw or model from the marbles, resulted in an incident too characteristic to be omitted. It is best told by the artist himself:—

"His lordship called on me, saying it was customary to bring a letter from an Academician. I answered: 'My lord, I cannot understand why noblemen or gentlemen should not dare to allow an individual to draw or model from works of Art in their possession; I call this the popery of Art, and I protest against such slavery.' His lordship left me: the following morning he came again, accompanied by Mr. President West, who praised my drawings and models very much. Lord Elgin then said he was going to give me leave to draw from the marbles. Mr. West replied, 'To allow Mr. Henning to draw from your lordship's marbles would be like sending a boy to the University before he had learned his letters.' This produced a solemn pause. Lord Elgin coloured; the President looked abashed, and I mustered my dancing-school science and bowed them out right gladly. His lordship then returned in a few minutes, and said good-humouredly, 'You are a very odd man not to comply with custom.' I said, 'My lord, I never will to what seems to me absurd custom; it has long been my confirmed opinion that Academies, from their selfish spirit of exclusion,

have not always been promoters of Art, but sometimes have actually retarded willing students: to day has shown me an instance of this which I never can forget."

Truly there was much of the spirit of old John Knox in this free-spoken, fearless Scotsman. It probably pleased the excellent nobleman, who had thus drawn it forth, for Mr. Henning received a cordially-granted admission to the temporary museum at Burlington House. "There," he says, "I began to draw on August 16, 1811, which fixed me in the mud, dust, and smoke of London. I was so fascinated with the study that I was there by sunrise every morning but Sunday, and even the cold of winter did not mar my darling pursuit. I took an early opportunity of calling on the President with my drawings after the marbles. He received me coolly, but did not show me any of his, as he had promised to do, and I did not like to ask him."

This independent artist was thus made almost a Paria by the Academicians, with one exception, that great and good man, who was always ready to encourage talent, Henry Fuseli. He offered Mr. Henning admission to the Academy at Somerset House, with all the privileges of a student. Of these the sculptor could not avail himself in the day-time, but obtained permission to attend the evening Life Academy. "So I went," he says, "that night to the live-model room, and seated myself between my friends David Wilkie and William Thomson. I had just whetted my chalk and was about to commence, when the person who had the setting of the figure challenged me rudely. 'Who sent you here?' I answered, 'Mr. Fuseli.' 'You must nevertheless be off,' he said; and I went. Being too proud to tell Mr. Fuseli, I let the matter rest, and never meddled with the Academy afterwards."

In the following year royal patronage visited Mr. Henning. His medallion of Mrs. Siddons was brought by that lady under the notice of the Princess of Wales, which resulted in many interviews with her Royal Highness and the Princess Charlotte, the latter of whom the artist modelled repeatedly. The old Scotsman yet lingers with a tender remembrance over the time of his intercourse with these princesses; for it became indeed a friendly intercourse, marked by kindly condescension on the one hand, and affectionate loyalty on the other. To this day the old man often speaks, and not without tears, of many a long conversation with that young creature whose foot was doomed to turn from the yet unascended throne, to the darkness of an early grave.

It was a commission from the Princess Charlotte that originated the idea of the Parthenon Friezes. Looking over his drawings from the marbles, she asked him if he could reduce a special group in ivory, restoring all the mutilations of the original. He succeeded, and afterwards seventeen more were executed by him in a similar manner for the Marquis of Lansdowne, Duke of Devonshire, &c. He then commenced the chief labour of his life, which occupied him "twelve long years from the morning's dawn to the gloaming"—the restored Frieze of the Parthenon. At first the material used was ivory, on which he worked in relief, but an accident occurred which caused him to change this plan, while he made at the same time a valuable discovery.

Poverty obliged him, as he himself expresses it, "to act the *dominus*" in his own household. One day, when giving his youngest son a lesson in arithmetic, he observed the little delinquent amusing himself by cutting a head in the slat with a tool that the father used to carve ivory. The same acuteness which has converted many a child's toy into a mighty instrument in the hand of science, caused John Henning to reason upon, and apply the experiment. The result was the discovery of *intaglio*. In this manner the friezes were done—first cut in slat and then cast. Thus this man, almost uneducated and unaided, save by the powers of his own strong and active mind, produced a work which is known throughout Europe as the best,—indeed, the only effort at reproducing these glorious remains of Grecian Art. The value of Mr. Henning's work was early proved by that most

unjust but most decisive test—imitation. No sooner were the friezes completed than they were pirated by innumerable modellers, who, buying the original, were enabled to take from it cast after cast, at an expense comparatively trifling. These inferior reproductions were sold everywhere, with Mr. Henning's name appended; thus injuring not only the artist's pecuniary interests but his fame. The law of copyright afforded him no protection, and consequently he was doomed to see the labour of twelve years thus utterly thrown away; and these vile copies so belied the originals that he had not even the consolation of knowing that he dispensed good, though unrequited, and perchance unknown. He had no remedy against the real authors of this piracy, though he might by law have seized and imprisoned the poor wandering Italians, who were the unconscious promulgators of the cheat. But was such a course likely to be followed by this generous, kind-hearted, honest man?

The work of surreptitious imitation did not end here. Before long a Parisian firm brought out a series of anaglyptic engravings from Mr. Henning's frieze, the artist's name being, in the first issues, not even mentioned. This omission was afterwards reluctantly rectified, but the engravings were of a character little likely to do justice to the work; yet in spite of this inferiority, the firm boasted in 1835 that they had sold 12,000 copies. Another unacknowledged imitation of the reduced frieze may be seen in the model of the Parthenon, now in the British Museum. These facts bear incontrovertible testimony to the importance of the work in the eyes of the million; its value to artists is confirmed by the witness of Flaxman, John Henning's attached friend; of Canova, whose letter of enthusiastic unsought praise is still treasured by the Scottish sculptor, and of many others who rank high in a calling which is the greatest of all.

It is the remark of a clever writer that "the mind of man acknowledges two classes of benefactors—those who suggest thoughts and plans, and those who develop and fit for use those already suggested." Perhaps the same observation may apply to original and reproductive Art. He who by the wise exercise of an imitative power familiarises the world with the works of the great masters—spirits of old, surely fulfils no unworthy mission. To such an end John Henning has devoted his life. His Elgin friezes were succeeded by a work of almost equal value; the Cartoons and the Transfiguration of Raffaele, engraved in intaglio, in the same delicate and beautiful style. In this undertaking the father was assisted by his sons, now growing up, and following the profession. Other works in relief were executed by the same united hands, among which we may mention the frieze on Hyde Park gate, of which John Henning, Jun., furnished the designs; those on the Atheneum Club-house, and a diplomatic box engraved in steel, after Flaxman. These works, together with numberless medallions and busts, occupied the sculptor until 1846. Then, advancing in years, and unequal to much exercise of his Art, Mr. Henning began to consider a plan whereby he might reap from his long-pirated works the benefit which he, alas! sorely needed.

He agreed with his friend, the late Mr. Fyfebairn, to commence an undertaking whereby the latter was to make anaglyptic engravings of the Parthenon frieze, thus securing for Mr. Henning a correct interpretation of his work, as well as the advantage of copyright. The series were to be published by subscription, the sculptor and engraver making an agreement that secured to both due remuneration. Thereupon Mr. Henning revisited his native place, where he was received in a manner that might well gladden the old man's heart. Subscribers were quickly obtained, and a dinner,—Professor Wilson presiding,—was given at Paisley in honour of the man who forty years before had followed his lowly trade within the precincts of the town. The engravings were commenced, but before the second plate was finished Mr. Fyfebairn's lamented death put an end to the undertaking. It has never been renewed, for the means of the aged sculptor are inadequate to complete it.

Thus the matter stands. John Henning, whose

long labours in reproductive Art have benefited his brethren far and wide, is now struggling with that poverty which, though honourable, is fraught with much of suffering; the more so as it impedes his leaving behind him a worthy transcript of his work, so as to do justice to his fame, and benefit the children for whom he has toiled during his whole life. He is alike too honest and too proud to ask for the advance of these promised subscriptions, which sum could alone enable him to complete the engravings. But that kindness which the sturdy independence of the old Scotsman would never ask, his friends might well and worthily give without the request.

We propose a scheme which is not *charity*, inasmuch as it will only be the advancement of funds already promised, which are the artist's just due. To pay an engraver, there needs a sum which John Henning, whose sole means consist in a trifling pension from the Spalding fund of Edinburgh, is unlikely ever to have the power to outlay. But his subscribers might voluntarily pay their subscription—not into the artist's own hands, for he would probably not consent to that—but into a bank, where the money thus advanced could be drawn out as required, for the sole purpose to which it would be applied. The list of promised subscriptions—not one farthing of which Mr. Henning has either received, or asked for—supplies a fund sufficient to defray all expenses, leaving a considerable overplus; while the copyright thus secured, will remain a source of income to the artist during the remainder of his life.

We feel sure that these circumstances need only be known to furnish opportunity for a deed—we will not say of benevolence—but of thoughtful kindness. No man can be more widely and warmly respected than Mr. Henning, both here and in Scotland. Whatever may be the opinion respecting his peculiar crowd in Art, there can be no doubt that there must be something great in the man who—commencing his career at forty years of age, has been able to reproduce the works of Greek sculptors and Italian painters, in a style original and perfect in its kind—who, by the force of his own powerful mind, supplying all deficiencies of early education, has acquired a knowledge of Greek, Hebrew, Latin, Italian, and French—who for nearly forty years has numbered among his friends the names most celebrated in Literature and Art. Most of these are now past away while he remains alone, braving with patient and independent fortitude the cares of a world which is as rough to him in his old age as it was in the days of his youth. Surely there will be some hands found to smooth it for him at the last.

[We shall, with pleasure, receive any communications respecting the subscriptions adverted to above. The manner in which it was originally intended to produce the work may be best seen from the specimen here given; as a work of Art, nothing can exceed it in beauty, and the correctness of the subject is beyond all question, as the process of engraving by the anaglyptic machine insures the most perfect copy of the original. The peculiar fitness of this process for engraving from bassi-relievi is already well known to the public through the specimens we have at various times inserted in our Journal, and the extraordinary combination of inventive ideas and refinement of execution which the Parthenon-frieze displays, renders it admirably adapted for such representation. It is no less for the cause of Art than for the advantage likely to accrue to the projector, that we desire to see such a publication brought to a successful issue, yet when there seems a reasonable prospect of both objects being attained, it is our duty to aid their accomplishment by every means in our power. We ask then all who profess to love true and genuine Art with sincerity to assist in carrying out this plan; here is evidence that the scheme is no vain or plausible speculation—one in which they may or may not have full value for their outlay; it is rather one wherein both "he who gives and he who takes" will have full satisfaction. Every information respecting this matter may be obtained on referring to Mr. Henning, Thornhill Bridge, Caledonia Road, Battle Bridge; but we shall gladly be the medium of any communication our subscribers may entrust us with.]

## THE SCENERY OF THE STAGE.

ROYAL ITALIAN OPERA.—The directors of this establishment have shown in its fullest extent what English Art is able to achieve in scenic decoration, with ample time for preparation, and liberal expenditure. The success of such a display will necessarily create a demand on the part of the public in all directions for greater excellence than it has been accustomed to, and will be no longer contented with hasty productions, or "makeshift jumble" of antagonist varieties. The scenery of "Masaniello" possesses a remarkable unity of intention; it is Italian in its cuteness; truly the sunny Naples with its bright sky and the blue waters of its bay; that city of which the inhabitants have made a proverb—"Vedi Napoli, e poi parti."

The first scene is a troilised colonnade on the borders of the sea; the waves are gently curling on the shore, and the surface of the waters is dotted with the blanched sails of the vessels. The second scene is of singular beauty for its brilliant hues and simplicity of subject. It is a rocky bay, with Vesuvius among the hills in the distance. The gentle ripple of the water is admirably expressed; the groups of picturesque boats are so artistically arranged that they animate what would otherwise be a solitary scene.

The scene following, of the market-place, excited great delight. The church with its campanile in the back-ground, of a dazzling, bleached whiteness, indicative of a genial climate, and the massive group of *palazzi* erections on the left hand, formed the framework of a multitudinous and motley association of busy persons in every variety of costume peculiar to such localities in Italy; giving a reality never before witnessed, to such an extent, on any stage in England. The chaste and pure treatment of the architecture, added to the perfection of the entire display.

The last scene was, however, the occasion for the consummation of the painter's Art combined with diorama effects. A peculiarly elegant balustraded terrace on the shores of the Bay of Naples, was decorated at each extremity with an open loggia of rose-veined fluted marble columns. Mount Vesuvius rose in majestic sublimity across the despoiled blue waters of the Mediterranean sea; the opposite shores were studded with the casinos of the luxurious Neapolitans. A rich solid intensity of colour prevailed throughout, as if nature were the frown of mental tumult. A slight curling vapour from the crater demonstrated the internal throes that were raging within its evernarrow jaw, before exploding into an overwhelming eruption. The daylight became gradually obscured, the distant objects amalgamated into dense gloom, when the hurrying streams of lava creeping down the sides of the mountain announced the catastrophe. The eruption burst forth; immense volumes of flame rush into the air, carrying fire, cinders, and masses of rock in bewildering shoals over the face of Nature's chosen garden, crushing into ruins and desolation the graceful terraces and colonnades which had previously realised the "dolce far niente" of the fair Parthenope.

The artists who have so successfully developed these scenic decorations, are Messrs. Thomas Grieve and Telbin. In the execution they have relied entirely on the poetic conception of a leading idea in each single subject, and have placed no dependence on the meretricious aid of gaudy colour. Purely bright and natural tones are employed throughout, which become perfectly atmospheric by contrast with the gorgeous costumes and accessories of the performance. The "mise en scène" of this opera fully justifies the pretension of the English School of Art to the supreme domain of landscape-painting; and it can only have been the parsimony and ignorance of former managers, that allowed stage-scenery to exhibit so degrading a scale of artistic acquirement. When it is recollected that for four entire hours in our great theatres, an assembly of between two and three thousand persons of the highest scale of mental acquirement, is placed in view of scenic decorations, while musical science lavishes its enchanting modulations on the ear; it is certain that the full enjoyment of our most refined faculties demands an equal scale of excellence in every department that contributes to the illustration. With an inherent feeling for landscape representation dominant in our national taste, and the means of gratification by possessing in our own school such names as Wilson, Gainsborough, Constable, Turner, and a host besides, there are ample stimulants for our stage-scenery to sustain supremacy in this branch of Fine Art. The route is at length opened and the present exposition of excellence will, by the public opinion, assure managers that the Fine Arts may be as much appreciated by an audience, as dramatic talent or lyric perfection.



The first part of the history is devoted to a description of the country and its inhabitants. The author describes the various tribes and their customs, and the different parts of the country.

The second part of the history is devoted to a description of the wars and conquests of the various tribes. The author describes the different battles and the success of the various leaders.

The third part of the history is devoted to a description of the different parts of the country. The author describes the various mountains, rivers, and lakes, and the different kinds of plants and animals.

The fourth part of the history is devoted to a description of the different kinds of plants and animals. The author describes the various species of trees, herbs, and animals, and their uses.

The fifth part of the history is devoted to a description of the different kinds of people. The author describes the various tribes and their customs, and the different parts of the country.

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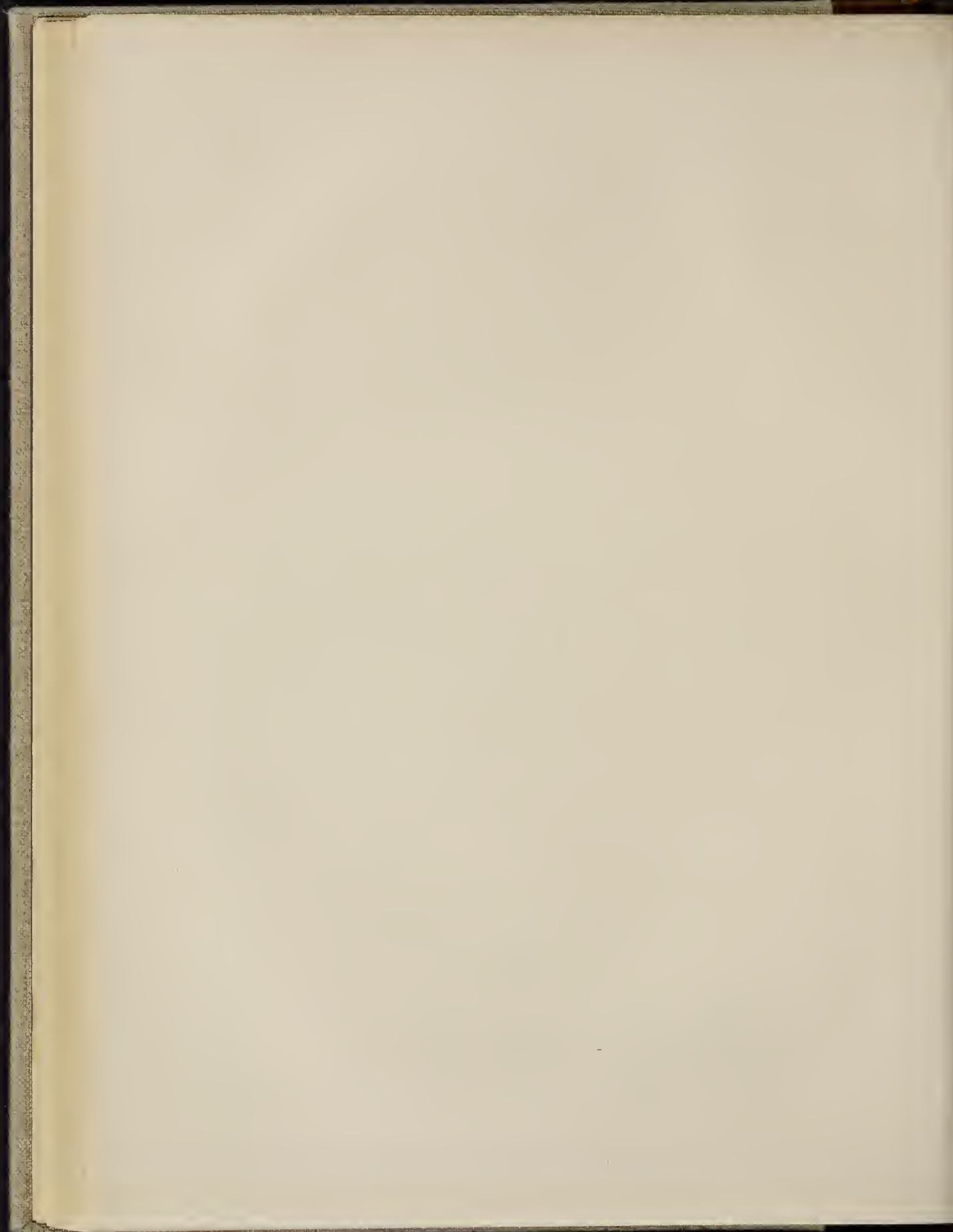
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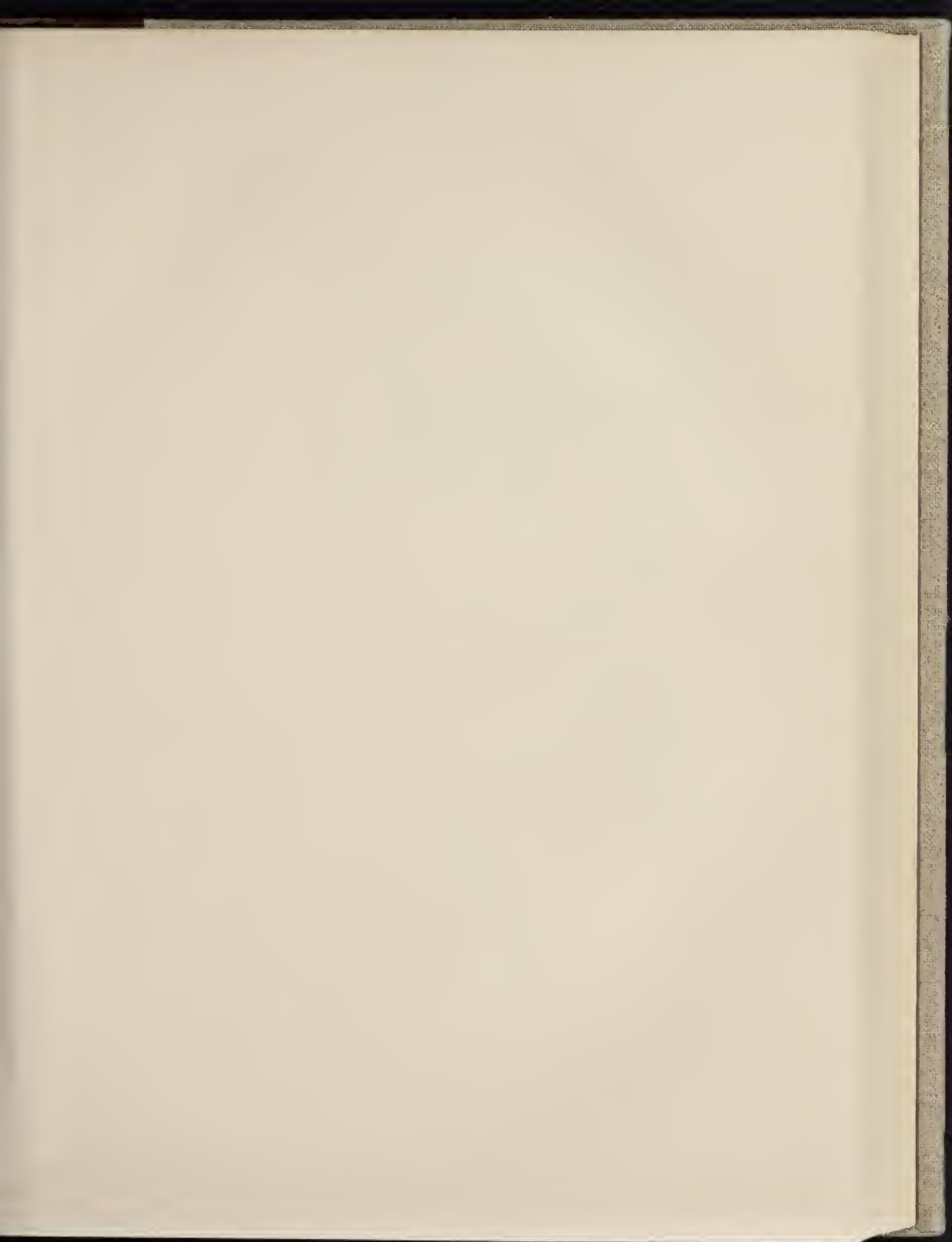
THE ARTS OF THE ANCIENTS

BY J. H. WATSON

LONDON: THE BATHS, 1854









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## CORRESPONDENCE.

To the Editor of the Art-Journal.

Sir,—Having full confidence in the assertion repeatedly made in your valuable Journal, that you will at all times advocate the cause of Art and artists, I beg to lay before you a statement of proceedings which I think injurious to the one and unjust to the others.

When first the Government established Schools of Design in our large manufacturing towns, I felt gratified at the prospect of so extended a diffusion of taste for artistic effort as must result from such institutions, if well conducted. I hailed them as the dawning of a new era—as the means of elevating and refining, if not of creating national taste—as schools open alike to rich and poor, to the instructed as well as to those who seek instruction. It seems to me, however, that one essential to the success of such schools is, that the masters shall be so amply remunerated as to be able to devote their undivided energies to the instruction of the pupils. I learn from the Reports published in your Journal, that the masters of the Government Schools in Glasgow, Sheffield, &c. are fully employed; and considering the peculiar manufacture carried on at Nottingham, a town with a population of upwards of fifty thousand, it is surprising that sufficient employment cannot be found to occupy the full time of the Government teachers there. If such is not the case, and if there is no prospect of an increase in the number of students, there ought to be one master only instead of two; or, if not sufficient work can be found to occupy the time of one, the school ought to be closed as not being required in the district. But it cannot have been any part of the design of Government, that the advantage of fixed salaries paid by it, combined with the recommendation of competency consequent upon their appointment to such offices, should be made use of by the teachers of such schools as means for supplanting the professional teachers in the district, and of bringing their efforts into disrepute. Yet such is the conduct of Messrs. Hammersley and A. McCallum, the masters of the School of Design at Nottingham. This ought not to be necessary, even in a pecuniary view. If these gentlemen were worthy the position they occupy, their spare time might be profitably employed in painting for the various exhibitions; by such means not only would their own fame be enhanced, but our national character as patrons of the Arts would be raised in the estimation of the world. A certainty of salary affords a rare opportunity for a rising artist to devote his attention to the higher branches of his profession. I care not, sir, for fair competition—let every man prosper according to his talent and industry—but I do complain of the injustice of my being compelled to pay my quota of taxation towards the support of men who use that pittance as a means of depriving me of bread.

In these observations I disclaim any jealous feelings towards those gentlemen. It is not against the men, but the principle, I speak; for you are well aware, sir, that with those not capable of judging, place and talent are convertible terms; and a man appointed by Government is assumed to be equal to the duties incident to his situation.

I should wish every large town to have its Government School of Design. I believe that already the advantage of such institutions has been felt, in different branches of Art and manufacture; but I hope the voice of the country will not allow those who have laboured for Art, previously to their establishment—to whose exertion we owe the greater part of present attainments—to be subjected to an unfair competition with those who, receiving Government pay, use that and the *celat* of special appointment to their detriment.

A similar complaint of this unfair principle of competition was made by the masters in the York district, when Mr. Etti replied to the objections by stating, "that he thought that little evil was to be apprehended on the score of opposition, as the studies marked out by public and private teachers differed most essentially—the one adopting Art as an accomplishment, the other keeping within the bounds of such instruction as may be applied to practical purposes." But my ground of complaint is not as to what method of teaching is employed, or what such schools may teach, I quarrel with the unjust principle of competition carried out of the sphere of their appointment, by men enjoying the advantage of government pay and patronage, and employing that advantage to the prejudice of the local masters.

The plan of the foundation of such schools is, I believe, that the district in which such schools are established shall contribute its share towards

establishing the same, and Government to find the remaining portion. On this principle the inference is, that the district so contributing, has a right to expect the undivided energies of such a teacher; and I cannot think that Government, in assisting such district, contemplated that to make up an insufficient salary, the master should enter into an unjust competition with local masters, to the neglect of that establishment they have paid him to superintend. But if Government should intend that an insufficient salary paid to the master should be made up by such competition, then is the assistance rendered to such district inefficient, inasmuch as that district has not the full value of such teacher's energies.

W. H. CUBLEY.

Kirk Gate, Newark-upon-Trent.

[We have inserted the above communication omitting certain portions of a purely personal nature, which do not bear upon the main subject, and on which also there may be two opinions. Regarding the complaint made by our correspondent, there is certainly some cause for the feeling under which he writes. But where lies the blame? undoubtedly not with Messrs. Hammersley and McCallum, who have an unquestionable right to exercise their talents in any way most conducive to their own interests so long as they do no injustice to their neighbour; and the fact of their using their position as masters of the School of Design to further the object they have in view, is neither to be wondered at, nor to be deprecated. The onus of such a state of things lies with the Government, who think that a man of talent, with a respectable position to maintain, and certain necessary expenses to incur incidental to his appointment, can do so on a salary of about 100*l.*, or 150*l.* per annum. Until the Government make their masters independent of chance occupation, they must expect to hear of such complainings. Would that there were fewer reasons for them.]

## THE VERNON GALLERY.

## THE FALL OF CLARENDON.

E. M. Ward, A.R.A., Painter. F. Bacon, Engraver.  
Size of Lord Northwick's Picture, 6 ft. by 4 ft. 9 in.  
Size of the Vernon Picture, 2 ft. 4 in. by 1 ft. 9 in.

THIS is a duplicate of a larger picture in the possession of Lord Northwick, and exhibited at the Royal Academy in 1846.

Though Mr. Ward is a painter whose name has been but few years before the public, he has already established a widely-spread reputation; and for the peculiar excellences exhibited in this picture, (sustained as they were by others which succeeded it) the careful and accurate treatment of costume, he promises to be unrivalled in the present English school.

The picture represents the disgrace of the Earl of Clarendon after his last interview with Charles II. at Whitehall, in 1667. The passage which suggested this subject, is quoted by the painter, from the "Life of Clarendon," in the Exhibition Catalogue, as follows:—"After two hours' discourse, the King rose without saying anything, but appeared not well pleased with all that had been said, and the Duke of York found he was offended with the last part of his discourse. The garden, that used to be private, had now many in it to observe the countenance of the King when he came out of the room; and when the Chancellor returned, the Lady (Castlemaine), the Lord Arlington, and Mr. May, looked together out of her balcony with gaiety and triumph, which all the people observed."

The general composition and execution of the picture are admirable; the treatment of the picturesque costume of the age is especially successful; it is painted with unusual brilliancy, and is exhibited with great variety of effect. The higher qualities of Art, however, are not so prominent as the ornamental in this work. The two principal actors are well conceived—their pose is most happy; and though the King has literally turned his back upon the Chancellor, and is altogether in the background, he is nevertheless conspicuously one of the principal figures in the composition. But on the whole the expression of the picture is throughout more dependent upon the situation or action of the figures than upon any nicer delineations of character: all the actors, save one, appear to be of the same family. This is, however, perhaps as it should be, in an age when the *habit* was the man; when modesty was prudery, and to be profligate was to be fashionable.

The engraving Mr. Ward considers a faithful transcript of his picture.

## THE BAS-RELIEFS OF THE ART-UNION.

A PREMIUM of one hundred pounds it will be remembered was offered by the Art-Union of London for a bas-relief, to be engraved we believe by Bates's patent. Works sent in competition to the number of twenty-four have been exhibited, and the choice has fallen upon a composition by an artist named Hancock, the subject of which is the "Journey of our Saviour to Jerusalem." The names of the other artists are not known, being sent in under seal. That the determination of the premium is just there can be no question; we wish the matter had been rendered more difficult of solution by a greater uniformity of excellence. The successful work is simple in conception, and though full of movement, yet somewhat deficient of spirit. The Saviour occupies the centre of the composition, being preceded by a crowd of people, and followed by his disciples. When we consider that the lists were open to every free lance, the number of competitors is not great, and yet the ground is ample. It is however to be regretted, that out of twenty-four works of Art studied and sent forth in competition, there should exist in only one a sufficient degree of excellence to justify the award. We cannot help adverting to the want of artistic knowledge shown in many of these works, an ignorance only equalled by the groticism which could submit such productions to exhibition. Many of them, independently of poverty of conception, are cast in the coarsest plaster, and so indifferently sketchy, as to be altogether unfitted for execution in the manner proposed. In the subject-matter there is little essay at originality; the current subjects of the time of course supply their quota, as for instance, "Conus" curiously enough yields three compositions from one passage. Others are—"The Death of Boadicea," "The Entry of Christ into Jerusalem," "St. Paul Preaching," "Orpheus," "Richard II. and Bolingbroke," "The Slaughter of the Innocents," "The Fall of Satau," &c. &c. It is proposed to purchase another of these works for execution in bronze—"The Death of Boadicea" is in contemplation. The work to which the premium is awarded is a bas-relief, with one or two figures approaching alto-relief; but this qualification is not sufficient to vitiate the decision.

## THE ARCHITECTURAL ASSOCIATION.

We referred in our last number to the intention of this society to open an annual exhibition of drawings, &c. at the rooms of the New Water Colour Society; this intention they have carried out, and we have accordingly paid a visit to the gallery, for the purpose of noting what prospect there is of ultimate success attending their primary efforts. Had our expectations been great we should have felt disappointment, but knowing the difficulties which ever stand in the way of all first attempts to get together an exhibition of artistic works, not of the most popular kind, we must give the society its due meed of praise for what they have done, and express a hope that sufficient encouragement may be shown to induce them to persevere. It is not necessary that we should enter upon a critical examination of the respective works which are suspended on the walls, inasmuch as a large number of them have already appeared before the public; as, for instance, several of the competition designs for the Army and Navy Club House, Mr. Papworth's "Façade to St. Maria del Fiore at Florence," his "Metropolitan Music Hall," and "National Record Office," and many others we could name. Added to these are not a few which can scarcely be called legitimate associates of architectural designs; such as some clever water-colour drawings of ancient ruins, and interiors of the class one is accustomed to see in an ordinary picture exhibition, views of old English churches, and here and there a design for some article of furniture. Now all these, though excellent in themselves, are scarcely

what we expected to find here, and which we trust another year will render quite unnecessary for the mere purpose of covering the walls. It must, however, be borne in mind that this Association is composed chiefly of young practitioners, who, by the way, appear to have incurred considerable expense in getting up this exhibition—an expense which, it is to be hoped, the veterans in the profession will assist them to hear. We should indeed have been pleased if some of these had stood forward with their names and their works to aid the objects of the Society; such assistance would have proved alike honourable and profitable to all parties, as fellow-labourers in the same cause—the welfare of their Art. It is difficult, however, to associate old and young in any common object; opinions differ, views are dissimilar; age, if it brings experience, does not always bring wisdom nor consideration for others; and youth is often self-sufficient, egotistical and impatient of control. These remarks are made in no unkindly spirit, nor with a personal allusion to this Association, nor to the great body of the profession; but we desire to see unanimity among them all in their efforts to direct public attention, and enlist public feeling in furtherance of their Art, without which every isolated effort will be rendered nugatory and fruitless. The Architectural Association has our best wishes for its ultimate success; let us hope this feeling will extend to others who may more effectually assist in accomplishing it.

#### ART IN THE PROVINCES.

GLASGOW.—The Subscribers to the Art-Union of Glasgow assembled on the 13th ult. to receive the Annual Report of the Committee, and to witness the drawing for the distribution of prizes. The Report is encouraging; it states that the increase of subscribers since the last meeting has been 400, and that there is every prospect of the present list being greatly enlarged. The engraving of "Harvest," by Wagstaff, from the painting by R. Macnee, R.S.A., has been delivered to the subscribers of the last year, and that for the present year, "May Morning," engraved by W. H. Simmons, from the picture by E. Corbould, is now ready for distribution. The Committee have selected for the subscribers of 1849-50, Mr. J. A. Prior's engraving of "Whittington," after F. W. Newenham, a print we noticed in our "Reviews" a month or two back, and which we think the Committee have done wisely in thus appropriating. It is also proposed to lithograph, in the best manner, the same size as the original, Philip's picture of "Highland Courtship," one of the prizes to be allotted. This Society adopts the plan of selecting the prizes through their Committee; they who are entitled to them afterwards making their own choice, according to seniority in the drawing, from these. There is something in this plan which we think worth consideration by similar Societies; it probably ensures a judicious selection of works, without forcing on the subscriber such as he may not approve, except perhaps in the last two or three chances. At this distribution twenty-four paintings were allotted, ranging in price from 120, downwards; the most important of them was J. Noel Paton's large and clever picture of "Christ hearing his Cross," formerly exhibited, if we mistake not, at Westminster Hall. In addition to the above class of prizes were six casts of Mossman's statuette of a "Wayside Flower," and thirty Indian proofs before letters of the engraving "May Morning," framed and glazed. It is somewhat singular that one subscriber, the Earl of Eglinton, gained a prize in each of the three classes. We annex a list of the pictures selected:—

- \* Christ hearing his Cross, J. Noel Paton, A.R.S.A., 120; John Ewing.
- \* Vessels in a Light Gale, E. W. Cooke, 70; Mr. Shirley, Greenock.
- \* Hill Freeshing in the West Highlands, James Drummond, A.R.S.A., 60; G. P. Macindoe.
- \* Fence in a Cottage, J. E. Lauder, R.S.A., 40; W. Kidston, Jr.
- \* View on the Scarborough Coast, Aaron Penley, 30; Alex. Muir.
- \* Ferry on the Clyde, J. C. Brown, R.S.A., 25; Mr. Finlayson.
- \* Fruit, &c., W. Duffield, 21; Mr. David Smith.
- \* Rushall Common, H. Jutsum, 18; Adam Knox.
- \* Caught Napping, T. Clater, 15; James Watson.
- \* Heath Scene, J. Starke, 15; Earl of Eglinton.
- \* On the Water of Ayr, near Barskimming, J. M. Donald, 15; George Strling.

#### THE LONDON INSTITUTION.

WE are rejoiced to see this body, so valuable as a means of instilling information of all characters in the minds of the worthy citizens of this metropolis, embracing more warmly than ever the cause and interests of Art. Only a short time since the soirées of the Institution, frequented by a large majority of distinguished visitors, and abounding in objects of interest to the lovers of mechanical science, offered little or nothing as representative of the Fine Arts. The matter seemed not to have come within the scope of the Institution, but it is far otherwise now; and we think we may regard the fact as a great end gained, and a sign of increasing utility. Art must eventually prove and maintain her rights; her banishment from learned societies has been so long and so tyrannically insisted on, that she at last throws aside the feeling of exile, and returns home less as a captive than as a conqueror. In Institutions having for their great object the cultivation and progressive development of the public mind, the benefits derivable from a study of Art must be apparent. The wonders of mechanical invention—the power of the steam engine, the rapidity of the calculating machine, the vast comprehensiveness of the microscope—whenever exhibited, must act upon the intellect of society, and beautifully depict the relative positions of man and his Maker; but the poetry of Art is requisite to touch the soul and influence the affections. Our observations are elicited by a visit to the last soirée of the London Institution held on Feb. 14, when the rooms were thronged with a "godly company," for all of whom something presented itself of amusing or instructive nature. A lecture was delivered by Dr. Ward on "Comparative Physiognomy" in the theatre, when all present retired to the library, which was well furnished with favourable examples of natural and scientific objects.

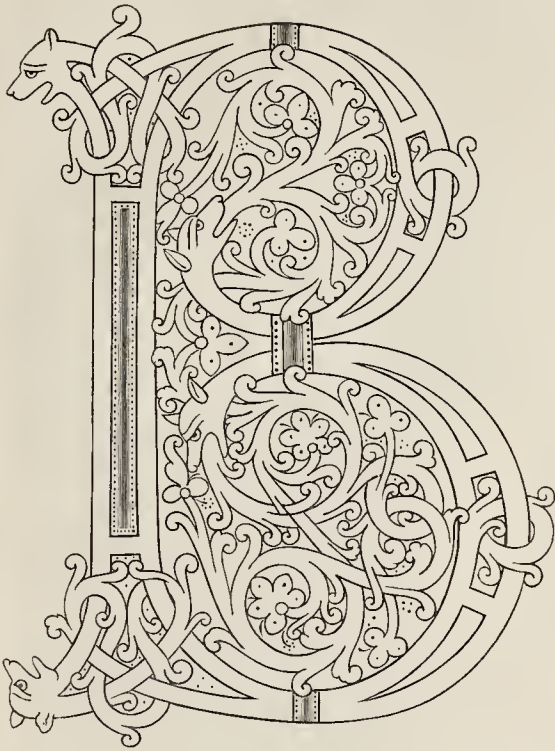
We were struck with the elegant designs upon some textile fabrics of barbarous manufacture from Timbuctoo, distributed on one side of the gallery, which might easily have been mistaken for the products of some nation much more advanced in the scale of civilisation. Specimens of Egyptian antiquity were by no means wanting; they included some pieces of finished porcelain and a mummied chameleon. Mr. Chaffers, F.S.A., supplied, from his own museum, a collection of Roman pottery discovered in London, including a vase of most remarkable and beautiful character. The process by which this vase was executed, might we think be introduced with good effect at the present day. It appeared to have been thus managed—The body of the vase being formed of a dark-coloured clay, a pale-yellow clay was obtained and modelled into various leaves, stems, and other foliated ornaments which were then applied to the exterior of the vase. By this means a faint bas-relief was acquired, with the additional advantage of the field or surface being of a different colour from the raised enrichments. Mr. Tite, Hon. Sec., L.L., exhibited a very elegant set of twenty-eight silver counters or jetons of the period of Charles I. They are thin, but of about the diameter of a shilling, and are exquisitely engraved with full length figures of the kings of England, commencing with Edward the Confessor, accompanied by inscriptions supported by lions. A perforated box of the same metal encloses them, having at the top a portrait of Charles and at the bottom one of his Queen Henrietta Maria. At the end of the room were two very large cartoons by Frank Howard, representing scenes in the life of Edward the Black Prince, accompanied by a sketch in colours showing their ultimate application in the Grammar School, Preston. A design for a silver salver, containing many figures, was also exhibited by the same artist. A number of pictures of the modern school appeared on the walls, and the department of wood-carving was represented by the bold and beautiful productions of Mr. W. G. Rogers, destined for the pulpit and organ gallery of the church of St. Mary-at-Hill, London, to which we refer elsewhere.

- \* Highland Courtship, John Phillip, 15; James Gibb, Manchester.
- \* Castle of Eca, near Nice, C. R. Stanley, 14; E. Montgomery, Montreal.
- \* Forest Scenery, F. H. Henshaw, 10; A. Stewart, Dumbarton.
- \* Hide and Seek, J. P. Marshall, 7; Mr. Douglas.
- \* The Drunkard Punished, J. A. Fuller, 5; Mrs. Mc Inroy, Greenock.
- \* Loch Ard, Allan A. M'Dougal, 5; Scott & Drysdale.
- \* On the Cowal Coast, W. D. Clark, 5; D. Mc Donald.
- \* Near Easby, Yorkshire, James Peel, 5; John Clark, Greenock.
- \* Lane in Kent, A. Vickers, 5; Robert Jamieson.
- \* Near the Trossachs, A. Richardson, 4; James White.
- \* Effect of Nature near Derby, A. Richardson, 4; A. C. Crniebank, Aberdeen.
- \* On the River Slugway, N. Wales, J. W. Oakes, 3; J. P. Mackay, Greenock.
- \* Pembrake Mill, Devonshire, J. W. Oakes, 3; Robert Watt.

#### PICTURE SALES.

THE various annual picture auctions have commenced for the season with unprecedented vigour; the last page of the *Times* newspaper offers daily demonstration of the fact. Perhaps it is a favourable sign for the living artists that so many old mediocre pictures are seeking a forced market, as the prices of this class are decidedly on the wane; and, with the advancing intelligence of amateurs, it becomes impossible for them ever to recover their former "figure." The numerous sales by the hammer of these inferior and decayed works are a sure indication of a general *sovereign* sale. The sales hitherto have been of a very trashy species, with one exception, that of a collection (anonymous) of good pictures of our own school. If we could have named the possessor and shown that he was not one of those who infest the traffic in works of Art, it would have been worth notice to detail the prices at which the pictures were knocked down; but as they are nearly all *still purchasable*, the record of these amounts would supply no guide to their pecuniary estimation. The picture that was marked at the highest sum, is "The Sleeping Beauty," by D. Maclise, R.A. This was registered at 651. The dramatic excellence with which the hindings for this picture were performed would be worthy of the legitimate drama: it was the perfection of histrionic art—a farce of the most refined truth. Among the pictures in this sale were those of Edwin Landseer, W. Collins, Sidney Cooper, Etty, Stanfield, Creswick, Müller, &c. One picture (lot 11) was printed in the catalogue with the name of F. Danby. The picture was legibly signed Thomas Danby: this, which was most probably an error of the printer's, should have been corrected in the printed proof of the catalogue; and although not of much consequence, from the low price it was *bona fide* sold for, yet the purchaser is believed to have bought it under the belief that he had obtained a picture by the Associate of the Royal Academy, instead of one by his son. As a sample of what is yet in store of even excellent works of Art of various kinds, the *Times*, of March 13, had attached to the name of only one auctioneer the following announcements:—March 15. Miniatures from Stowe. 16. Collection of Pictures. 17. Idem, with thirty pictures by the late H. Howard, R.A. 21. Pictures. 23. Mr. Blynd's pictures. 24. Continuation of Mr. Blynd's pictures. 26. Antique gems of Mr. Du Roveray. 27. Carvings and bronzes of the same gentleman. 30. Mr. Blynd's early Italian pictures. 31. Continuation of the same. April 12, 13, and 14. Pictures and stained glass from Germany. End of the month of April. Pictures at Aston Hall, near Birmingham, and Messrs. Town and Emanuel's decorative objects. May 4 and 5. The gallery of the Marquis of Montcalm, from Montpellier. 11. The cabinet pictures of Mr. C. Brind. June 2. The Spanish pictures of Mr. T. Purvis, Q.C., and June 9. The early Italian pictures of Mr. Conyngnam. There is not much in these announcements to excite any extraordinary interest among the frequenters of the picture markets; nothing in short of more than the average merit of what we are accustomed to see submitted to the hammer in the spring of every year, except, perhaps, the Montcalm Gallery.

## EXAMPLES OF MEDIÆVAL ART APPLICABLE TO MODERN PURPOSES.



India), that the scribes or artists in gold seem to have formed a distinct class.

The next luxury was the employment of vellum stained of a rose or purple colour; the earliest instance of which is recorded by Julius Capitolinus, in his life of the Emperor Maximinus the younger, to whom his mother made a present of the poems of Homer, written on purple vellum in letters of gold. This took place at the beginning of the third century.

For upwards of a hundred years the practice seems to have continued of rare occurrence, but, towards the end of the fourth century, we find from a well-known passage of St. Jerome, that it had become much more frequent. It was, however, confined wholly to copies of the Scriptures and doctrinal books. A fragment of the New Testament in the Cottonian library (Titus, chap. xv.), is the earliest example remaining in this country, and was written about the fifth or sixth century. This taste for gold and purple manuscripts seems only to have reached England about the close of the seventh century, when Wilfrid, Archbishop of York, enriched his church with a copy of the Gospels thus adorned, which is described by his biographer Eddius as almost a miracle, and before that time, unheard-of in this part of the world. But in the eighth and ninth centuries the art of staining the vellum seems to have declined, and the colour is no longer the same bright and beautiful purple, violet, or rose colour of the preceding centuries.

Manuscripts written in letters of gold on white vellum are chiefly confined to the eighth, ninth, and tenth centuries. Of these, a copy of the Gospels in the Harleian Collection, (No. 2788,) is one of the finest examples extant. In England the art of writing in gold in early times seems to have been but imperfectly understood, and the instances of it are very uncommon. It was less employed in the eleventh, twelfth, and thirteenth centuries than in earlier times, but it again came into usage in the fourteenth century. It then exhibits, however, a totally different appearance from the ancient Art, and the gilding seems to be applied not in a liquid state, but in leaves.

From the eighth to the eleventh centuries occur in Greek and Latin MSS. initial letters (sometimes of a large size), at the commencement of books and chapters, fancifully composed of human figures, animals, birds, fish, flowers, &c. These letters generally correspond with the subject they ornament. In an alphabet given by Montfaucon from MSS. of the tenth and eleventh centuries, are many examples which

beginning our article with one of the magnificent letters with which early manuscripts were so profusely decorated, it may not be considered superfluous to point out some of the characteristics of illuminated books executed anterior to, and about the period of, the example we have chosen. In doing so it will be beside our purpose to enter upon a history of writing before an additional interest was given to manuscripts, either from the richness of the materials employed, or from the artist being invited to join the scribe in producing for the use of princes and nobles, or for the service of religious communities, copies of the Scriptures, or devotional books, in a style calculated to show their appreciation of those sacred volumes.

The earliest enrichment applied to written documents appears to have been the employment of red letters to mark the titles, commencement, or most important words. These are found in the most ancient Egyptian manuscripts, and frequently in connexion with mythological figures, painted in the most simple and gaudy colours, blue, red, green, yellow, and white. From Egypt the practice may have passed to Rome and Greece, as we learn from Ovid and Pliny that long before the destruction of Pompeii the Romans were accustomed to rubricate their manuscripts and adorn them with painting.

The initial letters of manuscripts of the earliest periods were not distinguished in size from the rest of the text, the whole being then written in capitals, the colouring being of a very simple character. During the first ages of Christianity, however, a practice began to prevail of giving extraordinary brilliancy and splendour to books produced for those who could afford the cost, by means of writing in gold.

The process of laying on and burnishing gold and silver appears to have been familiar to the Oriental nations from a very remote period, and was so common among the later Greeks (who probably derived their knowledge from Egypt or



are both singular and ingenious, such for instance as an H, composed of two men, each placing a foot on a blazing altar; a T, represented by a fox on his hind legs, holding a pole on its mouth horizontally, from each end of which is suspended a cock.

The Irish, or Hiberno-Saxon school of illumination, though originally, no doubt, borrowed from the Latins, is characterised by a style of design and execution not found in the MSS. of other nations. This style is seen in the greatest perfection in the celebrated Durham Book in the British



Museum, written in the beginning of the eighth century. The chief features of the ornaments and letters are extreme delicacy and intricacy of pattern, the most ingenious interlacing of birds, knots of various geometrical forms composed of hands crossing each other in all directions, sometimes terminating in the heads of serpents or birds, to which may be added the use of red dotted lines round the edge of the larger letters.

The drawings of the Apostles and other figure illustrations found in manuscripts executed before the twelfth century, are generally of a very rude character, and present a wonderful contrast to the accuracy, delicacy

and taste generally exhibited in their initial letters, borders, and architectural details.

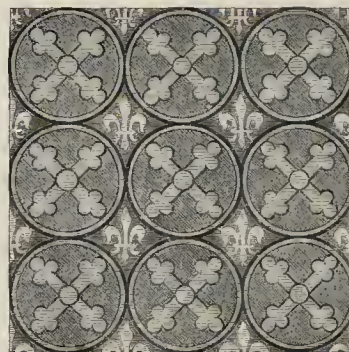
Towards the close of the tenth century a decided change took place in Saxon MSS., which then began to be distinguished by boldness and richness, as well as accuracy of drawing, a fair example of which is exhibited in the initial letter commencing this article, though of course it is impossible to convey in an uncoloured print a satisfactory idea of the beauty of the original illumination, that is outlined with vermilion, the whole of the ornament brilliantly gilt, and the spaces between picked in with blue, red, and green colours. It is taken from a remarkably fine Latin copy of the Gospels, with the canons and other articles which generally accompany them. Its illuminations are richly gilt on purple vellum, and consist chiefly of figures of the Evangelists and ornamental initials. Some leaves are covered with elegant mosaics, which remind us of the patterns found in Roman tessellated pavements. The canons at the commencement of the volume are written between columns supporting semicircular arches, which we may be justified in considering as authentic specimens of the architectural ideas of the age. The capitals of the columns are especially curious, and with the columns themselves, probably show us the manner in which at this early period the architectural ornaments of churches were painted and gilt. In some instances there are evident representations of marble columns.

In a future paper we shall point out the chief peculiarities to be found in illuminated volumes of a later period, as there can be no doubt they offer a most prolific field for investigation and study to all who either practise or take an interest in Art.

The subject of our second woodcut is a very elegant Ciborium of silver-gilt, from the cathedral of Sens in France. The cathedral of Sens possesses an interest for every English traveller, from its containing in its



treasury, besides a number of other curious relics, a quantity of vestments, stated (with every probability of truth, from their style and character) to have belonged to Thomas à Beckett, who resided at Sens for some time between his flight from England in the year 1164, and his return in 1170. This Ciborium, from the character of its ornaments, cannot be dated long after Beckett's visit, and may have been there at that time. A tragical story is told in connexion with it by the authorities of the cathedral;



they state that in the year 1541 a young man of the environs of Nevers stole it while hanging over the altar, and being discovered, was condemned and burned alive before the cathedral.

For the information of those unacquainted with the uses of the various utensils employed in connexion with the ceremonies of the Roman Catholic Church, we may state that the term Ciborium was formerly used to signify a canopy or covering for the altar, supported by four pillars,



before the more modern custom prevailed of leaving the altar exposed, and fixed to the wall. Its uses were to cover and protect the altar, to sustain the curtains that were drawn round it, to support the cross rising from its roof, and for the preservation of the holy Eucharist which was usually suspended from the centre under the cross in a *pix*, generally in the form of a golden dove.

Ciborium also signifies a vessel (such as our specimen) in which the holy Eucharist is reserved. Formerly the blessed sacrament was reserved only for the communion of the sick, and kept in a smaller and more portable vessel, called a *pix*.



The more modern custom of administering the communion to all the faithful, in health as well as in sickness, has led to the introduction of the Ciborium, as larger and more convenient for the purpose.

The example here given is characterised by considerable beauty and simplicity in its forms, and great elegance in its details, and might with but little alteration be deprived of its ecclesiastical character, and made to form an excellent model for many articles suited to ordinary use. The size of the original is twelve inches in height and seven and a half in its greatest width.

Our next subject is a silver gilt grace-cup belonging to Magdalen College, Oxford. Its date can only be presumed from the shape and character of the workmanship, as its history seems to be entirely unknown to the authorities of the college. This may be fairly assumed as about the latter part of the seventeenth century, and may have been made to replace the Founder's cup, which was probably committed to the melting-pot with the plate belonging to this and other colleges to assist in supplying the necessities of Charles I. When we reflect on the many exquisite specimens of goldsmith's work, of various ages, belonging to the two universities, as well as in the king's private collection, we can scarcely help execrating the memory of those who sacrificed such beautiful relics for the mere intrinsic value of the metal of which they were composed, and which must have proved but as a drop in the ocean towards meeting the requirements of the Royalists. A few scattered specimens still exist to make us sensible of the treasures we have lost. Our example is not one of them, but it possesses some features worthy of application to modern purposes. The bowl, which has something of the appearance of an inverted balloon, is rather singular than beautiful, but the stem has a great deal of character which may be employed to advantage.

The two following cuts represent specimens of diapering from stained glass in the celebrated cathedral at Chartres. This cathedral is one of the most interesting in France, not only from the great profusion of magnificent painted glass still remaining in it, but also from the numerous effigies of a very early character with which its exterior is decorated, and the fine examples of carving of various ages, down to the period of the *renaissance*, to be found in its interior.

Nearly the whole of the windows are filled with the original glass, still in a very excellent state of preservation. They were painted during the thirteenth century, when two modes of filling windows with stained glass prevailed. The one, in which tints were very sparingly used, (both from notions of economy and also for the more free admission of light); and the other, where the whole window had a gorgeous mosaic look, which has been compared to a Turkey carpet, or the designs produced in a kaleidoscope, from its rich combinations of colours and fanciful distribution of geometrical forms. The whole of these windows are of the latter character, the general arrangement being, a broad border of foliage within the mullions, inclosing a succession of medallions containing subjects from the Scriptures; the spaces between such medallions and the borders being diapered with patterns of a similar character to our specimen. In the first example, the circles at the intersection of the bands are of white glass, the bands ruby, and the ornamental portions blue. In the second the fleurs-de-lis are of a golden colour on a brown ground; the crosses within the circles being blue.

Our last illustration is taken from a very fine specimen of embroidery made about the beginning of the sixteenth century, at Hardwicke Hall, Derbyshire, one of the seats of the Duke of Devonshire. The ground is formed of yellow silk, the outline crimson, and the braucbes, flowers, and fruit, of gold thread; a variety being given by some portions of the ornament being worked in a more open manner, and arranged in the form of scales.

It would be vain in the few lines we can devote to the subject, to attempt to describe the many attractions this charming old residence offers to the artist, the antiquary, or the mere lover of the picturesque.

When we enter the noble hall, ascend the ample and peculiar staircase, and wander through the spacious room, and lengthened gallery; the walls all covered with gorgeous tapestry, relieved only by portraits of the ancestors and connexions of the noble owner, or the celebrities of past times; the plaster friezes still retaining their quaint devices and colouring; the state bed of crimson velvet, with its nodding plumes of pink and white ostrich feathers, and embroidery of gold and silver; the canopy of state, of similar materials; and the ancient furniture, formally arranged, and uncontaminated by the presence of a single article of modern character; we cannot help wishing to dispense with the intrusion of even a modern attendant, and to be left alone free from all influences but those of the genius of the place, to examine its contents with the interest they deserve, and to ruminate on the many strange scenes that may have been enacted in their presence.

Who can enter the room in which the arms of Mary Queen of Scots are carved conspicuously over the door, with the date of 1599, repeated in the various panels and said to have been prepared at that time to receive the black velvet bed, window-curtains, and tapestry still standing in it (embroidered by her own hands while a prisoner at Chatsworth) without a feeling of sympathy for one whose greatest misfortune consisted in being beautiful, and whose greatest fault, in the eyes of her subjects, was a rigid conformity to the rules and ceremonies of the religion in which she had been educated; whose life was first rendered miserable and then taken by a rival queen whose reputation has been gradually waning, as modern investigations have shown how large a share of the faults and weaknesses peculiar to the female character were, in her case, blended with the masculine energy and talent, calculated to secure popularity among a half civilised people; who knew little of, or disregarded the vices of a court, or the cunning, duplicity, and treachery of the diplomacy of the time.

Or, who can examine the portraits here brought together of men celebrated as warriors, as statesmen, or as philosophers; or of women, whose charms, or whose wit, made them equally celebrated; without dwelling for an instant before the interesting likeness of the extraordinary woman who raised Hardwicke, and with whom building seemed to be almost a passion.

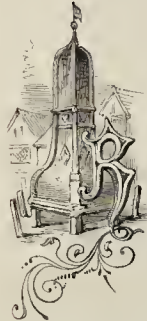
The clear delicate complexion (even in age), the handsome features, and shrewd penetrating expression of this interesting portrait, make us feel that we are in the presence of one whose beauty, talent, and tact, were likely to have made her the wife of four husbands and the founder of a noble family—a family, with the chiefs of whom, power and popularity have almost invariably gone together; whose pride it has been to distribute the greater portion of their wealth at its source; and, while maintaining the hospitality suited to their rank and princely fortunes, have made their bounty felt through every grade, down to the very lowest of their dependents; and thus, by promoting the happiness of all, they secured to themselves an amount of attachment and devotion better calculated to maintain the influence of an aristocracy than the best possible laws framed by senates.

Before bidding adieu to this venerable structure which has been as carefully preserved as if it had been deemed a sacrilege to remove a single beauty time has added to its features, we may be allowed to remark, that its external characteristics are as highly calculated to arrest attention as its internal treasures. Standing on the brow of a commanding hill, and overlooking a stately park studded with oaks, (many of them decaying with age) and yews of an unusual size, formerly dozens of the famous forest of Needwood, you approach the hall through a most picturesque gateway, in the centre of the wall enclosing the courtyard. At each angle are smaller buildings of a less decorated character; and from the coping of the walls rise at certain intervals ornamental panels terminating in small obelisks, which have a very pleasing effect. The walls being covered with fruit trees and evergreens; the gardens arranged with formal symmetry, and planted with a profusion of beautiful flowers; and the monotonous character of the building, varied by ivy creeping over nearly the whole of one of the wings,—the general appearance is both unique and delightful.

HENRY SHAW.

## PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY  
F. W. FAIRHOLT, F.S.A.THE CHURCH OF ST. ANDREW UNDERSHAFT,  
THE TOMB OF JOHN STOW.

ARE OLD LONDON! We pass with a gaze of chilled astonishment along the interminable lines of nearly red-dened or stuccoed houses which like the web of the spider, cross, and fret, and disturb at every step. Truly, those who dwell in modern tenements must put great trust in Providence, for they can have none in brick and mortar. Such things! Puff! We fancy we could blow them down; they will never live long enough to tell a story; they grow green, not grey, with age; and when in a

humour for 'substantials,' it is indeed a pleasure to get away from them into the city, where the dwellings of old times were built to endure, and where enduring memories hang around them. Of all the time-honoured names associated with the antiquities of London, there is none in which we so much delight as that of JOHN STOW; and we feel grateful for the hours passed with so much profit and pleasure in his society, in traversing with him the lanes, and streets, and alleys—visiting the old churches (least changed of all) and contemplating the beauty of the monuments contained therein.

Much as we owe him for the storehouse of antiquarian riches he bequeathed to such as desire to learn from the past what may be expected from the future, we owe still more to the earnest and honest example of the simple and single-minded old pilgrim, who was entirely devoid of all love of display—without ostentation, without aim to achieve ought but merit—which, next to his God, he worshipped; humble-minded as to himself, and desirous of means, not for the indulgence of luxury, but that he might finish what he had begun, in the fear of God, and to the glory of the city of London.

The days we have spent in turning over his interesting survey of his favourite City\* and Westminster, until the shades of evening reminded us that we had been, with (despite its present living multitudes), what might be called a city of the dead! None of those senseless ones who sneered at his occupation are abroad now, nor of those, near to him in blood, but far from him in heart, who disturbed him day and

\* The general aspect of the City of London from the bridge eastward to the Tower, may be seen in the above engraving, as it appeared in the year 1589. The principal feature is old London Bridge, the only roadway at this time over the Thames between London and Southwark. This bridge was the especial glory of Londoners; and all the older writers speak of it in the most rapturous terms. In the edition of Abraham Ortelius's *Epitome of the Theatre of the World*, published in London by James Shaw in 1603, its praises conclude the sum total of Great Britain's glories, when speaking of the "Ancient and flourishing famous city of London, which, as well for beauty, riches, and trade, is not inferior but equal with the beste cities of Europe. The river of Thames is beautified with stately palaces built on the side thereof, moreover a sumptuous bridge sustained upon nineteen arches with excellent and beauteous houses built thereon." Times have indeed changed since this was written; when the nineteen arches were gloried in, which formed the strongest argument in our own time for its demolition. The fortified gate seen on the Southwark side of the bridge, was known as the Traitor's Gate; and above it were exhibited the heads of those who had suffered for treason; the reader will perceive several stuck upon poles above the eastern tower. Here it was that the head of Sir Thomas More was placed; and after wards when about to be cast in the Thames, was purchased by

night with unfounded accusations—nor of those young buoyant spirits who cried aloud in the streets, or made rare sport, which joyed the old man's heart to hear, though it might disturb his meditations. Did we not say, truly, that we were wandering through a city of the dead? How have we gone over, thought by thought, the traits given in these cumbersome volumes of the olden time! The curious memory of Smithfield, originally Smootheheld, 'both in name and deed' 'where, save on holy Fridays,' earls, barons, knights, and citizens repaired to see or buy maiming horses, pacing it deditly; or trotters, fit for men at arms, riding more hardy; or boys racing one horse against another, with a desire of victory, or a hope of praise. And old Stow loved well to quote whatever redounded to the honour of his glorious city. Thus, from old Fitz Stephen, he gives his eulogy thereon—'Ancienter than Rome, built by the ancient Trojans and by Brute, before that was built by Romulus and Remus, and, therefore, useth the ancient customs of Rome. This city, even as Rome, is divided into wards. It hath, he continues, glowing with enthusiasm, 'it hath yearly sheriffs, instead of consuls; it hath the dignity of senators in aldermen; it hath under-officers; common sewers and conduits in streets: according to the quality of causes, it hath general courts, and assemblies upon appointed days. I do not think there is any city wherein are better customs.\* And then, after enumerating their customs, he continues, 'The only plague of London are inned carts quaffing among the foolish sort, and often casualties by fire.' How pleasantly does Stow enumerate the changes which had taken place since the Chronicle was written, and which he considers improvements. He tells us how 'the skinner dwell in Budge Row, instead of in St. Mary Polippers; how 'the vintners have moved from the Vine Tree into divers places; but that 'the brewers, for the most part, remain near to the friendly waters of the

conduit in the Cheap,\* into Grass Street and St. Nicholas's Shambles; and 'the Paternoster head-makers and text-writers are gone out of Paternoster Row, and are called stationers of



CHEAPSIDE CROSS.

Paul's Churchyard; he also says that 'the pattern-makers of St. Margaret's, Patten's Lane,

lovers of their city, proud of it as the focus of England's greatness. Their enthusiasm is pleasant to read. Stow never let slip a chance of lauding his London; and William Camden, in his *Remains*, did the same by his native country generally. His heavy, sterling English feeling makes him speak of his countrymen as 'this warlike, victorious, stiff, stout and vigorous nation' of his country as 'walled and guarded by the sea, with safe havens, so that it may be termed the lady of the sea; of the air as 'most temperate and wholesome,' and of the language as a



OLD LONDON BRIDGE.

Thames; how 'the poulterers have gone from the Poultry, between the stocks and the great

his daughter Margaret Hoper, and piously buried in a leaden case in the family vault in St. Dunstan's Church, Canterbury, where it still reposes. This entrance to London was defended by a portcullis and a draw-bridge beyond. The stack of houses beyond that formed a second Southwark gate and tower, which was finished in 1579, and it consisted of four circular turrets, connected by curtains and surmounted by battlements, containing a great number of transom casements; beneath was a broad covered passage, the building projecting considerably over each side of the bridge. It was a noble and ornamental structure, but the most splendid and curious building which adorned London Bridge at this time, was the famous Nonesuch house, so called, because it was constructed in Holland, entirely of wood, and being brought over in pieces, was erected in this place with wooden pegs only, not a single nail being used in the whole fabric. It is the next building seen in our view with central and side towers, and was most elaborately carved and painted. For further information on this structure, we must refer the reader to Mr. Thomson's learned and curious volume, *The Chronicles of London Bridge*.

\* The elder London antiquaries were true men, hearty

selection of the best qualities of all others, gathering the honey of their good qualities, and leaving the dregs to themselves. How then can the language, which consisteth of all these, sound other than full of sweetness!

\* The Cheapside Cross and Conduit are exhibited above, from Le Serre's engraving representing the entry into London of the queen mother Mary de Medici to visit her daughter Henrietta Maria, the queen of Charles I. The cross was destroyed on the 2nd of May 1643, under the pretence of its being papistical, by the fanatics who had begun their reign of gloom. A troop of horse and two companies of foot waited to guard those who demolished it, 'and at the fall of the top-cross drums beat, trumpets blew, and multitudes of caps were thrown in the air, and a great shout of people with joy. The 2nd of May the Almanack sayeth was the Invention of the Cross, and the sixth day at night was the leaden pope's burnt in the place where it stood, with ringing of bells and great acclamations, and no hurt done in all these actions? The Conduit of West-cheap was built by John Wells, grocer, mayor in 1433, who caused fresh water to be conveyed from Iyburn to the conduit here for the service of the city. Water at this time was procured for home consumption at three conduits, to which apprentices and others were sent; and the large water-pots in which it was carried home, form a curious feature in some of the old views surrounding the various conduits.

are clean worn out.' And after much more information of the same sort, he comments upon the charge of 'immoderate quaffing' and 'fire casualties,' and mourneth that quaffing is mightily increased, but adds that great preventatives are used against fires; of himself he complaineth of various faults, which excite a smile when the present state of the streets is considered, how that a number of cars and drays, carts and coaches, *inconveniently* the streets,\* and 'the coachman rides behind his horses' tails, and looketh not behind himself; and the drayman sleeps, and suffers his horse to carry him home, although, except on royal service, 'no *shod*' carts should enter the precincts of the city.

We often close our eyes after the perusal of a particular passage, and recall the scenes so simply yet so graphically pictured by this most patient of historical antiquaries. We conjure up the gay presence of Richard Nevill, Earl of Warwick, who 'lodged,' with his six hundred men (whose red jackets were embroidered with ragged staffs before and behind), in Warwick-lane. *Beef-eaters* they might well be called, devouring 'six oxen at breakfast!' merry men! ready to roister in the city, and prunk gaily through the streets, to the great annoyance of the city fathers, and the great delight of the mild and fair city maids, who, however mild and fair, were, and are, ever more ready to prefer such scarlet-jacketed knaves to the more grave apprentices.† Or, in the reign of the Seventh Henry, we hear the bells of the nearest steeple ringing a sort of half joyous, half solemn peal, giving notice to the poor, that Richard Redman, the Bishop of Ely, was about to go forward; a man of holy and unbounded charity, main-



taining great housekeeping, an *alms-dish*, and scores of those who could do no work, and yet caused the bells to toll of his progress, so that the poor might come forth and receive each his largess at his hand, given with a sweetening and preserving blessing. And truly the people did pour forth abundantly to taste his charity. Our religious ancestors certainly excelled in this 'most excellent gift,' and it is no small merit to our City Historian that at the very name of charity, his heart seemed to open widely, as the rose opens its beauty to the sun. He quotes the statement of Venerable Bede, 'how that the prelates of his time, having peradventure but wooden churches, had, notwithstanding, on their board at meals one *alms-dish*, into which was carved some good portion of meat out of every other dish brought on their table; all which was given to the poor, besides the fragments left.' The rare lesson thus conveyed being, not that the 'fragments' only were given to the poor—we are all ready enough to cast the 'fragments' when our hunger or our taste is satisfied, to the poor or to the dogs, caring little which, inasmuch as being no

\* For a notice of the popular dislike to the increase of coaches in the streets of London, we must refer to the series of illustrated papers on early carriages, published in the previous volume of this Journal. Nothing could exceed the vivacious wit which they were hated by the vulgar, who termed them *Red carts*, and abused all who rode in them.

† The city apprentice of the days of Stow is delineated in our cut above, with his water-jug as he would go to the conduit on service of his master. The peculiarity of civic costume at this time was its plainness; the elders dressed in long furrowed gowns over their doublet and hose, the younger ones and apprentices were 'gownless'; but all were distinguished by 'the city hat cap,' of which a cut is here given. These flat caps are the 'statute caps' alluded to by Shakespeare in *Love's Labour's Lost*, and they were so termed because they were enjoined by the statute of the fifteenth of Queen Elizabeth to be worn 'by all persons above the age of six years (except the nobility and some others) on sabbath days and holidays' upon penalty of ten groats. This was done 'in behalfe of the trade of cappers,' for it was also enjoined that each cap should be made of wool, 'knit, thicked, and drest in England.'

longer needed, they become unpleasant—but the lesson was to have, as Christ said we must have, 'the poor always with us,' and thus to provide for them, carving into the alms-dish, in the first instance, a portion of whatever was provided for ourselves. To our mind this was a noble custom, a lesson of piety and Christian charity, a text, and a sermon. Surely this was render-

ing our feasts 'a bond of love.' But much as the Church was given to deeds of charity, there is ample proof in our chronicles that a love of feasting was time out of mind a characteristic of the wealthy citizens of London. Their inordinate desire after the good things of this life was deemed necessary of retrenchment by an act of council, reprinted in 1650, that no 'maior or sheriff should have at their table any more than courses one, not to consist of more than six dishes!' and no banquet after dinner save 'ipocras and wafers!' It would be curious to know if this act of council *hath been repeated*. We should suppose it has, to judge from the long bills of dainty fare which we see announced in the daily journals on the annual accession of each city monarch.

His intense love of the city makes old John Stow an enthusiast in all that concerns it; each drop of the Thames glitters like a diamond in his eyes, and every pebble is a jewel; and yet much as he honoured relics of all kinds, he honoured them only as types of greater things—as data to go from, as texts to preach upon. As we have said, the beauty of his character was truth, and in truth only was his strength; it was the care of his life to think, to act, to speak, to gather truth. He was neither an abstract historian, dealing only with principal events, nor was he a hunter after mere dust and ashes, and scraps, but a thinker and comparer, being himself the rare combination of an historian and an antiquary; minute in all small things that tended to the illustration of great things, and knowing that the universe is made up of atoms, deeming no atom of that universe beneath his notice. Every little detail of the Christmas and Easter pageants is given in his 'Survey,' with a zest of enjoyment at innocent pastimes; and the few words of introduction to his description of the May-games, is redolent of the perfume of the hawthorn and wood-violet. No cold, dry, chipping antiquary, not even Jonathan Oldbuck, could write thus:—'In the month of May, namely, on May-day, in the morning, every man (except impediment) would walk into the sweet meadows and green woods, there to rejoice their spirits with the beauty and savour of sweet flowers, and with the harmony of birds—*praising God in their kind!*'

All through the history we note the same holy feeling, not thrust in, but the spontaneous growth of the good man's mind, even as fair flowers spring up amid the ruins of old Rome; for instance, in the chapter concerning the Sports and Exercises, we have been delighted with picturing the bonfires according to his description:—'The weatherly sort, at Midsummer, setting out tables before their doors, illumed by the blaze of those sacred fires, and upon the tables placing stores of sweet bread and good drink, whereunto they would invite their neighbours and passengers also to sit and be merry with them, in great familiarity, *praising God for his benefits bestowed on them*. These were called *bonfires*, as well of good amity amongst neighbours, that, being before at controversie, were there, by the labour of others, reconciled, and made of *bitter enemies loving friends!* But good Master Stow writes as

if hearty reconciliation were the work of a moment. Such freedom of trust is sure evidence of a foolish or a noble mind; and, of a truth, there was no folly in that of JOHN STOW.

Charles Knight calls Stow a 'trudger and trencher' in the field of London antiquities, and so he was; but he did not confine himself—as we have already shown—to mere 'trudging



CORNHILL. NORTH-EAST VIEW.

and trenching;' while he investigated, he elevated, and his veneration for all that was ancient, fully accounts for the affection which there is no doubt he bore to the things and forms of a religion—whatever he might feel as to its spirit—which he lived to see overthrown and insulted by Henry and Elizabeth. John Stow was born, according to his biographer Strype, in 1525, a 'citizen of the citizens'—tradesmen of respectability dwelling upon Cornhill\*—where it is fair to suppose John was born, though he is afterwards found residing near the pump at Aldgate, and finally in Lime-street ward, St. Andrew's parish. Strype quotes his grandfather's will, which is curious from its elaborate weakness and verbosity, particularly when contrasted with that of his mother, as remarkable for its concentration and strength. After noting that his body is to be buried in the little *green* churchyard of the parish church, at St. Michael's in Cornhill, and calling himself 'citizen and tallow-chandler,' he bequeaths to the high altar of the aforesaid church, for *forgetten tithes* twelve pence, to Jesus' brotherhood twelve pence, to St. Christopher and St. George twelve pence, also to the seven altars in the church aforesaid, in the worship of the seven sacraments every year, during three years, twenty pence; five shillings, to have on every altar a watching candle—burning from six of the clock till it be past seven—in worship of the seven sacraments, and this candle shall begin to burn and to be set upon the altar from all Hallowe'en day, 'till it be Candlemas day following, and it shall be watching candle of eight in the pound.' The tallow-chandler would have good weight! He also bequeaths twenty pence to the brotherhood of clerks 'to drink,' and his charity to the poor is by no means disinterested, for though he gives to a poor man and woman, every Sunday in one year, 'the sum

\* The old view above exhibits a north-east view of Cornhill, in the reign of Elizabeth, with the pump or conduit formerly situated at the intersection of Gracechurch Street, Cornhill, Bishopsgate Street, and Leadenhall Street. To the spectator's right appear the walls of the church of St. Peter on Cornhill. The building with the double row of pointed windows to the left is the ancient London Hall, built by Sir Simon Eyre, who was Lord Mayor in 1445, having been originally purchased by Sir Richard Whittington, and presented to the city. In 1534 it was designed to have been made a bourse or exchange, but the idea was abandoned. As early as 1523 there was a market for fish here; and in 1533 another for butcher's meat, with the understanding that the charges for such sold there was not to exceed 'one halfpenny a pound for beef, and one farthing extra for mutton.' Leadenhall itself was considered as the chief garner for corn in the city under the management of the mayor. Stow says that Roger Achaley, mayor in 1512, 'kept the market so well, that he would be at the Leaden Hall by four o'clock in the summer's mornings; and from thence he went to the other markets, to the great comfort of the citizens.'

of one penny,' it is to say 'five paternosters and aves, and a creed,' for the repose of his soul, so that he had more of a trader's spirit than descended to his grandson: the whole of the items are in accordance with his belief that the prayers of the living can rescue the souls of the dead; and the wonder hath always been, not that the Church, we mean the priesthood of the Roman Catholic church, receive so much from their flocks, but that they receive so little; for who with such belief would not give all their

the ducking-school as an arrant shrew. Imagine her coming in her fly cap, her hair (it must have been of shrewish red) combed back, her elbows stuck out from her grey jacket that was pinched in over her thin waist, her lips tremulous with passion, her voice 'cutting keen'—there she stands, over against the stall, which Stow, mild and gentle, and prudent, had very wisely, hearing the clangor of her approach, deserted—there she stands, railing and abusing the worthy citizen, his wife and daughters; and

the longer she rails the fiercer she becomes, not on account of the irritation caused by reply, but the more stinging irritation produced by silence; and then home she goes, and, with much railing and wicked tears, excites her husband to a breach of the peace. Now, her husband, William Ditcher, was, we take it, a small man; and John Stow was tall of stature, lean of body and face, with small crystalline eyes, of a pleasant and cheerful countenance, sober, mild, and courteous; yet did she so upraid and goad her husband, that the little Ditcher, watching his opportunity, 'leaped (as Stow deposed) into his face, and that he feared he would have dug out his eyes, and was pulled off by the neighbours; and also threw tile-shreds and stones at Stow's apprentice, till he was driven from off the stall at his work; and coming again to John's stall, the irate Ditcher vowed if he could catch that same apprentice, he would cart him, and swore he would accuse him to have killed the man at the Mile's End, in Whit-sun week, &c. &c. This quarrel, which is so petty and insignificant, that we could wager it originated all along with the women of the family—sprang from some jealousy touching the fineries of Stow's three daughters, who, having 'good services,' came jauntily home 'a' Sundays, and threw, by gay breast knots and smart hoods, the less smart finery of fiery Mistress Ditcher into contempt. This quarrel, we say, shows our historian's bland and gentle nature to great advantage. He was no hawler—did not return railing for railing, and would not have noticed all this evil talk, but for the preservation of the characters of his wife and daughters, which this family most falsely assailed; and the breeze was but the forerunner of a storm of slander which followed the after career of the venerable man, who delighted so in his city's celebrity. One other anecdote only we will relate, as picturing the power held and exercised by the great in those 'good old times; and we tell it the more readily, as it sets forth the generous nature and just mind of John Stow.

Where now the hall of the drapers' company stands, stood formerly a palace, built on the site of a number of old and small tenements by Sir Thomas Cromwell, who was afterwards Lord Cromwell and Earl of Essex. One could almost fancy that a certain portion, and a very considerable one, of tyranny attached itself to that

name, so omnipresent in England even to this day. 'Sir Thomas Cromwell's house being finished,' says honest John in his description of Bread Street ward, 'and having some reasonable plot of ground left for a garden, he (Cromwell) caused the palings of the adjoining gardens to the north part thereof on a sudden to be taken down, twenty-two foot to be measured forth, right into the north of every man's ground, a line there to be drawn, a trench to be cast, a foundation laid, and an high wall to be builded. My father had a garden there,' he continues, 'and there was a house standing close to his south pale; this house they loosed from the ground, and hure upon rollers into my father's garden twenty-two foot, ere my father heard of it. No warning was given him, nor other answer, when he spake to the surveyors of that work, but that their master, Sir Thomas, commanded them to do so! No man durst go to argue the matter, but each man lost his land, and my father paid his whole rent (six and eightpence a year) for that half which was left.' This is strange enough. The potted minister of Henry the Eighth had no dread of removing his neighbour's landmark. We wonder what would he said if modern ministers were to make such an attempt! Certainly, whatever we may think of old places, the 'old times' were not always the best. It is also curious to know that the yearly value of a garden so situated in those days, was just the sum which you are now obliged to pay for an attorney's letter! Stow's parting observation upon this act of unjustifiable tyranny is quaint and pointed. He says, 'Thus much of mine own knowledge I have thought good to note, that the sudden rising of some men causeth them to forget themselves.' This was a keen and cutting reproof to the son of the Putney blacksmith. And for all that, Sir Thomas Cromwell's injustice, gross as it was, did not force Stow to take a revenge which ordinary men would have taken—the revenge of silence as to his good deeds. Both are long since dust and ashes. The wounded



TAILORS' HALL.

worldly goods to secure their own salvation. Either John Stow's mother was of a different faith from her husband's father, or she had inhaled the spirit that was purifying the sacrifice; she bequeathed her body to be buried by her husband's, in the same parish, allowing a proportion to bury her decently, 'ten shillings, to drink withal, after her funeral,' an unconditional and unrequited gift to the poor of 'five shillings,' and these pious and trusting words of the belief in free redemption:—

'I bequeath my soul unto Almighty God, my Maker and Creator; and to his only Son, our Lord Jesus Christ, my only Saviour and Redeemer; with the Holy Ghost, and into the fellowship of the holy host of heaven.'

Whether he followed his family's occupation or not, has been matter of grave debate. It is now ascertained that he pursued the trade of a tailor,\* which it is very clear he exercised in the early part of his life, from the record of a quarrel he had with a certain man named Ditcher, whose wife appears to have deposed

\* Grindall, in his report to the Privy Council, after they ordered his house to be top-surveyed to search for treasonable books, calls him 'Stow, the tailor.' The old hall of the Tailors' Company is engraved above, from a drawing made by William Goodman in 1599. Fennot says, 'At the extremity of Thrusdale Street appears the origin of its name in Merchant Tailors' Hall, at the period when they were called "Tailors, and Linen Armourers," under which title they were incorporated in 1259; and by Henry VII. by that of the "Art and Mystery of Merchant Tailors." To the right is seen the hall with its louvre, some time belonging to "a worshipful gentleman, named Edmond Creping." The lower ballings in the centre are the almshouses belonging to the company. The building, occupied a considerable space, with gardens behind reaching to Cornhill. The interior of the hall was adorned with costly tapestry, or arras, representing the life of the patron saint of the company, St. John the Baptist; it had also a screen supporting a silver image of that saint, in a tabernacle of carved work. The windows were painted with the armorial bearings belonging to the chief members of the company; it was decorated also with flags and streamers, and, when filled with tables, the floor strewn with rushes, and the board covered on festive occasions must have been "a glorious scene." The company had much plate of a valuable kind, and after the great fire of London had destroyed their hall, the melted metal of this kind alone weighed 300 pounds. The company was especially honoured by the great number of the nobility enrolled as members; and they possessed a chamber expressly devoted to the king when he visited the city, which was furnished in a costly manner, having a gallery over it, and bow-windows looking in the gardens. Rushes were discarded in this room as early as the reign of Elizabeth, and "a large Persia carpet" purchased to cover it, and in 1601 so large a sum as £30 was spent on a new carpet, which was, in 1618, superseded by one of needlework. James I., Charles I. and his queen, and James II. were all accommodated here during their visits to the city, and the company spared no expense in entertaining them.'



ALDGATE AND ITS NEIGHBOURHOOD.

feelings of the antiquary trouble him no more, and the overleaping ambition of Cromwell led to the scaffold; yet Stow records his charity with right good will, and brings it forward when not called upon to do so, and says by the right-minded justice of his honest nature. Mourning over the decay of public almsgiving, he says, 'I have oft seen, in that declining time of clarity, at the Lord Cromwell's gate, at London, more than two hundred persons served twice every day with bread, meat, and drink sufficient.

One of his bitter foes, we should imagine, was a fanatic curate of St. Catherine Cree, who has been known to leave his pulpit and preach from the boughs of a tree to the people. He is called 'Sir Stephen;' and, when Stow lived over against Aldgate Pump,\* excited the honest citizens'

\* The portion of the old map of London engraved above, executed in the reign of Elizabeth, shows the district connected with Stow's life and residence. The church of St. Catherine Cree is seen to the spectators left in the street running toward Aldgate. At the point where Fenchurch Street joins with it stands Aldgate Pump, which is probably represented in the map, by the small building standing by itself, opposite the point of the junction. These old city pumps and conduits were frequently very picturesque, and

bitter indignation, by causing to be hanged, by his false misrepresentation of simple words, the bailiff of Ramford—a man well beloved! He was executed upon the pavement by Stow's door, there being at the time much disturbance 'of the Commoners' in 'Norfolk, Suffolk, Essex, and other shires.'

It was not until the year 1760 that, Stow addressed his 'cares and cogitations' to the compilation of his mighty chronicle, which was at first published in small volumes. It was then, to use his own words, that he consecrated himself 'to the search of our famous antiquities.' It was, indeed, a consecration to labour, and poverty, and evil report—the latter only for a time. There were literary pirates in those days, as well as in our own—miscreant thieves, who pick brains when they dare not pick pockets. And such Stow found Grafton to be.\* Our only astonish-



ALDGATE.

ment is, that he treats him so mercifully, particularly when we consider the truthfulness of his own nature, and the extreme sensibility of his temper, which made him most painfully alive to things that might be considered nothings to other men. He was also subjected to the visits of government officers, who believed him to be an 'admirer of antiquity in religion as well as in history.' They sadly disturbed his books and shelves, making a rare dust, and yet finding nothing beyond some books and tracts with odd names. But this investigation, out of which he came purer than ever, planted an arrow in his heart that rankled and festered therein until his death. 'The false servant,' as Strype calls him, who perjured his soul to destroy the antiquary, was his own brother! Sad, sad it is, that this should so have been: it is impossible to conceive the bitter anguish such a discovery must have produced on such a mind. He alludes to it frequently and painfully; all other ills fade before it; all other wrongs are forgotten in this great one; it was as scarlet before his eyes until the day of his death. One of his marginal notes on this painful subject is singularly strong and expressive, and shows how bitterly he could feel upon a matter, which his own purity and simplicity of heart taught him to abhor:

our initial letter represents one, the pump which formerly stood at the top of Bishopsgate Street, near the church of St. Mary Outwich. The house which Stow inhabited is certainly delineated amongst the rest in the view above, but it cannot now be identified. It will be seen that London was not at that time so closely built upon, and the houses had gardens attached to them. The city walls and bastions existed for its defence, and Aldgate (so called Stow says because it was one of the oldest of the city gates) has quite a fortified look; and in the old time had seen some sharp conflicts. The ditch beyond the walls which gives its name to *Houndsditch* will be observed, and the detached houses and gardens which bordered on London, and in which the citizens would disport themselves with basket-play, football, and shooting at butts in the long summer evenings, when all were enjoyed by law to 'draw a good bow and shoot a long shot.'

Aldgate as it appeared previous to his demolition in 1760 is given above.

\* Richard Grafton had published a rival Chronicle of England, in which, as Stow says, 'he had set his mark on another man's vessel,' merely compiling from easily accessible materials, and had not like Stow searched in untrodden grounds. He indignantly styles his book, in allusion to his name, the 'noise of empty tomes and unfruitful gaffer.' To this Grafton replied by terming Stow's labours 'yes fondly stowed together.' The fall of literary squabbles is shown by posterity—Grafton is forgotten, but Stow is ever remembered.

'the ungrateful back-biter slayeth three at once—himself by his own malice, him that crediteth his false tales, and him that he backbiteth.'

He continued his labours despite every obstacle that malevolence and poverty threw in his way—sturdiously and fearlessly enduring and hoping all things. The charity he was so ready to defend ought not to have suffered him to want; and yet he found none to do for him what he had recommended others to perform in their charities. He advised all, then, to make their hands their executors, and their eyes their overseers; and yet the wealthy company of Merchant Tailors to which he belonged, and whom he once petitioned as to his distress, suffered the good old man to pine in comparative want,\* when he was in the eightieth year of his age; and they could not say they knew it not, for Stow memorialised also King James, and the king—base craven to all kingly greatness that he was!—gave—what?—a home,—a pension gilded with kind words? Not so; he gave him a privilege!—he gave him permission—TO BEG! We saw this fact printed in the *Chronicle*, and deemed it a libel upon the memory of any that had worn our royal English crown. We would not believe it, and so posted off to the British Museum, hoping not to find what we sought—in the Harleian collection. Yet here is a true copy, from the original, there extracted:—

'James, by the Grace of God, King of England, Scotland, France, and Ireland, Defender of the Faith, &c. To all our well-beloved subjects greeting:

\* Whereas our loving subject, John Stow (a very aged and worthy member of our city of London), this five and forty yeeres hath to his great charge, and with neglect of his ordinary meanes of maintenance (for the generall good as well of posterity, as of the present age) compiled and published diverse necessary books and chronicles; therefore we in recompense of these his painfull labours, and for encouragement to the like, have in our royall inclination bene pleased to grant our Letters Patents under our great Seale of England, dated Eighth of March, 1603, thereby authorising him, the said John Stow, and his deputies, to collect amongst our loving subjects their voluntary contribution and kinde gratuities, as by the said Letters Patents more at large may appeare. Now seeing

this unusual manner, to recommend his cause unto you, having already in our owne person, and of our speciall grace, begun the largesse,\* for the example of others.

'Given at our palace at Westminster.'

How exceedingly touching, knowing this, are the brief words he speaks of the labours and hardships through which he had to make his way. 'It hath cost me,' he says, 'many a weary mile's travel, many a hard-earned penny and pound, and many a cold winter night's study.' How keenly will this be felt by all who seek by the labour of their fragile pen to earn a subsistence; how little thanks they receive for the pleasure they bestow, or the knowledge they impart! The sympathies they enlist are for the sorrows of others, not their own; and if they complain, or tremblingly put forth some claim to the aid and help of the wealthy and the great, they are either neglected or reproached with improvidence—as if they ever had more than they needed from year to year, or it may be, day to day! Charles Knight supposes that Stow, 'who had long shown how secondary outward circumstances were, in his regard, and who felt that his poverty did him no dishonour, probably kept up his heart under the state of mediocrity to which he was reduced,' and also adds an anecdote for which he deserves thanks. Once, long before the poverty of Stow was anticipated, or the despicable meanness and shameful heartlessness of James established beyond dispute by his own sign manual, Ben Jonson told his friend Drummond of Hawthornden that he and Stow, walking together, met two lame beggars; when Stow, as if with some half presentiment of how he was to end his days, gaily asked them 'What they would have to take him to their order?' With a weary heart must he have often trodden Cornhill and looked upon the wealthy merchant men who thronged Gresham's Exchange; conscious of having done his work nobly as the historian of their great city, yet unrewarded and unrecognised amid the throng, intent then, as now, on their own aggrandisement.†



ENTRANCE TO THE EXCHANGE, CORNHILL.

that our said Patents (being but one in themselves) cannot be shewed forth in divers places or parishes at once (as the occasions of his speedy putting them in execution may require), we have therefore thought expedient, in

\* The company had done something for Stow, but not commensurate with his wants or his services. Herbert, in his 'History of the Twelve great Livery Companies of London,' notices an entry in the books of the Merchant Tailors Company, dated July 3, 1602, which supplies some hitherto unknown particulars of our antiquary. The first entry acquaints us with John Stow's having 'presented to this house his books entitled "Annals, &c.," being a Brief Chronicle of English History; and that the court in consequence settled on him an annuity of 4*l.* per annum. An after entry states this 4*l.* annuity to have been raised to 6*l.* and subsequently to 10*l.* on the motion of Mr. Dove, one of the assistants, and a worthy benefactor to the Merchant Tailors Company. So that this valuable man's services to society were not altogether so ill rewarded as has been stated. Stow's 'Annals or General Chronicle' as afterwards enlarged by Hawes, was again presented to the company by the latter in 1614, who, it is not improbable from that circumstance, was also a member of the company. The Merchant Tailors' Company has the further honour of having restored John Stow's monument in St. Andrew Undershaft Church.

† Those who would know farther particulars con-

\* There is no account of this 'largesse;' it is more than probable that it was never given. The date of the letters patent cited in this document is March 8, 1603. Stow was then verging on eighty years of age.

† The curious view of Cornhill above engraved, forms the background to one of Holbar's large figures exhibiting female costume, dated 1618. It gives, with all the faithful minutiae of this artist, the aspect of this principal London thoroughfare with its shops; and it shows the entrance to Gresham's Exchange, with the square tower, which forms so conspicuous an object in old views of the interior. Opposite to this in the centre of the roadway stands the conduit known as 'the tun,' which was constructed in 1282 by Henry Walles, mayor of London, to be a prison for night walkers and other suspicious persons, and was called the Tun upon Cornhill, because the same was built somewhat in fashion of a tun standing on one end. So says honest John Stow, who adds, in 1401 it was made into a cistern for sweet water conveyed by pipes of lead from Thiborne, and was from thence called the Conduit upon Cornhill. The well was planked over, and a strong cage for prisoners constructed upon it with stocks; and on the top of the cage a pillory for bakers who gave short weight, seals, and other offenders.

cerning this venerable man—who hath drawn into himself the highest honour the heart can give—must peruse his works, which contain the rare merit of being himself, and as such are better than any biography. It is a sad pity that his history of England has been lost; and the greater

and pleased a little with the interest we took in what she respected, opened a long chest that contains many old and valuable books, which, standing all the time close by our side, she permitted us to inspect. One we were greatly delighted to see—an old folio edition of the



CHURCH OF ST. ANDREW UNDER SHAFT.

content we have with what he hath himself written, the greater regret we feel that we have not more. Our pilgrimage to his monument was quickly performed—and luckily; for a very quiet, patient sort of woman was cleaning the vestry; she seemed much pleased by the admiration we expressed for the beauty and antiquity of the church, and assured us that many came to see the monuments, especially that of 'Master Stow.' She kept herself busied so as to have an eye to our movements, and yet was not in the least obtrusive. But first let us explain what Stow explained to us—that this church was called St. Andrew's *under shaft*, because that, in old time, in every year, in May Day in the morning, a long shaft, or May-pole, was set up there in the midst of the street, before the south door of the church, which, when fixed in the ground, was higher than the steeple. Hence the name, St. Andrew *under*, below, the shaft. Chancer\* hath assisted to immortalise the said shaft—

'As ye would see  
The great shaft of Cornhill.'

We could tell you the history of its downfall, but our mind is with the monuments, and the church *within*, rather than the riots of 'Evil May Day,' and the destruction that followed *without*.† It is truly a beautiful church. There is a curious communion, or baptismal table, and railing, as you enter at first; and a noble screen bordered with fine carving; and a window of painted glass, very beautiful in colour and execution. Stow speaks of the liberal donations and great charities of the inhabitants of this parish; and for the first time for some years, in reply to our question concerning its present state, we were told that 'it had hardly any poor!—of course in comparison with others. We were glad to hear this of the parish in which the remains of this good old pilgrim mouldered. There are a great many curious monuments and tablets in the church; two, particularly, within the communion table; that on the right must have been richly inlaid with brass, but has been shamefully defaced. The woman, wearied perhaps with our questions,

\* This passage is not to be found in Chancer's published works, but was quoted by Stow from a MS. now lost.

† The riot of city apprentices on the 1st of May 1517, which ended in a general onslaught against all foreigners, made stringent rules necessary for their turbulence, and May-games were for a time forbidden. From that time this famous maypole was hung upon hooks over the doors of the neighbouring houses, until a fanatical sermon was preached against it in the reign of Edward VI., which so inflamed the citizens, that after eating a hearty dinner to strengthen themselves, every owner of such house over which the shaft hung, with assistance of each other, sawed off as much of it as hung over his premises; each took his share, and committed to the flames the tremendous idol. —*Foranant.*

and pleased a little with the interest we took in what she respected, opened a long chest that contains many old and valuable books, which, standing all the time close by our side, she permitted us to inspect. One we were greatly delighted to see—an old folio edition of the

being a house-painter, painted the carved screen, and pulpit, and organ-loft, with 'oak paint'; and Master Stow's monument with 'white paint,' and that the gentlemen ever since have had much work to get it off. If he had been a tinner, we suppose, he would have coated them all with tin! Oh, the wickedness of the world! We wonder he did not repaint the twelve apostles!

At last we approached the old pilgrim's tomb. We felt as if in the presence of a shrine, and prostrated our hearts before it. There is something inexpressibly holy and happy in the figure of the venerable man: unlike all other monuments, not being marble, it has not a cold and chilling aspect. It was a long time reported to be made of terra cotta; but as it was covered with paint, some of the warm tints of the stone beneath where the paint had been destroyed led to the mistake. It has the smooth, stained, shining (we had almost said *serena*) look of very old ivory, and no design could better express the character of the historian. He is seated at his table, writing—there is an old swan-quill in his hand. Notwithstanding that the bridge of his nose has been carried away by some rude assault, the full-orbed brow, and the concentrated, yet benevolent mouth, are at once intellectual and amiable. We have seen no engraving that conveys this peculiar expression. There is a clasped book of the same character as those we had just been inspecting, at either side of the little den in which he sits, and the inscription is simple and beautiful. It is in Latin, but may be translated—

'Sacred to the Memory.

'Here JOHN Stow, citizen of LONDON, awaits the resurrection in Chancer, who, having exercised very accurate diligence in investigating ancient records, wrote, in a luminous manner, Annals of England, and a concise History of the City of London; deserving well of his own, well of every future age. Continuing through life with piety, and gradually and happily retiring from it, he died in the 80th year of his age, on the 6th day of April, 1606.

'Elizabeth, his wife, is a perpetual testimony of her love, grieving.'

This quiet record of his old wife's love is not the less moving because of its simplicity.

And there rests JOHN Stow;—and there, of all other places would we have him rest; for though there were thorns in his worldly career, HERE all is as he, if living, would desire—be it in the heart of his beloved city.

If anything could be heard in his narrow resting-place, the peals of its thousand bells would wake him before the day of final doom. The parish in which he sleeps is immortalised, by the charities he loved and preserved, from the pangs of starvation which have gnawed the very vitals of our enduring people. Strangely enough, beside his tomb are the shelves which, Sunday after Sunday, are piled with bread and money for the widow and the orphan; nay, the very scales are there, to tell the justice of the weights. Right opposite the monument is the pure font he mentions, though its carved cover, one of the most exquisite both in elegant design and perfect execution we ever saw, is not noted in his 'Chronicle'; but there it is—blessed to receive, and, in receiving, blessing the younglings of Christ's flock. Surely he would rejoice to see those infant citizens received into the holy Church! There he lies among those he loved—the most honoured of those he delighted to honour—THE ONE JOHN Stow!

Let no one sneer at the toils of the antiquary: he has enjoyments peculiarly his own, but his labours are pregnant with instruction; his enthusiasm may not be at all times intelligible, but out of it proceeds enlightenment to thousands: he may

work like the mole—often in darkness and underground—but that which he brings to the surface is fruitful and good. How many pleasures do we owe him: for how much of instruction are we his debtors, bringing together the present and the past,—illustrating history by proofs surer than hosts of witnesses. Rarely is the antiquary other than the advocate and ally of virtue; it is the gentle and generous only who seek intercourse and intimacy with the dead and the forgotten.

answer to Harding's reply to Bishop Jewel's Apology. It is bound and studded with steel entirely deprived of its brightness, and a long and strong chain is attached thereto, which the woman assured us 'was solid gold, used for marking the book!' There are many other volumes of much value in that chest, and we wish they were carefully seen to, and repaired where age and insects have worn and eaten the leaves. They are without doubt the remains of what Stow makes honourable mention of:—'At the lower end of the north aisle,' he says, 'is a wainscot press, full of good books, the works of many learned and reverend divines, offering at seasonable and convenient times the benefit of reading, to any that shall be as ready to embrace it, as they and their maintainers to impart it.'



STOW'S MONUMENT.

When we thought of this, we pondered over the precious volumes the more; and would have certainly seen all contained in the chest, had not our watchful friend observed that, though we had come to see Master Stow's monument, we had not yet looked at it; and she did not comprehend our feelings in the least when we told her, that if we had seen it first, we should have seen nothing else. She also informed us how that some years ago, one of the churchwardens

ORIGINAL DESIGNS  
FOR MANUFACTURERS.

[We have so frequently remarked that the designs which month after month appear in our columns are intended rather as suggestions than to be manufactured as they are given, that to repeat it would seem to be superfluous. Yet the observations we occasionally hear, even now, of the impracticability of many of these designs being carried out, renders it necessary for us again to remind the manufacturer that we do not pretend to furnish him at all times with what he actually requires; according to our judgment we select such as appear suited to his purpose, with the recommendation of taste and novelty: the adaptation we must leave in the hands of the practical operative.]

DESIGN FOR A DINNER PLATE. By R. AGLIO (4, Oval Road, Regent's Park.) Few articles of ordinary domestic use are more susceptible of good ornamentation than the dinner plate; and there are few, perhaps, which have received less attention. Mr. Aglio's design is simple, but in good taste: he suggests that it is more especially adapted for one colour, by the transfer of the ground-colour heightened, so as to admit its introduction on the common stone-china plate.



The following design is by W. M. HOLMES (17, Frederick Street, Hampstead Road.) It forms one of the wings of a SIDEBOARD, exhibited at the Society of Arts in the past year. It is full of elaborate and rich ornament, which cannot, however, be characterised by any particular style, as we perceive portions of the Italian, Louis Quatorze, and Renaissance embodied in it. The uses to



which this article of furniture is applied, are indicated by various enrichments in the carving, such as the vine, dead game, and other objects appertaining to the table of the dining-room

DESIGNS FOR DOOR FURNITURE. By H. MATE (19, Priory Street, Wandsworth Road.) In our Journal for December, 1848, we introduced some designs for this description of internal house-



decoration, by the same artist who has furnished us with these. Though somewhat similar in character, the latter are much more graceful, and less

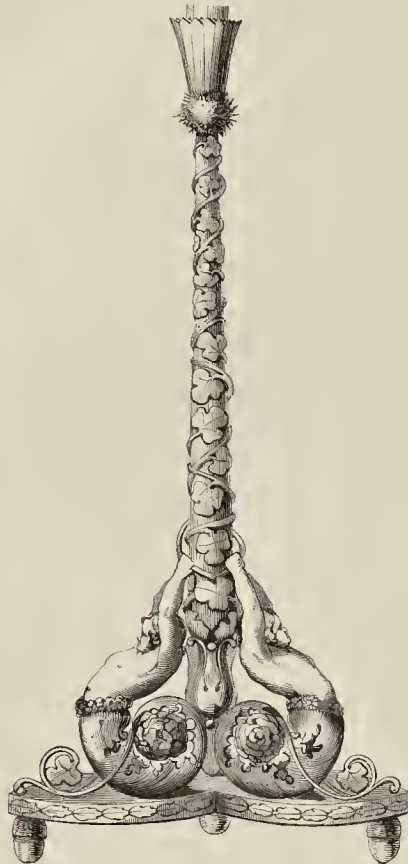


massive in the forms of the ornament than were the former designs; the scroll-work is arranged with a due regard to the colours which might probably be used in the manufacture, so as to avoid anything like con-



fusion in the mass. The engravings are one-half the size of the intended objects.

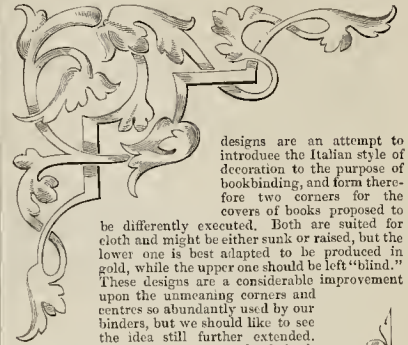
DESIGN FOR A CANDELTICK.—By T. W. HOLME (14, New North Street, Red Lion Square.) There is exceeding novelty as



well as much enrichment in this design: the pedestal rests upon three inverted acorns, the shaft is supported by the same number

of grotesque figures, a wreath of shamrocks is entwined about the shaft which supports a thistle for the candle-socket; the tails of the figures encircle the rose; so that the national emblems of the three kingdoms are incorporated in the design. Should it attract the attention of any manufacturer so as to induce him to undertake its execution, we would suggest that the column should be somewhat bolder, as it appears too contracted and weak in comparison with the other parts: the entire effect would be thereby greatly improved. While referring to the subject of candelsticks, it may not be out of place to mention that the pair of very beautiful designs by Mr. Morgan, which we published some few months back, have been manufactured, both in silver and or-molu, by Mr. Gass, silversmith, of Regent Street; we have rarely seen more elegant productions of the kind than they are, fully justifying the observations which we made at the time, that a skilful silversmith might employ these designs to produce an object of great beauty. The workmanship of the candelsticks is truly exquisite; they would make beautiful ornaments for the most elegantly furnished boudoir,—costly in material and valuable as examples of manufacturing Art.

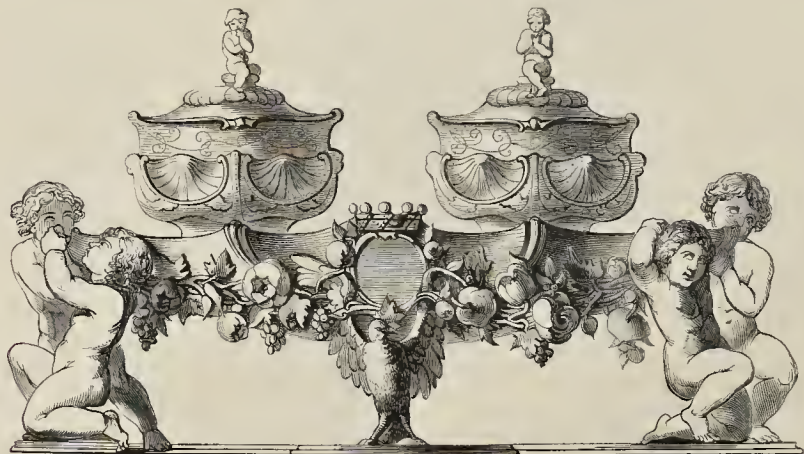
DESIGNS FOR BOOK-COVERS. By W. HARRY ROGERS (19, Carlisle Street, Soho.) These two



designs are an attempt to introduce the Italian style of decoration to the purpose of bookbinding, and form therefore two corners for the covers of books proposed to be differently executed. Both are suited for cloth and might be either sunk or raised, but the lower one is best adapted to be produced in gold, while the upper one should be left "blind." These designs are a considerable improvement upon the unmeaning corners and centres so abundantly used by our binders, but we should like to see the idea still further extended.

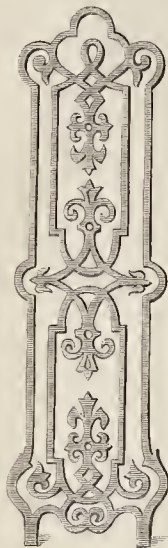
The entire side and back of a book should be expressly designed for it and made to harmonise with the subject of the work, and a connection should exist between all the ornaments introduced. The use of corners and centres is of itself in questionable taste unless lines of union are provided, to prevent the appearance of the details being "stuck on."

DESIGN FOR AN EPHEMERE. By M. JEANNEST (8, Percy Street.) The introduction of figures into any design, however excellent in themselves, will fail in producing a successful result unless they form a portion of an idea and thus become an integral part of the subject. They should serve some more definite purpose than mere decoration, and their action should in all cases at once explain itself. In the object engraved below this has evidently been well considered; the figures, though each is in a different attitude, are all earnestly at their work supporting their massive and elegant burden. This design is one which would tax the skill and ingenuity of the practical artist, but it is also one that would amply repay his labours. Both in form and detail we have rarely seen anything of the kind to surpass it as an adaptation of floral ornament to the *Louis Quatorze* style. The artist is a Parisian resident in England.

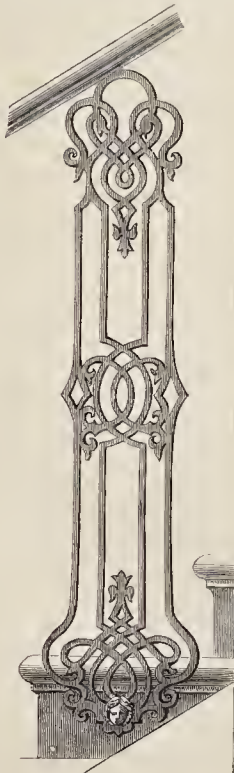




DESIGNS FOR IRON RAILS. By S. HOOD (Three Cranes Wharf, Upper Thames Street.) In our perambulations through the environs of the metro-



polis, its aristocratic squares and more private streets, where ironwork is invariably introduced in front of the gardens and houses, it has frequently

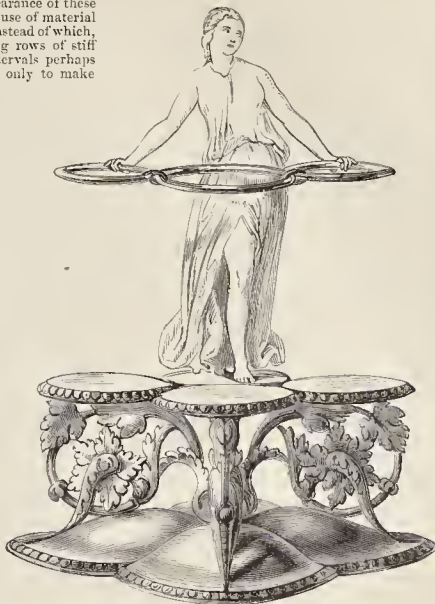


occurred to us how greatly the appearance of these localities would be improved by the use of material of a highly ornamental character. Instead of which, however, one sees nothing but long rows of stiff perpendicular spikes, broken at intervals perhaps by a panel of twisted iron, serving only to make the mass of formality more unsightly. We are quite aware of the argument by which the use of this description of rails is defended, namely, that it offers more effectual security against depreicators, as affording neither foothold nor handling, whereby it could be easily escalated; yet this argument is of comparatively little weight, as our daily police reports prove there are ways and means of surmounting these obstacles, which even the juvenile candidate for the hulks is not slow to attain. Besides, there would be no great difficulty in the construction of such work as would at the same time afford an efficient barrier and be truly decorative. We need not stop to argue the advantage of this in an architectural point of view; indeed, it is sufficiently obvious: we would merely call the attention of those engaged in building operations to the matter as well worthy of their consideration.

The first of Mr. Hood's designs is for a Balcony panel; it is in the style which the Italians employed so successfully, and is light and very elegant. The second design, also in the Italian style, is for a Staircase panel; it is rather more elaborate than the preceding, but possesses the same qualities of excellence. Both might be easily manufactured.

DESIGN FOR A CRUEL STAND. The framework of this design is by W. H. ROGERS, the figure by H. FITZ-COOK. The artists have here worked harmoniously together, and have produced a very elegant object. The Italian style has formed their model; indeed, there is scarcely any other which could with propriety be adopted for such a purpose. It was in the application of his genius to matters like these, of comparatively trifling import, that Cellini achieved a reputation scarcely second to none of the great sculptors of antiquity, evincing in his designs and his workmanship a beauty and a skill, which even in this day secure to his productions a mercantile value almost incredible. Our own school furnishes us with some names that have worthily followed so glorious an example—Baily, Westmacott, Chantrey, and Cotterill, though not actual "workers in metal," have lent most efficient aid to those who are, by furnishing such models as have enabled them to exercise their craft with the happiest results. Pity it is that in the category of great names whose genius has shed light on manufacturing Art, we do not find a larger number of artists whose reputation is already established by their works of a more elevated character. It is an egregious error to suppose that there is something derogatory in the artist assisting the artisan; their duties are reciprocal, and each, by cordially co-operating with the other, may add to his own reputation, and assist his fellow labourer in reaching the same eminence.

DESIGN FOR A CHRISTENING CUP. By H. FITZ-COOK (13, New Ormond Street.) The Italian style has here again been put in requisition, and with good success. The ornamental figures are strictly in keeping with the use to which the cup is appropriated; an infant kneels in the attitude of supplication, over whom a seraph (forming the handle), stretches its hands. The shape of the cup is exceedingly good, and the portions requiring the sculptor's art chaste and simple. It is of course intended for execution in silver.



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

ARTIFICIAL STONE.—THIRD ARTICLE.

In this paper we must endeavour to embrace all those vitreous substances which we have not yet spoken of, and those hydraulic cements, composed principally of the carbonate and sulphate of lime, which, from the importance of their application to the Decorative Arts demand our attention. Of the former terra cotta, (differently baked clay) and Ransome's artificial stone, are the most deserving of notice. Terra cotta ware, under which name has been included a great variety of moulded forms in clay, was manufactured at a very early period of man's history. The Greeks were certainly proficient in works of this kind, but it is not ascertained whether they baked the clays in these ornamental vessels, or only dried them in the sun, which is the mode of hardening adopted in many countries; and in particular we possess numerous specimens of sun-dried terra cotta, evidently the production of the Aztecs, discovered in central America. In Tuscany and Rome many specimens of friezes and whole figures have been found in terra cotta. The Romans appear to have had artists of great genius who turned their attention to this particular manufacture. In the Townley Collection at the British Museum will be found many very interesting specimens. Among the Roman terra cottas we find some dried in the air, some baked, others baked and coloured subsequently, while several varieties exhibit much fixedness in their colours, which were evidently applied previously to burning, and often we find them ornamented with rich gilding. The Art does not appear to have been ever lost; indeed, Professor Busching has proved that the monument to the Minnesinger Duke, Henry IV., in the church at Breslau, gives evidence of the practice being most successfully carried on in the thirteenth century. It is needless to refer to the numerous examples of baked clay ornaments which are found of all dates and in every European country. They possess one general character as to the composition of the material, but differ widely in the taste which has been directed to their execution. Our own, and even the Continental works in terra cotta, have of late years produced some articles of exceedingly beautiful execution; vases, brackets, friezes, and even figures, showing some of the best evidences of the good taste and care which has been bestowed upon their manufacture.

Of course in ornamental works of this description the utmost care is observed in the selection of the clay, the usual composition being pipe or potter's clay, Ryecote sand, and finely powdered potsherds. This being made into a firm paste is pressed into moulds; and the article being first slowly dried in the air, to insure as regular a contraction as possible of the material, is then baked in the ordinary way. In general the terra cotta ornaments will not stand the action of wet and frost when exposed to the atmosphere of our changeable climate; we have, however, seen some specimens produced in Mr. Dillwyn's pottery at Swansea, which are of so firm a body that they powerfully resist those destructive influences. Some brackets and tazzi manufactured by Mr. Dillwyn are exceedingly beautiful.

In nature we find many of our hardest rocks formed by the agglutination of small particles of sand, the cementing material of which is evidently silica in most cases, although in some the salts of iron certainly perform a similar office. By availing himself of this fact, Mr. Frederick Ransome has succeeded in producing an artificial stone, which promises, from its physical properties and from all the results which have hitherto been obtained, to prove most valuable to the architect and the public. But before we describe the peculiarities of Mr. Ransome's patent process, we must briefly refer to the experiments of Kuhlman and some others.

Professor Kuhlman of Lille has shown that chalk may be rendered very hard by immersing it in a solution of silicate of potash, exposing it to the air for several days and afterwards wash-

ing. Although the chalk thus treated did not contain more than three or four per cent of silica, it was found capable of scratching many cements and marbles. In a similar manner Kuhlman discovered that he could harden carbonate of lead and plaster of Paris. As he finds alkaline salts in all the limestones containing silica which are hydraulic, Kuhlman believes that they originally resembled ordinary chalk in purity, but have been silicified by infiltration of water containing an alkaline silicate in solution, or that the process in nature is analogous to his artificial one.

This solution of silica is formed by fusing silica with an excess of carbonate of potash or of soda. That flint could be dissolved in an alkaline ley appears to have been known to Van Helmont, who obtained a soluble silicate of potash by treating powdered glass with caustic potash: this was his *liquor silicum*. Soluble glass was prepared by Fuchs by combining three equivalents of potash with eight of silicic acid, and this compound, although soluble in hot, is scarcely at all acted upon by cold water. For ordinary purposes this compound is obtained by melting together fifteen parts of powdered quartz, ten parts of potash, and one part of charcoal. The mass having been purified by washing in cold water, is boiled with five parts of water, in which it slowly but entirely dissolves. This solution gelatinises on cooling, and dries up when exposed to the air, without absorbing carbonic acid, into a transparent colourless glass. One part of quartz and two of soda for some purposes appears to form a more perfect soluble glass than the above. The chief use of these silicates is to coat wood, paper, &c., by which those and similar bodies, are rendered much less combustible.

This soluble glass becomes, however, a more important article when it is mixed with some other pulverulent substance, as a body, with which it forms an efficient cement. A cement of this kind may be used as a paint, and a very satisfactory effect produced. In the Theatre at Munich 465,300 square feet of wood surface was coated with soluble glass, mixed with  $\frac{1}{3}$  of ferruginous clay. There are many advantages attending the use of this material in large buildings. In the first place, it places at our disposal the means for rendering all the wood used in decoration incombustible, which is in itself a most important desideratum. If we take a piece of wood, and prepare it with the silicate of potash, or still better with the silicate, made into a paste with plaster of Paris, chalk, or clay, we shall find, upon throwing it into the fire, that it will only undergo combustion when the heat is sufficiently strong to char it through its vitreous coating; that indeed we convert it into charcoal, as we should do in a luted earthenware or metal vessel. By no spark, or any ordinary flame which could probably become the cause of accident under other circumstances, could such wood be ignited. In the second place, the soluble glass cements offer facilities for decoration, and the introduction of colours at a small expense, which are not to be obtained by any other means.

Such were the uses to which the siliciferous compounds were put, or which they suggested, previously to the introduction of the artificial stone of Mr. F. Ransome. In describing the manufacture of this material we cannot do better than avail ourselves of the inventor's own words, forming part of a communication made by him to the Institution of Civil Engineers:—

The process for making artificial stone was arrived at whilst making experiments, for the purpose of finding a combining material, by which the particles of matter (such as stone, marble, &c.) could be united to form a mass uniformly equal in its texture. It occurred that could flint or silica be brought into a semi-fluid state, and be used as the medium, the desired object would be effected, and the artificial compound would possess the appearance and all the useful properties of natural stone.

Now as silica (flint, &c.) is an acid, it will form compounds with metallic oxides (earths, alkalies, &c.) Most of these, however, are solid, and are only fusible at very high temperatures; but certain combinations can be formed with the

alkalies which remain fluid, and these are used as the combining medium.

The process is very simple.—Broken flint is subjected to the action of caustic alkali (soda or potash) in a boiler, at a high temperature, under pressure, and it is found, that the alkali will dissolve a large proportion of silica, and will lose its causticity; the solution, thus obtained, can be evaporated to any required degree of consistency.

It is generally employed at the specific gravity of 1.600 (water being 1.000); and this solution (soda being used as the alkali) is found to possess the following composition in 100 parts:—

Silica	20.43
Soda	27.45
Water	52.52
	100.00

When properly made, it is perfectly transparent, possesses great tenacity, and, on the addition of a strong acid, becomes a solid mass by the precipitation of the silica.

When worked up with clean raw materials, such as sand, clay, portions of granite, marble, &c., together with a small portion of powdered flint, the compound possesses a putty-like consistence, which can be moulded into any required form, and is capable of receiving very sharp and delicate impressions.

When taken from the mould it should be allowed to dry very slowly, and afterwards be submitted, in a kiln, to a gradually increased temperature, up to a red heat, which is maintained for some time.

The changes which take place during this operation are as follows:—

The water is entirely driven off, the silicate of soda is altered in its composition, and another silicate, insoluble in water, is produced, by part of the soda combining with an additional portion of silica, at the high temperature to which it is submitted, and the whole becomes a mass, which appears to be indestructible by atmospheric changes, or even by exposure to the action of boiling water.

In preparing the silicious cement the following process is adopted:—Pieces of broken flint are suspended within the boilers filled with a strong solution of caustic alkali, and then subjected to a temperature of 300° Fahr. under a pressure of from fifty to eighty pounds per square inch. The caustic alkali under these conditions attacks the flint, which is readily dissolved in it, whilst the earthy matters are precipitated and left in the vessels when the silicate of potash is drawn off. The water is then evaporated to as great an extent as is deemed necessary, and to the fluid is added the sand, a small quantity of pipe-clay, and some powdered flint, the object of which is to combine with a free alkali in the solution, which would otherwise dilute, and injure the general character of the resulting stone. The whole mass is then worked in a pug-mill for about twenty minutes, till it has formed a kind of granulated, but very tenacious substance, the consistence of putty. In this state it is squeezed into moulds, and receives and retains the sharpest impressions. These casts are then placed in a potter's kiln, the temperature of which is gradually raised for the first twenty-four hours; the intensity of the fire is then augmented, until, at the end of forty-eight hours, a bright red heat is attained, and the kiln is then allowed to cool slowly, which occupies about four or five days.

No doubt, during this firing, all the alkali chemically combines with the silica, and a perfect glass is formed through the mass of this artificial product. This preparation has been chemically examined by Dr. Faraday, Mr. Richard Phillips, and other chemists, and their results show that the combination of the alkali and the silica is more perfect than it is even in glass. By pounding glass in a mortar and moistening it, alkali may be detected by turmeric paper; but no such indication is given when this artificial stone is so treated, and Mr. Phillips states that heated acid does not produce anything like decomposition in it.

We have seen ornamental slabs and figures very carefully executed in this durable material; grinding-stones, columns, capitals, mouldings,

cornices, &c. are produced with the finer materials, and from the coarser ones building-stones of any variety of colour, which can be given by the introduction of the metallic oxides. It is certain that by this process Mr. Rausone is enabled to produce a material which is applicable to a very great variety of the most useful purposes of life. We are not aware of the cost of the artificial stone produced by this process, but if it be within the limits of that economy which especially demands the attention of the builder, or the decorative artist, which we believe it to be, it must, from its durability, offer so many advantages as will ensure its adoption very generally.

Another variety of artificial stone, of which we have seen some very interesting specimens, is the manufacture of a Mr. Buckwell, but it differs essentially from the production we have just described. Mr. Buckwell's artificial stone consists of fragments of stone as large as will go freely into the mould employed, the interstitial spaces being nearly filled up with smaller fragments, and all the remaining portion is filled in with the cement, which is composed of chalk and Phamms mud burnt together. The mould in which the compound mass is placed is perforated, and after the cement, which is mixed with the smallest quantity of water is added, to the stone, the whole is rammed down by hammers like those employed in pile-driving. The little water which is used is pressed out by the violent blows given by the rammer. When taken out of the mould, the stone is hard enough to ring, and it becomes still harder by exposure to air or water for some months. Here we have the formation of a peculiar kind of brick, which may be, however, made available for many important purposes. We find indeed that Mr. Buckwell particularly desires to apply his process to the formation of sewers, and we have no doubt, from the compact character of the stone we have seen, that it would prove a really valuable application. The formation of concrete is a process so analogous to this last that our attention is naturally drawn to it. The following suggestions of Mr. Hawkins, from the Transactions of the British Association, for 1843, are much to the purpose: He suggested, that in making concrete, the slackened lime should be brought to the consistency of cream, the sand should then be first mixed intimately with it, then the smaller gravel, and ultimately the larger shingle; working the whole well together, so that every particle might be thoroughly coated with lime, whilst the interstices would be regularly filled by the pieces of stone of corresponding dimensions, and they would all rest upon each other, instead of upon the lime, which would only be used for holding the mass together. One part of lime to twelve parts of shingle and sand he had found, under such treatment, would compose a concrete, which in eleven days had become harder than specimens of a mass of Roman brick and concrete mortar, or than a very superior specimen of a portion of the foundation of a wall at the East India Docks, which had been built thirty years.

We must now proceed to examine the characteristics of the Hydraulic cements, and first, as the oldest, the Scagliola requires a brief explanation. Scagliola, so called from the Italian *Scaglia*, appears to have been used in Italy in the sixteenth century, having been invented by Passi, of Carpi. The earliest introduction into this country of this mode of decoration was in the columns of the Pantheon, in Oxford Street, built by James Wyatt in the latter half of the last century, since which time it has been most extensively employed. The great advantage of Scagliola is, that, as it is used as a mere incrustation, columns may be made of wood and hollow, and then rendered to all appearance equal to the most ornamental marbles. The cement is prepared of pure gypsum, which is carefully calcined and then reduced to an impalpable powder by grinding and sifting. It is then mixed with Flanders glue, isinglass, or some such gelatinous body, and, usually, the colours required are now united with the cement. As the Scagliola is generally employed to imitate the veined and ornamented marbles, its successful use depends to a great extent upon the skill of the artist. The process of applying this plaster

was long in the hands of Italian artists, and much secrecy was observed in the process, but our own artists now far excel any of those on the Continent. The different colours are laid on and arranged by the workman, and the veins and streaks are, as it is technically termed, floated in; the surface is then rubbed down with pumice-stone, and cleaned off with a wet sponge; then being polished with tripoli earth and pure charcoal first, and then with tripoli and oil; it is lastly finished off with oil alone, by which a most desirable polish is obtained.

It is quite impossible to examine the numerous cements in detail which owe their consolidating properties to the physical conditions of hydraulic limestone. Among the most important of the native materials must be named puzzolana, and trass, or tarras. These are conglomerates of fragments of volcanic rocks, and often contain basalt, pumice-stone, trachyte, clay, slate, &c. They occur in beds, both in Germany and Italy. The material is powdered in stamping-mills, and exported in this state. The chemical constituents of these cements are silica, alumina, lime, magnesia, oxide of iron, potash, and soda. The advantages of puzzolana and trass are that they require no preparation by burning as do the artificial compounds of lime.

Roman cement is one of the artificial formations. The material employed in its manufacture are the nodules of a globular form, which are found in the London clay, and known by the name of *septaria*. They are not merely found in the London basin, but in the Isle of Wight, on the coast of Kent, Yorkshire, and Somersetshire. These nodules are composed of carbonate of lime, with about twenty-five per cent. of magnesia, alumina, and iron. They are calcined in perpetual lime-kilns, and afterwards ground to a fine powder and sifted, in which condition this valuable hydraulic cement is sold.

Keene's marble cement, the lin cement, and numerous other varieties, are compounds of plaster of Paris with alumina and some of the alkaline compounds. They all possess the property of consolidating to a degree much beyond that which is usual with plaster of Paris, and in many of them the surface is so perfect as to take a very beautiful polish.

Among the best examples of these kinds of cement we would direct attention to the parian cement, manufactured under Keating's patent by Messrs. Francis & Sons. This material is prepared by combining borax with plaster of Paris, and then calcining the mixture and reducing it again to a state of fine powder. The parian cement is used in the same manner as plaster of Paris; it requires less water than that substance, and is some hours before it sets. It is well adapted for imitating either stationary or coloured marbles, as it may be kept of the most perfect whiteness or incorporated with the most delicate colours. It sets very hard, and is susceptible of a most beautiful polish. Beyond this, as the parian cement unites very readily with oil and water, it offers a surface which is susceptible of a great variety of ornament. We have recently seen some work executed in parian by Mr. Bellman, which is the most perfect imitation of coloured marble that we have hitherto seen. Some experiments have recently been made with this material for copying statues and works of high Art, and the results are so satisfactory as to warrant the hope that we may possess ere long perfect resemblances of the best productions of ancient Art in as durable material at a moderate cost.

Although there may be some apparent preference in selecting those particular compositions which we have thought the most proper to illustrate the general character of the hydraulic cements, we beg to assure all interested in the question that we have not the slightest feeling in favour of any one preparation beyond another. The following list includes all cements of this character of which we have any knowledge:—

Mortar, as commonly composed.	Lias cement.
Puzzolano mortar.	Martin's do.
Concrete.	Keene's do.
Parker's, or Roman cement.	Parian do.
Atkinson's cement.	Marshall's do.
Tarras.	Scagliola.
Metallic cement.	Plaster of Paris.
Frost's do.	Venetian Pisé.
Portland do.	Blue mortar.
	Maltha (used by the Italians).

In addition to these there are numerous oil and bituminous cements, as asphalt and bitumen compounds, and among the oil cements we have—

Mastic, as used by the Italians.	Venetian cement.
Hammell's mastic.	Wood do.
Paste, or putty composition.	China do.
Common putty.	Steam do.
Red cement.	John's patent stucco.

One of the most beautiful, as well as the most difficult of the applications of the principles we have endeavoured to develop is the production of fresco paintings. So much attention has been directed to this subject since the decoration of the Palace of Westminster in this manner has been determined on, that we need do no more than refer to the process thus incidentally. As fresco painting consists of colouring moist plaster, it will be evident that great care is required in the preparation of the tablet, to prevent any chemical action between the lime of the composition and the colour employed. In addition to this, the artistic skill demanded by the peculiarity of manipulation, and the genius necessary to the production of grand effects in this style of high Art, requires that great permanency should be given to the results. We are pleased to hear that an actual glazing of silica is now applied to the productions of Cornelius, and we understand some experiments are in progress, with the same object in view, in this country.

ROBERT HUNT.

MINOR TOPICS OF THE MONTH.

INSTITUTE OF THE FINE ARTS.—The Annual General Meeting of the Institute was held in the rooms in Marlborough Street on the 3rd ult., J. H. Illidge, Esq., in the chair. A report of the council was read, showing, among other matters, that the Institute during the past year had successfully exerted itself to relieve the Art-Union from certain restrictions sought to be put upon its operations by the Board of Trade, which, if enforced, it was thought would have curtailed the usefulness of that society, to the serious injury of the profession. A balance-sheet duly audited was also read, from which it appeared that the debts were surely though slowly diminishing, the liabilities being 120% less this year than the former. The feature of the evening was the proposal to reduce the annual subscription from two guineas to one, as recommended by the council, the argument for the same being, that many members had resigned on the plea that the subscription was too large, and hope was very generally expressed, that at the reduced sum such an accession of new members might be looked for as would soon place at the disposal of the Institute an income as large as before, while its objects would be much better accomplished by increased co-operation. The proposition met with the hearty approval of the meeting, and was carried unanimously. Some resolutions of minor importance were also passed, and the council and other officers for the ensuing year were chosen, and after rather an animated discussion on some matters of finance connected with past audits, and a cordial vote of thanks to their excellent chairman, the meeting separated.

QUEEN'S COLLEGE.—This establishment, at No. 67, Harley Street, in connexion with the Governesses' Institution is, we rejoice to say, progressing most favourably, although a year has not elapsed since its foundation. There are now nearly two hundred pupils of various ages. Very large classes attend for instruction in languages, in numbers, in harmony, and musical composition, as well as in piano-forte playing. The historical classes and those in which English grammar and composition are made the subjects of study are well attended. In addition to these regular plans for carrying out the object of a sound education the professors have undertaken to give gratuitous evening lectures to ladies themselves engaged throughout the day in the business of education.

**THE VELASQUEZ PORTRAIT OF CHARLES I.**—Proceedings took place in the Sheriff's Court of Edinburgh on the 26th of February, relative to the seizure of this picture by the Trustees of the Earl of Fife, upon the plea that it was an heirloom, and that it had been surreptitiously purchased. It was decided, after hearing counsel on both sides, that the Court had no power to retain the property, which was ordered to be returned to Mr. Snare. In the judgment delivered by the Sheriff, he observed that "it is admitted that the respondent is a *foreigner*, and that he purchased *bona fide* the picture at a public auction in England;" and in another part of the decree he observes relative to the delay which had been suffered to exist for a considerable time in claiming the picture, that "nothing is done until the *foreign* purchaser crosses the Tweed." It appears somewhat startling to us, at this time of day, that our living south of this boundary stream makes an Englishman to be considered a foreigner in Scotland; but it must be supposed to be an existing relic of some barbarous law which the progress of civilisation has not repealed. The case having gone against the Trustees of the Earl in the Sheriff's Court, they applied to Lord Robertson to grant an interdict to prevent the picture being taken out of the country. In the subsequent pleadings in the Court of Session under the presidency of Lord Robertson, his Lordship stated that had he known the circumstances he would not have granted an interim interdict, and said it was "the most outrageous proceeding ever heard of." He therefore recalled the interdict, and found the complainers liable to expenses. However, Mr. Snare has not recovered the picture, which is still retained by the Trustees of the Earl of Fife, who have resolved to carry the case to the House of Lords, and refuse to give up possession but on the condition that Mr. Snare give security for a large sum of money, in case the final decision should be in their favour. This Mr. Snare declines to do. A subsequent order of the Sheriff, dated 16th March, ordains that the picture be delivered to Mr. Snare.

**MR. LESLIE'S LECTURES ON PAINTING** at the Royal Academy have been exceedingly well attended during the past month. This will occasion no surprise to all who know how far his knowledge of Art, and his powers of communicating what he knows, qualify him for the task. It is our misfortune to feel, that in a monthly publication, it is impossible to give a full report of these lectures without occupying—not more space than they merit, but more than we could afford, and to abridge them would be an act of injustice to the accomplished lecturer. We refer our readers therefore to the columns of the *Athenaeum*, which gives them at length, and wherein we have perused them both with pleasure and profit.

**THE EARLY GERMAN PICTURES COLLECTED BY THE LATE DR. FREDERICK CAMPE, OF NUREMBERG.**—This collection, mentioned in Murtry's "Handbook for Southern Germany," page 70, section 10, and referred to by Dr. Kugler, was formed with the advice and assistance of the Chevalier Heidehoff. As may be imagined, it contains several works of the highest importance of its class, and doubly so as illustrating a school of which in England there exists no series, and very few detached specimens of consequence. The death of the original proprietor has made it absolute for his numerous heirs to divide the property, for which purpose the pictures have been sent to England for sale. The pictures by Lucas Crauch contained in the collection are of the highest quality; it would, indeed, be impossible to find anywhere a finer example than the Saint Jerome, not only for its intense elaboration, but for the exalted expression of the countenance of the Saint. As the late Dr. Campe gathered his works entirely from an ardent love of the Art, he could never be induced to part with any picture, however great the sum; and for this one he refused 800*l.*, offered for it by the King of Saxony. A small altar with violets, attributed to Memling, but probably by Dierick Stuerhout, is of the most gorgeous kind for depth of colour, magnificence of costume, and all the high qualities, only

equalled by the best works of Jan Van Eyck. An Albert Durer, dated 1513; another Lucas Crauch, inscribed "Melanchole," 1528; and two heads, attributed to Quintin Matsys, show how accurately and patiently the early masters studied the minutest details as the certain base of the ideal excellence which it so fully led to develop. The public will have an opportunity of judging for themselves, as they will be offered for sale by auction, and it is to be hoped that they will meet an attentive and scrutinising examination. The late Dr. Campe has also bequeathed to his survivors an album, which has been four centuries in formation, and contains autographs written in it by most of the great persons who have immortalised their names by their deeds during this long period. Mention need only be made of Luther, Melancthon, John Milton, &c. The album consists of three hundred and sixteen volumes. The early ones of the fifteenth and sixteenth centuries have the original binding, and are besides interspersed with some of the rare prints of Albert Durer and his epoch.

**BURFORD'S PANORAMAS.**—Two views of totally dissimilar character have recently been opened at the Exhibition Room in Leicester Square. One, the "Ruins of Pompeii," depicts the present state of that ill-fated city so far as the excavations have yet extended; this is a highly interesting view, not merely because it places before us temples, and gates, and dwelling-places hidden for centuries from human ken, but because these are placed, by the skill of the artist, in contrast with the beauty of the surrounding country and the life that animates it—on one side the "City of the Dead,"—on the other, gay groups of Neapolitan peasants keeping holiday amid the purple vineyards and rich foliage of Italian groves. The scene is admirably painted, especially the range of the Apennines, the atmosphere of which is most cleverly expressed. The other panoramic view is "Switzerland from the Summit of Mount Rigi." Those who have never visited this extraordinary country will be astonished at what is here brought before them by the power of the pencil alone; lakes and rivers, valleys, and mountains of every height and hue are stretched before the gaze of the visitor in every alternation of light and shadow: it is one vast solitude, but a solitude that delights by its loneliness while it inspires awe by its majestic grandeur. As a picture it is a triumph in this class of Art.

**THE SOCIETY OF ARTS** announce their intention to exhibit in June next the works of William Etty, R.A., on the plan adopted last year in reference to those of William Mulready, R.A. The exhibition cannot fail to be interesting and instructive, and we heartily wish it success: we can scarcely think, however, that the project is served by giving to subscribers a print of Mr. Doo's engraving of "Mercy interceding for the Vanquished," a print published in Finden's "Gallery of British Art."

**THE EXPOSITION OF INDUSTRIAL ART IN PARIS** will not, we understand, be opened until the end of May. A building to receive the works is in process of erection on a scale of magnitude similar to that of 1842; but much is not expected from the manufacturers, whose trade has been so materially impaired by the turmoils of the past two years; whose enterprise has been consequently checked, and who have not therefore prepared for the national "show." It will be our duty to report it fully, and to make arrangements for engraving the more remarkable of the objects displayed.

**J. D. HARDING'S LESSON DESK.**—The article in question is one of the most sensible utilities ever offered to the amateurs of an elegant amusement; and not for drawing only is it a convenience of importance, but for placing manuscripts, or indeed anything that requires copying with the model placed in front for the purpose. It has all the advantages that can be desired for simplicity of construction, perfect adaptation to the purpose, and reasonableness of cost. Mr. J. D. Harding has conferred a benefit of great importance to the young artist in making his invention public.

**THE ARTISTS' GENERAL BENEVOLENT INSTITUTION.**—The anniversary dinner of this most excellent institution will have taken place by the

time our Journal is in the hands of the public; we can therefore only express a hope that a "godly muster" of its friends and supporters appeared at the board; for it is to this occasion that the committee of management chiefly look for the means of carrying out the benevolent objects of the charity, which is one entirely dependent on benevolent aid. It is therefore often matter of regret to us to find how comparatively little of public sympathy there is with the destitute objects of those professions which so largely contribute to public gratification, and have within themselves so few opportunities of relieving their necessitous brethren, or, from their own habitual pursuits, of advocating their causes. Other professions, aye, and trades too, include in their ranks numbers of wealthy individuals "able to distribute." It is not so with the artist; few, very few among them possess competence; a small proportion, sufficiency; the majority, not even that; what then can they do in the hour of adversity unless other hands are outstretched to offer relief? Surely this ought not to be denied by the thousands who have derived pleasure and instruction from their labours, and whose own griefs and heart-weariness have, perhaps, at some time or other, been alleviated by the works of their hand. It is our privilege—and such we esteem it—to plead the cause of the artist, and to solicit for him what his own unobtrusive nature prevents him from asking—the liberal support in his hour of sickness or destitution, of all who are able to minister assistance. From the balance-sheet of the last year, which we have received, we find that this society has relieved fifty-four cases to the gross amount of 667*l.*, and that a sum of 392*l.* remained in the hands of the treasurer's banker to meet the applications due in January last. It is scarcely necessary for us to add, how much wider the operations of the institution might be, with larger means at command; such means in fact as it ought to have, and would have, if its importance were more duly considered, and its demands upon public sympathy more promptly listened to.

**THE AGED GOVERNESS ASYLUM.**—The arrangements for opening this truly good Asylum are nearly completed. It is announced that His Royal Highness the Duke of Cambridge will open it in person and the opportunity will be made available for holding a bazaar in the grounds of the Asylum—concerning which full particulars will be ere long published—or may be found in our advertising columns. The days upon which the fête is to take place are the 12th and 13th of June; and the committee will be most grateful for any contributions that may be transmitted to them. We have so often advocated this interesting work, that we cannot fail to feel exceeding pleasure at witnessing the commencement of actual operations; and earnestly hope that success similar to that which attended the sale at Chelsea last year will again attend the efforts of the committee.

**C. LANDSEER'S** picture of "The Evo of the Battle of Edgehill," which was exhibited at the Royal Academy four or five years ago, is now on view at Messrs. H. Squire's & Co., in Cockspur Street, preparatory to its being consigned to the care of the engraver. A very careful etching of the plate by Mr. Watkins stands beside the picture, from which we assure an effective and highly interesting print. The subject is one well calculated for engraving.

**VIEWS IN SIBERIA.**—Mr. Atkinson, an English artist, who a few years ago produced a variety of foreign scenes with skirmishes of troops, is now travelling through Siberia, commissioned by the Emperor of Russia to sketch the scenery of that country. He is accompanied by his wife, an English lady, and protected by a guard of Cossacks. As of course the journey is performed on horseback, it is a novel undertaking for a lady in these wild deserts to ride with a pair of pistols in her holsters and a gun in her hand. This however she only employs to kill the game for their sustenance, while her husband is sketching the various views.

There is a picture among the works now exhibiting at the British Institution on which we think it necessary to say a few words. It is one we had marked for notice with many others, if

we had not been precluded, by want of space, from carrying out our intention. The subject is "A meeting of Villagers at a well in Italy," No. 239, painted by a young artist named Burison, a native of, and resident in, Durham, where, we understand, it attracted much attention previously to its removal to London. The picture is certainly highly creditable to his talent, the composition is good, and the colouring brilliant without glare; the group of peasants is exceedingly well painted, especially the faces, which have a peculiarly sweet expression. We should rejoice to hear that the work has found a purchaser.

"GRAND CLUB SUBSCRIPTION."—Our attention has been drawn to a prospectus of a new scheme for trapping the unwary; it professes to emanate from Manchester, and contains a list of seventy-two prizes, pictures and prints, to be distributed by lottery "on the same plan as the London Art-Union!" The prizes are valued at 3000 guineas, but only 1500 guinea shareholders are asked for; and each shareholder is to have at the time of subscribing "an engraving to the amount of the value of his subscription." The two first prizes are—"The Finding of the Body of Harold," by Mr. J. C. Hook, *valued* at 400 guineas; and "The Shepherd's Offering, by Rubens," valued at 200 guineas. Another prize, valued at 200 guineas, is a painting called "The Bury Hunt," painted by two artists named Agar and Marden. The Rubens is, of course, a forgery; but the painting by Hook is a true picture; it was the artist's "gold medal picture" at the Royal Academy, and was sold by him about four years ago to a publisher in Manchester for something less than 100*l*. By whom it is now "valued" at 400 guineas we cannot say; certainly not by the artist, who would readily part for half the sum a far better work than this clever but boyish achievement. What, we may ask, has been the use of the act for suppressing "illegal lotteries called Art-Unions?" Upon what ground does the Board of Trade busy itself with embarrassing a valuable Institution, and permitting these fraudulent schemes to go on and prosper? We have reported half a dozen such within the last year or two; yet a no instance has there been even the threat of a prosecution.

THE ARUNDEL SOCIETY is making sure and steady headway; it already numbers some hundreds among its subscribers. There is reason to believe that sufficient support has already been guaranteed to warrant the commencement of the publication of some of their projected works at no very distant day.

THE GUTTA PERCHA COMPANY have forwarded to us several specimens of their manufacture adapted to ornamental design, which, for sharpness and decision of outline, are certainly superior to any we had previously seen. We hope soon to pay a visit to the establishment, for the purpose of ascertaining what prospect there is of this material being made an extensive and really useful agent in Art-ornamentation; the result of which we shall duly report.

COLOUR PRODUCED BY PHOTOGRAPHY.—It was announced towards the end of the autumn that M. Edmond Becquerel had been successful in obtaining, by the agency of the solar radiations, distinct impressions of the colours of natural objects. This announcement created much interest, and led to many conjectures, many doubting the correctness of the result which was stated to have been obtained. We have now before us a copy of the Report on the Memoir in which M. E. Becquerel publishes the process by which he attains his very curious results. The tablets upon which the coloured images are obtained are prepared in the following manner:—A silver plate—such as is employed in the daguerreotype process—is connected by a copper wire with one pole of a small galvanic battery; a piece of platinum foil being connected, by a copper wire likewise, with the other pole. A solution of muriatic acid in water being prepared—about one part of acid to two of water—the plate and platinum are plunged into it and brought near each other, but not in contact. Of course, the circuit being made up through the acid solution, a chemical action is established over the surface of the silver plate, the chlorine of the decomposed muriatic acid attacking the silver

and forming chloride of silver over the surface. As the film of chloride of silver is produced and gradually thickens, it passes through the colours of Newton's thin plates, and at length assumes a lilac, which is the sensitive coating. These plates have not yet been rendered sufficiently sensitive to ensure any action except from the direct rays of the sun. But if a prismatic spectrum of a well-defined character is allowed to fall upon the prepared plate, it will be found, after an exposure of a few minutes, that a distinct impression of the seven coloured rays are obtained in colour, every ray being represented by its own colour on the plate, the red being the most intense, and the yellow the least so. We cannot but regard this discovery as a most important one, which will, we hope, lead to the development of new photographic processes, which will allow of our adding the charm of natural coloration to the beauty of detail, and the correctness of outline which we now obtain by the photographic process.

ELASTIC MOULDS.—Mr. Mitchell, the master of the Sheffield School of Design, lately announced in a lecture the following plan for making elastic moulds, which appears to possess great advantages over the old method.—The moulds may be made at small cost, and with great rapidity. That which would occupy five or six days in the modelling may be furnished by this process in half that number of hours. The principal material used for the elastic moulds is glue or gelatine. The best fish glue will answer as well as gelatine, and is much cheaper. The material is dissolved like glue, in a vessel placed over the fire in a pot of hot water, stirring it during the process. To each pound of the gelatine it is necessary to add three quarters of a pint of water and half an ounce of bees' wax. It is ready for use when about the thickness of syrup. The model must be oiled carefully with sweet oil, and the composition must be poured upon it while warm, but not boiling. Having set, it may be taken off the model. When the model is small it should be placed in a shoe or case, which gives facility for shaking the mould well when the plaster is poured in, so as to drive it well into the crevices. The plaster should be fine, and in order that it may harden and set quickly about half an ounce of alum should be added to each pint of water used in mixing it. Before using the mould it should be carefully oiled. Great care is required in mixing the plaster, and watching it when in the mould, for if it be allowed to remain long enough to heat, the mould is destroyed.

CARRINGTON'S MODEL OF YORKSHIRE AND LANCASTHIRE.—We are in no way travelling out of our sphere in directing public attention to a method of delineating the surface of a country by means of plan-models; which Mr. F. A. Carrington, a gentleman who holds, or did hold, an appointment under the Board of Ordnance, has, for three or four years past, occupied himself with bringing to maturity. Any one who studies a map will, of course, see it marked with hill and dale, cities, towns and villages, rivers, &c., but it will give him a very imperfect idea of the actual face of the country as regards its various elevations, &c., &c. At the residence of Mr. Carrington in Henrietta Street, we have seen a number of models executed by him, which may be called "Bird's-eye views" of the tracks of land he has represented; the largest of these is a model of Yorkshire and Lancashire. The superiority of this system of "mapping" (if so it may be called) over mere flat paper surfaces, will be sufficiently obvious, inasmuch as the entire locality is subjected to the view as it really appears when surveyed from a lofty eminence. These models are made of a white composition and may, consequently, be coloured, after the original features which they delineate. Our space will not permit us to do more than point attention to them, in the hope that those whom they more immediately concern may take the trouble of inspecting them. It is a matter which, we think, the government should look into, if only to test their utility; that so much labour and apparent scientific knowledge may meet with its reward.

ANTIQUARIAN ETCHING CLUB.—We understand that a Society with this title has been formed by

a number of antiquaries, with a view to improvement in the beautiful art of etching, as well as a means of illustrating objects of interest, which are at present to be found only in the sketch-book, or private museum. Not the least recommendation is the qualification for membership, which is the contribution of three original etchings during the year, by which means each member will become possessed of a valuable volume of illustrations at an expense of only a few shillings.

MR. WARNER, a modeller on Stratford-on-Avon, has submitted to us a cast of the "immortal Shakespeare," modelled from the well-known bust in the church of that town. There are doubts among the learned, as to the authenticity of the original, of which Mr. Warner's cast is so excellent a copy; but opinion is much in favour of its being a correct and true portrait; at all events, to those who are willing to believe, he cast will be a valuable acquisition. The original has been copied with singular fidelity; it is mounted on a plain slab of black marble, and the effect is at once striking and interesting; moreover, it is offered at a price which brings it within the reach of all who love the great poet who "was not for an age but for all time."

RESTORATION OF ST. MARY-AT-HILL, LONDON.—In these utilitarian days, the expenditure of a large sum of public or private money upon decorative details, is positively a subject of amazement. We hear that 5000*l*. are at this moment being devoted exclusively to the embellishment of the Church of St. Mary-at-Hill, in the City of London, and we hear this with the more pleasure, as we believe that the liberality of the parish is supported by sound judgment in the choice of both architect and artist. It is proposed that the whole of the windows in the edifice should be decorated with stained glass from the designs of Mr. Willement, whose skill and experience have long placed him at the head of his profession. The other interior decorations consist largely of wood-carving in the style of the celebrated Gibbons, a style universal at the time of the rebuilding of London after the Great Fire, and consequently introduced into most of the City churches. As this style is almost destitute of symbolism, its beauties, which are indeed those of nature itself, can be admired by every sect and party. To Mr. W. G. Rogers the whole of the wood-carvings in this church have been entrusted, and we have already described them as very extensive. A new pulpit of great richness will supplant the original plain one, and this object, so important in a Protestant church, will be appropriately decorated with bold garlands and bosses of flowers and fruit, the sounding board being supported by a drop of equal magnificence. The rector's pew is to be carved like the reading desk with perforated scroll work, and the front of the organ gallery to be profusely supplied with trophies of devotional music and similar devices.

GERMAN PENCILS.—Many artists are familiar with pencils of German fabrication; they have been received with very general favour in this country, and are beyond all question vastly superior to those of our own make which are produced at low prices—at prices similar to those for which the pencils of Germany are offered. Some specimens, the manufacture of M. Faber, have been submitted to us, and the lead is very closely fitted into the cedar, and the cedar is usually stained of various colours; there are many varieties of tint and hardness, and the colour is remarkably good, especially in the darker tones. The testimonials of several of the leading artists of the Continent, among whom is Cornelius, have been printed by M. Faber; and in this age, when we are anxiously looking for improvements of all kinds, our own artists will do well to try them. We discharge our duty in giving publicity to these introductions from abroad. The lead and cedar are imported from England by the manufacturer; his merit therefore consists in the manner in which the lead is prepared and cased; and especially in the power he professes to enjoy, of supplying a perfect article at the price of an inferior one.

## REVIEWS.

AN HISTORICAL ACCOUNT OF THE WORSHIPFUL COMPANY OF CARPENTERS. By E. B. JUPP, Esq. Published by PICKERING.

This work, a careful compilation from the records of one of our Civic Companies, executed by their clerk, and published at their expense, demands some extra share of attention, if it were but for that fact alone. Mr. Jupp very truly observes: "There are perhaps few subjects less generally understood than the constitution and history of the trading companies of London, societies which, in the height of their power, unquestionably exercised great influence in public affairs, and which, while they gave life to trade and commerce, formed at once a strong barrier and a connecting link between the nobles and the bulk of the population. The companies became in fact a middle class, which afforded protection to the weak against the tyranny of the powerful, and at the same time lessened the wide gulf of separation existing in feudal times between the nobles and all other ranks." The early institution of guilds or fraternities for mutual aid and protection, and the charters granted for their establishment by our monarchs, prove the importance of such bodies in the Middle Ages. The trades guilds were particularly useful; inasmuch as all who practised an art or trade, banded together, and framed proper laws for their own guidance and protection; and in process of time Powers of Search were bestowed upon them for the general good, giving them a supervisorship, intended to be the means of preventing frauds on the public. Thus the Carpenters had a general superintendance of all persons concerned in the mystery of carpenters, and they hired "serjeants" to seize defective timber as early as 1474. They had also fees for "liberty to set up" houses, and they were the referees when bad or defective building was complained of; they fined persons whose boards were of defective measure; and one man in 1572 was committed to prison for the work which he did in St. Paul's Churchyard without licence of the Master and Wardens of the Carpenters' Company. As a contribution to a somewhat neglected portion of our metropolitan history, this volume is especially valuable; it gives so clear an insight of the power and importance of the City Companies in by-gone years. Mr. Jupp has done his task in the best possible style, and made what might have been a dry detail of entries in account-books, really an amusing and instructive piece of history, as he has connected his extracts with the great events of the country, and shown how they mutually bear on each other. The detailed account of their Social Meetings in early times, the prices paid for "dobyll ale" and "stragle ale," for spiceries and solid dishes, afford a curious picture of early socialities, while the account of the Old Hall and its decorations, singular specimens of the Art in the sixteenth century, and the various ceremonial observances of the Company, are all peculiarly valuable to the London antiquary. It is to be hoped that other City Companies will be induced to follow the example set them by the Carpenters, and give to the world similar contributions to Metropolitan history. If done with the same amount of judgment and good taste which Mr. Jupp has exhibited, we should hail them with much satisfaction. The style in which the present volume is got up does credit to all concerned in it.

COLLECTANEA ANTIQUA, ETCHINGS OF ANCIENT REMAINS, ILLUSTRATIVE OF THE HABITS, COSTUMES, AND HISTORY OF PAST AGES. By CHARLES ROACH SMITH, F.S.A., &c. London, J. R. SMITH.

It has ever been the lot of the true antiquary to labour in the field of the past with but few to sympathise with or assist him; yet to such thankless and unrewarded labour do we owe many a great record, many a valuable volume, to compile which its author may have pined alone, and died in poverty. John Stow, after devoting a life and all its prospects in the investigation of the history and antiquities of the richest mercantile city in the world, only obtained a licence to beg; and a name since world-famous became the only wealth of the aged antiquary. Modern circumstances do not permit so glaring an act of injustice; but it is not the City of London, or many other great mercantile cities, that with eyes ever devoted to the search after mammon, can value the labours of the student, even when it records their own history. For years, while the hand of change was at work in London, Mr. Smith was assiduously watchful, at all sacrifices of time, over the hand of destruction, and it is to his untiring energy that we owe the preservation of the only great Museum of London Antiquities our country

possesses, and which had been all ruthlessly destroyed but for his intervention. The present work has been devoted by him to the "waifs and strays" of antiquarian lore, and was established at his own risk, to give a record to the world of many interesting discoveries and facts at odd times and seasons, the result of his own personal investigations, or those of his friends and fellow-labourers. In the course of the five years occupied by the publication of this volume in small parts, it is curious to find how much of a valuable kind Mr. Smith has secured to the world of Archaeological Science; and it is gratifying to observe how his labours have been assisted by many true friends who have aided one of the most unselfish labourers in the field of investigation. In this work we find the first record of much that has since become notorious to the numismatist and general antiquary, much that will aid the future historian, or the lover of ancient manners. The many plates given in the book are, with few exceptions, the work of Mr. Smith's own hand, and although they cannot compete with the labour of the educated engraver, they possess a value he could never give in the truthfulness of delineation, the result of long study of the things represented. To the antiquary this volume is a desideratum, but we would particularly recommend its perusal to all readers, inasmuch as it contains a strong appeal to all for the proper preservation of our national monuments, and comments in powerful language on the apathy shown by the government of Great Britain towards them, which extends beyond those of any other state of Europe, is behind all in the appreciation of its valuable national monuments, and in the encouragement of inquiries which have a direct tendency to advance the intellectual and moral condition of the people. Ever boasting of its institutions, and inculcating reverence and attachment to them, it neglects the preservation of those memorials the knowledge of which can alone give sound notions on the origin, progress, and value of national institutions, and beget, in the people at large, a capacity to appreciate the great social regulations and the political organizations under which they live, and which they are daily expected to cherish and defend."

MATERIALS FOR A NEW STYLE OF ORNAMENTATION. By H. WHITAKER. Published by J. WEALE, London.

We do not agree with the author of this volume that "the ornaments of the time of Pericles and Ptolemy have, notwithstanding their many beauties, out-lived our liking, and begin to pall upon the senses through everlasting repetition and faulty application;" nor do we think that "ancient ornamental examples must be discarded," by "the reflecting artist and the man of taste;" for there is very considerable doubt whether, whatever genius may arise to astound the world with its novelties, any power of invention will be able to surpass in fitness and beauty, the friezes, pateras, arabesques, scrolls, &c., which Mr. Whitaker would consign to the tomb of the Capulets. We are unwilling, however, to quarrel with him for his opinions, notwithstanding our admiration of the antique, and would gladly aid him in any effort to add to the common stock of ornamental design without subtracting one iota from those already recognised as principles of decorative Art. His present work supplies abundant material for such matter, drawn entirely from flowers, subjects which by judicious application may become highly useful in ornamental compositions.

VIEWS IN THE NORTH OF FRANCE. By H. C. BRANDLING. Published by the author by M. and N. HANNAERT, London.

We rather suspect this to be the work of an amateur; it consists of twelve coloured lithographic views selected with considerable judgment as to their fitness for pictorial delineation; such as portions of "Amiens Cathedral;" Rouen Cathedral;" the "Market Place, Caudebec;" the "Church of St. Vincent, Rouen;" the "Chateau d'Eu," &c. &c. They are executed with much artistic feeling, and a close adherence to the originals of the subjects.

REVUE DU SALON DE BRUXELLES. PAR MM. VAN ROY ET T. DECAMPS. D. RAES, Rue de la Fourche, Bruxelles.

This is an excellent quarto volume, embellished with prints after the most selected pictures in the late exhibition, accompanied by very judicious criticism mingled with much instructive matter. As a volume for reference it will be eminently valuable at a future period, when the passing remarks of an ephemeral press are either forgotten or difficult of acquisition.

ATHENS: ITS GRANDEUR AND DECAY. Published by the RELIGIOUS TRACT SOCIETY, London.

This is a very interesting, as well as a clear and distinct compilation. The young will find it a pleasant and faithful guide to "the eye of Greece;" and those who have been well acquainted with classic history in youth, may refresh their memories by half an hour's reading of the grandeur and decay of this once glorious city. The author says in his preface, that "at Athens the intellect probably reached the highest degree of culture and refinement ever attainable by merely human means; but it had no just views of the divine character; of moral obligation, or of that future state to which all mankind must come. Athens was a witness of the fact, 'The world by wisdom knew not God,' and therefore had not happiness. Here then we may discern how wretched are the efforts of those who idolise reason; and that they are only truly wise who, sensible of their ignorance and proneness to err, take the word of God as 'a lamp to their feet and a light to their path,' constantly seeking the aid of the Holy Spirit, by whose inspiration it was given." It is a charming gift-book to the young.

THE LUTHER-ZIMMER—Luther's Room in the Castle of Coburg, as restored by the Architect GEORGE, after the designs of C. HEIDENLOFF. Nuremberg, CONRAD GEIGER, 1848.

In this castle Luther resided for six months in the year 1530, and the room he inhabited has recently, with the other apartments, been restored to their primitive condition of ornamental beauty. The work illustrating the solitary abode of the great reformer contains a general view of the room in aquatint, and four outline prints of the ornaments on the various sides. It was here he composed the beautiful hymn which bears his name, "Eine feste Burg ist unser Gott."

The castle had been utterly neglected for a great number of years, and had become a mere lumber repository for old arms; when in 1836 the late Duke Ernest, who was a great lover of Art and medieval antiquities, determined on having it completely restored, and entrusted the execution to the celebrated Heidlöff. Now that it is completed, it is one of the finest remains of the period existing in Germany. The present work, which is in oblong folio, is but the commencement of further numbers on the decoration of the state apartments; but the great interest attached to any reminiscence of Luther and the connection of the illustrious family of Saxe-Coburg with the sovereigns of England, has occasioned the publication of it separately at a moderate price.

COLLECTION OF ARCHITECTURAL MONUMENTS OF THE MIDDLE AGES IN THE BYZANTINE AND GOTHIC STYLE. By CHARLES HEIDENLOFF, Architect and Professor of the Polytechnic School of Nuremberg, Germany. CONRAD GEIGER, Nuremberg, 1848.

We have had occasion to notice this admirable work during its progress with great satisfaction: it is now completed in three volumes, containing altogether one hundred and forty-four fine plates engraved on steel. The entire collection embraces a vast variety of ornamental works of all descriptions, adapted to the architect, ornamentist, carver, cabinet-maker, and jeweller. The various combinations are endless in their application to the Industrial Arts, and no person, whose occupation is dependent on design, should be without this valuable epitome of ancient skill as a reference for study. The execution is equally beautiful, the delicate forms of tracery or filigree being rendered with great picturesqueness of effect without impairing the accuracy of form.

AUTO-PHOTOGRAPHY, OR THE MODE OF REPRODUCING BY LIGHT, DRAWINGS, &c. By M. P. F. MATHIEU. Translated from the French by JOSEPH M'MEADOWS.

This publication bears the date of December, 1848, and it is a translation of a pamphlet published in Paris in 1847, which appears to have attracted some attention in the French capital. When it is stated that it does not contain one process, nor give a single direction for manipulation, which has not been made known in England in every Philosophical Instrument Maker's catalogue of materials for at least nine years, our readers will be as astonished as we are, at the boldness of M. Mathieu, and the ignorance of Mr. M' Meadows. It has but one parallel that we know of, and that is accidentally trumpeted in the translator's preface. M. Blanquart Eyraud published, by sending to the Academy of Sciences, a Memoir on a new process of Photography discovered by himself, which was an unblushing piracy of the well-known Calotype process in every particular.

## THE ART-JOURNAL.



LONDON, MAY 1, 1850.

## PROPERTY IN ART.



It may be said of the artist that his first and ruling motive is fame. The idea of value, in the pecuniary sense of the term, or of the legal right incident to the production of genius, is of an inferior or secondary nature, not thought of, or not heeded, perhaps, until the heart has lost something of its freshness, or the mind somewhat of its elevation. The dictates of Justice, however, are not less sacred than the aspirations of Genius, and we may be excused by our readers for turning aside for a moment from the beautiful creations of the latter, in order to point out, with accuracy, the rights and privileges awarded to the former. We feel assured, that the same liberality of feeling which has hitherto marked both patrons and artists, in reference to works of pre-eminent merit, will continue to aid the diffusion of knowledge, by encouraging publications respecting them, and by inviting that freedom of criticism which is the best friend of Art. The limits to these, will, as heretofore, be marked out by that sense of propriety which is alike recognised by manners as by laws. Of the thousands who, in this and every other country, may truly and sincerely be said to live for Art, the larger proportion, must necessarily, live by it. All that the laws can do is to define the rights of property in Art, as well as in Science and Literature, and by this means, insure to men of genius their full reward. The study of these laws, so far as they are applicable to the subjects from time to time illustrated in our columns, may deserve attention, from those who are as exquisitely sensitive to the impressions of moral, as of material, beauty. These, combined with intellect, give the most perfect felicity which our being can enjoy. Some such intellectual pleasure we have felt from a perusal of the case of the Attorney-General v. Strange, recently argued in the Court of Chancery by advocates whose names are allied to literature and fame.—Warren, Talfourd, and Romilly; and decided by Vice-Chancellor Bruce, and Lord Chancellor Cottenham. Until the discussion of this case, the rights of artists were among the *secrate* questions of lawyers. Whilst improvements in science were protected by the laws of patents, and literature was specially guarded by copyright statutes, which included sculpture, musical compositions, maps, plans, charts, and engravings, the painter seemed to be altogether without any other right than that which the property in the canvas gave to him.

In point of law there appears to be no distinction between the professional artist and the private amateur. The reason for withholding any statutory or other specific protection from the painter, probably was, that he generally disposed of his picture for a fair remuneration, and the multiplication of copies by engravings or otherwise, was considered as extending his fame and celebrity, thereby conferring value upon his original productions. It has generally been considered that when an artist receives payment for his work,

he has obtained all that in justice he has a right to claim or expect, and that he is befriended by any publication which makes his genius and excellence afterwards more generally known to the world. In the case of young or obscure artists whose merits are not known to society, such notices are of the greatest value. It was (and by some, still is) believed to be difficult to define the period in an artist's career, when he acquires a right, by law, to complain of being injured by an act of publication. To the engraver, perhaps, he is indebted for being drawn forth from neglected obscurity to imperishable fame. The argument derived from public policy and general utility would seem to be in accordance with this view, by exciting emulation, encouraging talent, and familiarising the masses with works of taste. Still, it is undeniable, that every artist, whether private or professional, is entitled, if he pleases, to set his own value upon his productions, and when once his legal rights are ascertained, to enforce them strictly or to waive the exercise of them. The age in which we live, is one in which the rights of individuals, and of society, are being keenly criticised. The task of modern legislation and jurisprudence seems to be to reconcile the individual rights of labour with the permanent good of mankind; looking to the former as the means, and to the latter as the end. How far the recent decisions in equity have this tendency, where manners and morals are respected, and where privacy is not invaded, is a question upon which public opinion is still much divided. The decision of the case of the Attorney-General v. Strange is admitted to have been, under all the circumstances of the case, a righteous decision, and must, unless reversed by the House of Lords, be binding for the future. It has been considered, however, by a large portion of the legal profession, as currying the rights of property to their utmost limits, which, in cases that may be easily put or imagined, must, to some extent, admit of being relaxed or modified by circumstances, especially in the absence of any breach of trust.

The earliest instance, with which we are acquainted, of an attempt to give an exclusive property or privilege to an invention, was the famous case of Monopolies, in the 4th of Queen Elizabeth, where "a grant of the crown of the sole privilege of making *cards* within the realm was declared void." A statute (21st James I. c. 3.) was afterwards passed declaring that monopolies should be left to the common law, the protection to "the working or making of any manner of new manufactures within the realm, to the true and first inventor thereof, being given for fourteen years." The enactment of this statute however was modified by this proviso,—"so as also they be not contrary to the law or mischievous to the state, by raising of prices of commodities at home, or hurting of trade, or generally inconvenient." The patent laws relating exclusively to manufactures, do not fall within our province, which is to point out briefly the law as it relates to works of Art, in the highest sense of the term. It may be proper to refer, however, to the act of 1835, (5 & 6 Will. IV., c. 83.) by the 7th section of which, it is provided "that if any person shall write, paint, or print, or mould, cast, or carve, or engrave, or stamp upon anything made, used, or sold, by him, for the sole making or selling of which he hath not or shall not have obtained letters patent, the name, or imitation of the name of any other person who shall have obtained letters patent, for the sole making or vending of such thing, without leave, in writing, of such patentee or his assigns, or if any person shall upon such thing, not having been purchased from the patentee, or some person who purchased it from, or under such patentee, or not having had the license or consent in writing of such patentee, or his assigns, write, paint, print, mould, cast, carve, engrave, stamp, or otherwise mark, the word 'patent,' the words 'letters patent,' or the words 'By the king's patent,' or any words of the like kind, meaning, or import, with a view of imitating or counterfeiting the stamp, marks, or other device of the patentee, or shall in any other manner, imitate or counterfeit the stamp or mark, or other device of the patentee, he shall for every such offence be liable to a penalty

of 50*l*." The use of any particular envelope or label, ornamented by any device or design, will be so far protected, where an intention to impose upon the public is shown by accompanying circumstances, that a court of equity will interfere by injunction, and a court of law will give damages. As in the case of envelopes or wrappers for metallic boxes, *Blofield v. Payne*, (4 B. & Ad., 410.) and of particular medicines, *Singletou v. Bolton*, (3 Dougl., 293.) It must, however, be shown that the design was fraudulent, or had the effect of misleading the public, or the court will not interfere by injunction. Lord Cardwick decided on the former ground in a case where a party sought to restrain the "use of the Great Mogul stamp" upon cards, *Blanchard v. Hill*, (2 Atk. 484.) See the criticism on this case in a work on Injunctions by C. S. Drewry, Esq. Lord Cottenham decided upon the latter ground in *Millington v. Fox*, (3 Mylne & Craig's Reports, 338.) In applications for patents, it may be sufficient to state that drawings are usually deposited with specifications at the proper office. (*Jarman's Conveyancing by Sweet*, vol. vii., 474.) "Patents," as Lord Mansfield has said, in the great case of *Millar v. Taylor*, "must be for *method*, detached from all physical existence whatever." "There can be no patent for a mere principle," said Chief Justice Eyre; "but for a principle so far embodied and connected with corporeal substances as to be in a condition to act, and to produce effects in any Art, trade, mystery, or manual occupation, I think there may be a patent." It is obvious that a particular method of preparing canvas, or varnish, or colours, employed in works of Art, would, if new, useful, and original, be a fit subject for a patent. As the same learned judge has said, it is for the "practical manner of doing the thing, or the process" that a patent is granted, (*Boulton v. Bull*, 2 H. Blackstone's Reports, 463.) So far as manufactures are connected with the Fine Arts, it may be right to call the attention of our readers to the protection given by the statute of James to patents. "Manufactures," (as Lord Tenterden observed in *Rex v. Wheeler*, (2 Barn. & Ald., 345.) "may, perhaps, extend to a new process to be carried on by known implements, or elements acting upon known substances;" "something that can be made by man from the matters subjected to his Art or skill, or at least some new mode of employing practically his Art and skill, is requisite to satisfy the word." Among the subjects which have been referred to by writers on the Patent Laws, and especially by Mr. Webster in his work on the "Subject Matter of Patents," are Zucicke's patent for making verdigris, Dollard's achromatic object-glass, &c., &c. A question frequently arises as to the sufficiency of the description of an invention. In one case, the patentee described his invention as a "process for putting a glazed surface upon the paper or card intended to receive the impression, thereby bringing out the finer lines with greater distinctness." He took out a patent in these words, "for certain improvements in copper and other plate printing." Yet the court held this sufficient, *Sturz v. De la Rue*, (5 Russell, 322.) As to the property in inventions, it may be mentioned that it has been decided that the book in which the bead colourman in a calico-printing establishment, has entered the several processes for mixing colours, whilst in such establishment, is the property of the master of such person, although, many of the processes were the result of such colourman's own invention (*Makepeace v. Jackson*, 4 Taunton's Reports, 770.)

The protection given to Science as applied to those manufactures which are subservient to Art, is ample and certain, if men of inventive genius are prompt in availing themselves of it, and are enabled to incur the heavy expenses which are necessary for obtaining letters patent. The reduction of those expenses would tend much to encourage improvement in Art and Science, and is a point to which the mind of the legislator should prominently be directed.

As it is the maxim of the English law, that "there is no wrong without a remedy," we find nearly every species of composition expressly protected, whether it be in Music, Sculpture, Engraving, or Literature. Painting alone is without any positive statutory enactment, depending upon

the principles of common law and equity, founded upon the general law of property. That it should have been omitted from the recent copyright acts has been matter of surprise to many. The omission may have arisen partly from accident, and partly from the difficulties of dealing with such a subject.

Painting is only incidentally mentioned in the Copyright Designs, and other general acts. It is probable that the legislature considered that such men as Wilkie, Edwin Landseer, Cope, and Eastlake, required no adventitious aid, and that Art was best protected by its own intrinsic excellence, and by the patronage of those whose taste could appreciate, and whose wealth and patronage could reward it.

The property in *Literary Composition* was at an early period of our jurisprudence considered as being founded exclusively on the common law. There were serious doubts expressed upon the point by several learned judges. Literary copyright may be considered as depending upon the 8th of Anne, c. 19; 12 Geo. II., c. 36; 34 Geo. III., c. 20; 41 Geo. III., c. 107; 54 Geo. III., c. 156, except so far as they have been varied or repealed by the recent statutes, 5 & 6 Will. IV., c. 55, protecting lectures; and the 5 & 6 Vict., c. 54, (Mr. Serjeant Talfourd's and Sir E. Bulwer Lytton's) which protects all literary works, including sheets of music, maps, charts, plans, and all dramatic compositions, the property in which belongs to the author during his life, and to his personal representatives or legatees for seven years afterwards. The act provides, that if the seven years shall expire before the end of forty-two years from the first publication, the copyright shall endure only for that term of forty-two years; and that the copyright of every book published after the author's death shall endure for forty-two years from the first publication, being the property of the proprietor of the author's manuscripts, and his assigns. The copyright in periodical works, encyclopedias, reviews, or magazines, exists in the proprietors, projectors, publishers, or conductors for the same periods, a right reverting to the author of essays, articles, or portions of reviews, magazines, or other periodicals, after twenty-eight years from the first publication, for the remainder of the term, viz., fourteen years. The proprietor, projector, publisher, or conductor is not permitted to publish any such essay, article, or portion separately during such term of twenty-eight years, without the consent of the author or his assigns. By the 25th section of the act all copyright is to be deemed personal property, and as such transmissible by bequest, or, in case of intestacy, subject to the law of distribution as other personal property. Additional security is given against infringement of literary copyright by the International Copyright Act, 1 & 2 Vict., c. 59.

It would be foreign to our object in advertising to the rights of Art, as connected with this Journal, to advert to the law applicable to dramatic or musical composition. The statute 3 & 4 Will. IV., c. 15, was passed for the protection of the former, and the 5 & 6 Vict., c. 45, extends the definition of the word "books" to a sheet of music, and also protects the rights of dramatists. Numerous cases in equity and at common law have arisen out of attempts to pirate pieces of musical composition.

The property in *engravings and prints* has been specifically recognised and guarded by the legislature by four statutes, namely, the 8 Geo. II., c. 13; 7 Geo. III., c. 38; the 17 Geo. III., c. 57; and the 6 & 7 Will. IV., c. 59. Analogous to these subjects are those of designs and prints, of patterns for articles of clothing and for manufactures. The acts of Parliament giving protection to the latter are the 27 Geo. III., c. 35; 29 Geo. III., c. 19; 34 Geo. III., c. 23; 2 & 3 Vict., c. 13; the 2 & 3 Vict., c. 17, and the very important Copyright of Designs Act, 5 & 6 Vict., c. 100, passed in 1842. The substance of the statutory enactments in favour of engravers may be briefly stated. The 8 Geo. II., c. 13, recited that "divers persons" had, "by their own genius, industry, pains, and expense, invented and engraved, or washed in mezzotint or chiaroscuro, sets of historical and other prints, in hopes to reap the sole benefit of their labours," but that "print-sellers, and other persons had, without the con-

sent of the inventors, designers, and proprietors of such prints, frequently taken the liberty of copying, engraving, and publishing, or causing to be copied, engraved, or published, base copies of such works, designs, and prints, to the very great prejudice and detriment of the inventors, designers, and proprietors thereof. It then gives, after the 24th of June, 1738, the "sole right and liberty of printing and reprinting any historical or other print or prints," to "every person who shall invent and design, engrave, etch, or work in mezzotint or chiaroscuro, or from his own work and invention, shall cause to be designed, engraved, etched, or worked, any historical print or prints for fourteen years," it being a condition of such privilege that the name of the "proprietor" shall be engraved on each plate, and printed on every such print or prints. It enacts, "that if any print-seller or other person shall engrave, etch, or write, or copy and sell, wholly or partially, by varying, adding to, or diminishing from the main design, or shall print, reprint, or import for sale, any such print or prints without the proprietor's consent in writing, signed in the presence of two witnesses, or knowing the same to be printed or reprinted without the consent of the proprietors, shall publish, sell, expose to sale the same, the plates shall be forfeited, and the prints themselves, to the proprietor, and forfeit 5s. for each print." The act contains a curious proviso in favour of Mr. John Pine, of London, who purposed "to engrave and publish a set of prints copied from the tapestry in the House of Lords, and his Majesty's wardrobe, and other drawings relating to the Spanish invasion in 1588." This act not being found sufficiently protective of engravers, the legislature by the 7th Geo. III., c. 38, generally known as the "Hogarth Act," gave the benefit of the previous act to all persons who should invent or design, engrave, etch, or write in mezzotint or chiaroscuro, or from his own work, design, or invention, should cause, or procure to be designed, engraved, etched, or worked, any historical print or prints, or any print or prints of any portrait, conversation, landscape, or architecture, map, chart, or plan, or any other print or prints whatsoever." It gave to every person who should engrave, &c., any print taken from any picture, drawing, model, or sculpture, either ancient or modern, the same benefit as was given to a print engraved or drawn from the original design of such graver, etcher, or draftsman. The act was called the "Hogarth Act," because it gave to that artist's widow and executrix the sole right of printing and re-printing his works for twenty years. It extended the term of protection or copyright from fourteen to twenty years. Both these acts were further explained and extended by the 17 Geo. III., c. 57, which rendered essential the written consent of the proprietor of prints, enforcing the protection by giving the remedy of an action upon the case, with double costs of suit. The 6 & 7 Will. IV., c. 59, extended the 17 Geo. III., c. 57, to Ireland, in the cases of prints made without the proprietor's consent.

The 27 Geo. III., c. 38, gave the copyright in patterns for manufactures in lincens, calicoes, cottons, or muslins, to the inventor, designer, or printer, for two months, the name of the printer or proprietor being required to be printed at the end of each piece of linen, &c. The act gives the remedy of special action on the case as against any person who printed any such patterns without the consent of the proprietor in writing, in the presence of two or more witnesses. The right of action is required to be limited to three months only. As this statute was passed merely for one year, it was re-enacted by the 29th of Geo. III., c. 19, and declared perpetual by the 34 Geo. III., which also enlarged the period of protection from two to three months. The 2 & 3 Vict., c. 13, extended the 27th and 34 Geo. III. to Ireland, and moreover made them applicable to "fabrics composed of wool, silk, or hair, and to mixed fabrics composed of any two or more of the following materials, namely, linen, cotton, wool, silk or hair." The 2 & 3 Vict., c. 17 (passed in 1839), gave to the proprietor of every "new and original design" an exclusive right to use it for twelve calendar months after registering such design. The purposes to which

such designs were to be applicable were declared to be, 1st. A pattern or print worked into or upon, or printed, or painted upon any article of manufacture, being a tissue or textile fabric, except lace, lincens, cottons, calicoes, muslins, and other articles mentioned in the previous acts: 2ndly. For the modelling, or casting, or the embossment, or chasing, or engraving, or for any other kind of impressing an ornament on any article of manufacture, not being a tissue or textile fabric: 3rdly. For the shape or configuration of any article of manufacture, except lace, lincens, cottons, calicoes, muslins, and any other articles within the previous acts. The act confers upon the proprietor of a new and original design made for the modelling, or the casting, or the embossment, or the chasing or the engraving, or for any other kind of impression or ornament on any article of manufacture, being metal, or mixed metals, the exclusive right of using it for three years, from the time of registering, which must take place previously to publication. By the term "proprietor," is meant the "author" of the design, unless it is executed for another person for a consideration, and then the purchaser is deemed to be the proprietor for the purposes of the act. The penalty of not less than 5*l.*, nor exceeding 30*l.*, is imposed for any act of piracy in respect of such registered designs, to be recovered by action, or by summary proceeding before justices. The act authorises the appointment of a registrar of designs, and specifies his duties. But the 5 & 6 Vict., c. 100, (the recent Copyright of Designs Act of 1842,) has repealed the last five acts, reserving however the copyright acquired under them until the expiration of their respective term, and the remedies under those acts, where offences have been committed prior to 10th August, 1842.

It will be useful to mention only the effect of the third section, which provides "with regard to any new and original design, (except for sculpture and other things within the provisions of the 38 Geo. III., c. 71, and 54 Geo. III., c. 56,) whether such design be applicable to the ornamenting of any article of manufacture, or of any substance artificial or natural, or partly artificial and partly natural, and that whether such design be so applicable for the pattern, or for the shape or configuration, or for the ornament thereof, or for any two or more of such purposes; and by whatever means such design may be so applicable, whether by printing, painting, embroidery, weaving, sewing, modelling, casting, embossing, engraving, staining, or by any other means whatsoever, manual or chemical, separate or combined. Be it enacted, that the proprietor of every such design, not previously published, within Great Britain and Ireland, or elsewhere, shall have the sole right to apply the same to any articles of manufactures, or to any such substances as aforesaid, provided the same be done within Great Britain and Ireland, for the respective terms hereinafter mentioned, such respective terms to be computed from the time of such design being registered according to this act." The section then mentions thirteen classes, to which such design and ornamenting may be applied, and gives the copyright for a term varying according to each class, which may be stated, for the sake of convenience, in the following form:—

- Class 1.—Articles of manufacture composed wholly or chiefly of any metal or mixed metals. Copyright for three years.
- Class 2.—Articles of manufacture composed wholly or chiefly of wood. Copyright for three years.
- Class 3.—Articles of manufacture composed wholly or chiefly of glass. Copyright for three years.
- Class 4.—Articles of manufacture composed wholly or chiefly of earthenware. Copyright for three years.
- Class 5.—Paper-hangings. Copyright for three years.
- Class 6.—Carpets. Copyright for three years.
- Class 7.—Shawls, if the design be applied solely by printing, or by any other process by which colours are or may hereafter be produced upon tissue or textile fabrics. Copyright for nine calendar months.



Class 8.—Shawls, not comprised in Class 7. Copyright for three years.

Class 9.—Yarn, thread, or warp, if the design be applied by printing, or by any other process by which colours are or hereafter may be produced. Copyright for nine calendar months.

Class 10.—Woven fabrics, composed of linen, cotton, wool, silk or hair, or of any two or more of such materials, if the design be applied by printing or by any other process by which colours are or may hereafter be produced upon tissue or textile fabrics; excepting the articles included in Class 11. Copyright for nine calendar months.

Class 11.—Woven fabrics, composed of linen, and (as in Class 10.) coming within the description technically called furniture, and the repeat of the design whereof shall be more than twelve inches by eight. Copyright for three years.

Class 12.—Woven fabrics, not composed in any preceding class. Copyright for twelve calendar months.

Class 13.—Lace and any article of manufacture or substance not comprised in any preceding class. Copyright for twelve calendar months.

This act concludes by making several provisions in detail for the registration, the transfer of copyright, piracy of designs, (the penalty being given from 5*l.* to 30*l.* for every offence,) the certificate of registration of design, and inspection of registered designs. It will not have escaped observation that whilst a copyright for three years has been given by the Act to Class 3, that for nine months only is given to Class 7; the design in the latter being applied solely by printing, or by any other process by which colours may be produced upon tissue or textile fabrics. There are probably good reasons known to artists or manufacturers for the difference in the term of the copyright as applicable to articles like shawls, usually remarkable for elegance of pattern.

Having called attention to the statutory protection given to artists, and especially of designers for the manufactures, we may conclude this branch of the Fine Arts, by noticing the few cases which have come before the courts under those enactments.

We need make no apology for thus dwelling upon the subject of copyright of design, when we remember its importance to the wealth and commerce of Great Britain as well as to Art itself. Not only has the excellence of foreigners in designs been the subject of much praise, but, it is well known that Sir Joshua Reynolds in his first discourse to the Royal Academy in 1769, took the earliest opportunity of advertizing to manufactures, although, of course, in subordination to the higher departments of taste; whilst he warned the students against merely mercenary considerations, he observed that "if the higher Arts of Design flourish, these inferior ends will be answered, of course." The President, even in his dedication to the king did not consider it below his dignity to advert to the "Arts of elegance" as "Arts by which manufactures are embellished, and science is refined."

As to engravings and prints it seems that a "servile imitation" of a chart or map, is liable to be restrained by equity, although there is obviously very little scope for variety or originality in such a work, (see Lord Eldon's observations in *Matthewson v. Stockdale*, 12 Vesey, 274.) The copying of architectural plates and plans printed in "Nicholson's Practical Builder," such plates and plans having been taken from other works, but arranged differently, was sought to be restrained by Mr. Barfield, the proprietor of an Architectural Dictionary, but the Court of Chancery refused to interfere by injunction, leaving the plaintiff to try his right at law, and merely directing the defendant to keep an account (the case is reported in 2 Simon and Stuart's Reports, p. 1.) In the case of *Wilkins v. Aikin*, (17 Vesey, 422.) Mr. Wilkins had published his well-known work entitled, "The Antiquities of Magna Græcia," the defendant, Mr. Aikin, had published his work "On the Doric Order of Architecture." The question was, whether the defendant was liable to an injunction, it being alleged that he had, under the pretences of quoting passages, made an improper and unjust use of the plaintiff's work to the

advantage of his own. The injunction was dissolved, and Lord Eldon in pronouncing judgment, speaking of maps, observed, "One man publishes the map of a county, another man, with the same design, if he has equal skill and opportunity, will, by his own labour, produce almost a fac-simile, and has a right to do so; but from his right through that medium, was it ever contended that he might copy the other map?" Two cases arose under the 8th Geo. II., c. 13. In the first, *Blackwell v. Harper*, (2 Atkins, 95.) Lord Chancellor Hardwicke was of opinion that the act "was not confined to inventions" merely, "but extended to copies of natural objects, buildings, &c." The clause in favour of Mr. Pine's engravings from the tapestry of the House of Lords, alone prevented any one from "copying his prints of the tapestry," that being only copied from the drawings; (*vide Jarman's Conveyancing by Sweet*, vol. vii., for an excellent summary of the laws of patents, and copyright, with precedents, 3rd edition.) In a subsequent case, *Jefferys v. Baldwin*, (Ambler's Reports, 164,) the plaintiff filed an injunction bill in equity to restrain the alleged piracy of his print of "The Busses of the Society of the British Herring Fishery." Lord Chancellor Hardwicke thought the plaintiff's print was not within the 8th Geo. II., "which was made," said his lordship, "for the encouragement of genius and Art; if it was, any person who employed a printer or engraver would be so too. The statute was, in that respect, like the statute of inventions, from which it was taken." Under the act of 17th Geo. III., c. 57, arose the case of *Newton v. Cowrie*, (12 Moore, 467,) where the question was, whether an engraving on a "reduced scale of a drawing annexed to a specification, was the subject of copyright." It was decided in the affirmative, Chief Justice Best observing, "*The first engraver does not claim the monopoly of the use of the picture from which the engraving is made; he says, take the trouble of going to the picture yourself, but do not avail yourself of my labour, who have been to the picture and have executed the drawing.*"

It is stated by Mr. Sweet, in his edition of *Jarman* before referred to, that "no copyright exists under the statute of Victoria, or the old acts, in a work published abroad, by reason merely of such publication." In *Page v. Townshend*, (5 Simon, 395,) prints, which had been engraved abroad, but were first published here, were held to be without the protection against piracy given by the Engravings Acts. Another case, under the 17th Geo. III., c. 57, came before Lord Mansfield. The plaintiff brought an action for the piracy of four sea charts, which the defendant had embodied in one. It was alleged that the latter had copied the engravings. Lord Mansfield told the jury that the question was, whether the alteration was merely colourable or not? His lordship observed, "There must be such a similitude as to make it probable and reasonable to suppose that one is a transcript of the other, and nothing more than a transcript. In the case of prints, no doubt different men may take engravings from the same picture. The same principle holds with regard to charts; whoever has it in his intention to publish a chart, may take advantage of all prior publications. There is no monopoly of the subject; but, upon any question of this nature, the jury will decide whether it be a servile imitation or not. If an erroneous chart be made, God forbid it should not be corrected even in a small degree, if it become thereby more serviceable and useful for the purposes to which it is applied. But here you are told that there are various and very material alterations. This chart of the plaintiff's is upon a wrong principle, inapplicable to navigation. The defendant, therefore, has been correcting errors, and not servilely copying. If you think so, you will find for the defendant." The jury did so. In *De Berenger v. Wheble*, (2 Starkie, 548,) it was held that "the making a new engraving from the original picture (by Reinagle), was no piracy on the former engraving." It seems scarcely possible to suppose that this could be a question. In *Martin v. Wright*, (6 Simon, 297,) the defendant had made a painting from an engraving of "Belshazzar's Feast," and then exhibited it at the Diorama, or Cosmorama. This

was held to be no infringement. In *Murray v. Heath*, (1 Barnwell & Adolphus, 804,) "A being employed by B to engrave plates from drawings belonging to B, took off from the plates so engraved a number of proof impressions, which he retained for his own use. A afterwards became bankrupt, and the proofs of which he so possessed himself, were advertised by his assignees for sale." The court held, "that neither he nor his assignees were liable by the 17 Geo. III., c. 57, to an action for having disposed of pirated prints without the consent of the proprietor, inasmuch as that statute applied to impressions, engravings, printed from other engravings, and not to prints taken from a lawful plate." It seems clear, however, that a court of equity would interfere in such a case, by virtue of its jurisdiction in cases of fraud and breach of trust; and direct the impressions to be given up and restrain publication. Several cases have been decided as to the necessity of the name of the proprietor and the date appearing on the print, to entitle such proprietor to protection; they are all collected in *Sweet's Jarman on Conveyancing*, vii. 681.

It is, of course, well known, that any works of Art of an immoral nature are without the pale of protection. Happily, the national mind of Britain is too healthy, vigorous and pure either to require, or to endure, polluting and debilitating stimulants. The most recent case under the statute, 7 Geo. III., c. 5—7, against pirates of engravings, is *Moore v. Clarke*, (6 Jurist, 641.) The action was brought for an alleged piracy of an engraving of a mare called "Beeswing." The defendant had published in a periodical of which he was proprietor, a portrait, as it purported to be, of the horse "Coronation," the winner of the Derby stakes in 1841. Several artists proved this to be an exact copy of the "Beeswing" engraving, varied, however, in the circumstance of the animal being represented as running to the left, instead of the right; the person of the jockey, the back-ground, and other adjuncts of the picture, being wholly different. The questions submitted to the jury by the Chief Baron, Lord Abinger, were, whether Mr. Moore's engraving had been substantially copied within the meaning of the act; and, if so, whether the plaintiff had sustained any damage thereby. He told them that "it was for them to say whether the main design had been copied; copying a part of a print or engraving was not within the act, the imitation might be in some prints so minute as not to be within the act. In the present case, the imitation was in points where the eye of an artist alone could detect that there had been a copying." The jury finding that Mr. Moore had sustained no damage, and a verdict being entered accordingly for the defendant, a new trial was moved for, upon the ground that "the learned judge was wrong in telling the jury that the whole of the engraving must be copied substantially; the words of the act being, expressly, 'that if any person shall copy an engraving in the whole, or in part;' but, that, at all events, Mr. Moore was entitled to nominal damages, the fact of the piracy being established. The court, in giving judgment, decided that the Chief Baron's direction was correct. "The question," they said, "was whether the statute renders the act of copying illegal? If so, the party was entitled to nominal damages; or did it merely mean that a party might copy if he pleased, but, if he did, he should be liable to pay to the owner of the print such damages as a jury might assess." They thought the true meaning of the statute was, to render liable to an action any person who should make an exact copy of the whole of an engraving, or perhaps, of some part of it, with immaterial variations; although they would not decide on the latter point, as the question was properly left to the jury, whose verdict being found against the plaintiff, had not been impeached as being against evidence. It seems, however, that the words of the act are too strong and clear to be got rid of, and it is questionable whether such a construction would be given were the case to be re-considered. In a recent case in the Court of Chancery, an injunction was obtained ex parte to restrain the sale of pocket-handkerchiefs, upon which it was alleged had been printed a copy of the engraving of "The Eleven

Cricketers of England," the main design having been, as it was stated, preserved, although the details were varied. It is understood that the injunction was at once submitted to by the defendants. It is honourable to engravers, and indeed to society at large, that cases of piracy of engravings or prints so rarely come before our tribunals.

*Sculpture* first received its legislative protection in 1798, by the 38 Geo. III, c. 71. This was confirmed and enlarged, about sixteen years afterwards, by the 54 Geo. III, c. 56. The former act gave the sole right and property for fourteen years to every person who should make any new model, or copy, or cast, made from any such model, of any bust, or any part of the human figure, or the head, or any part of any animal, or the statue of any animal, or who should make any copy or cast from any new model, in alto or basso-relievo, or any work in which the representation of any human figure or figures, or of any animal or animals, should be introduced. The remedy given by this act was an action to recover damages. But being found inadequate to the protection of sculptors, and, especially, in a case of *Gahagan v. Cooper*, (3 Campbell's Reports, 111), the 54 Geo. III, was passed, which used words more precisely defining the subject of the copyright, as "new and original sculpture," and "any subject being matter of invention in sculpture, or of any alto or basso-relievo," or of any "cast from nature." This act gave protection to purchasers of the copyright. It also conferred on the original sculptor, if alive at the end of the fourteen years, and, if he had not parted with his property in his work, a further term of fourteen years. The case of *Gahagan v. Cooper* was an action on the 38 Geo. III, c. 71, § 2, for pirating a bust of Mr. Fox. It was held that it was no offence under that act to sell a pirated cast of a bust, if such cast had any addition to, or diminution from the original, and it appeared to be no offence to make a pirated cast, if it was a perfect facsimile of the original. Lord Ellenborough, after observing that the statute seemed so to have been framed as to defeat its own object, said, "these artists must again apply to Parliament for protection, and they had better not model the new act themselves, as they seem to have done the former." Hence the act of 54 Geo. III.

It was contended in argument in the recent case of the Attorney-General *v. Strange*, that any gentleman or nobleman who had formed a gallery of sculpture, or who had bought a collection, such as the Arundel, or the Elgin marbles, had a right to prevent any one from making any drawings or representations of them, or giving descriptions of them, or any of them, without consent, express or implied. It seems probable that equity would now interfere in such a case, unless some act of dedication to the public could be proved or inferred to have taken place, and this, as an acute legal critic has said, (13 Jurist, 42), commenting on the Lord Chancellor's judgment in the Attorney-General *v. Strange*, raises another question, what amounts to a dedication to the public?

*Paintings* have not, as such, been made the subject of legal copyright, probably, because the rights of artists respecting them, have rarely, if indeed, ever been invaded, or, as is more likely, because the artist, or the purchaser of the painting, has given authority to the engraver to copy his production, and multiply such copies for the admirers of Art. Other artists may have acquiesced in the act of copying from their works by means of engraving, by reason of the celebrity they thereby acquired and its consequent increase of employment and fame; a point to which, we think it is probable artists of eminence, will be inclined to give more attention, than to those strictly legal rights of property, unless in cases of obtrusion upon their privacy. The right of a painter in the portrait, or the landscape which he has painted, can, of course, exist no longer than the period, during which he has a right to its possession, and has uncontrolled dominion over it, as his property. This includes, not simply the right to the mere material substance, such as the canvas, the paint, and the varnish, but that form or image which has been stamped

upon the material, by his genius and intellect. When the artist sells his painting, the purchaser becomes invested with the same rights, and amongst them, is included that of selling, or giving permission to multiply copies by means of engravings or otherwise. A painter may, before selling his picture, contract to permit an engraver to make a print of it, and thus gain doubly, first, by the value of his work, and secondly, by the value of the license granted to multiply copies. But, of course, such agreement, if not executed previously to the purchaser's taking possession of the painting, is not binding upon such purchaser, or upon any subsequent possessor, who is, in legal language, altogether a stranger to it. Whether a painting is more or less valuable, by reason of its having, or not having, been made the subject of an engraving, may depend much upon the mind and feelings of the purchaser. The original painting of Wilkie's "Blind Fiddler," for instance, is to its possessor, not the less intellectually or artistically valuable, because engravings from it have been published in every part of the world. It is still the original, and this fact, may, to most minds, increase mentally, its value. The nobleman who purchases a valuable painting, may be considered as prizing it, on account of its being the original. It can signify little or nothing to him, whether a million engravings have been made from it before it came into his possession, or whether none at all has been made. It seems reasonable to believe that the original painting would derive increased value as a work of Art, in proportion as it was known to be a favourite with men of taste. The popularity of the engravings enhances the value of the original, whose possessor, whether artist or patron, can in no way be injured by the multiplication of copies. To be sure, if we may suppose the improbability of an artist or collector being actuated by sordid motives, he may have in strictness a right to say, that in addition to the value of the painting (the maximum of which, if the work proceeded from the easel of a first-rate artist, he might himself fix), he would further profit by selling permission to engrave it, whilst it was in his possession. It was argued in the Attorney-General *v. Strange*, in opposition to the motion, "no doubt the owner of anything may use every means in his power to prevent that thing being seen by another person; but, if that other person sees it, the owner can have no right of property in the notion or idea created in the mind of the person who has seen it. A sculptor might embody in marble the same ideas as those created by the painter. It is a knowledge acquired by a power given by God; it is like lighting my torch at your torch,—you are nothing the poorer." Such an argument, of course, assumes permitted access to the original, which, happily for the public, is seldom or never refused. It would be unpatriotic and injurious to Art itself to do so. "Paintings and statues," said Burke, "by imitating nature, seem to extend the limits of creation." Who would narrow those limits by arbitrary rules of law, or by rigorous legislation! There is in reality, no copyright in a painting. The term is unknown to the common law. It is altogether a creature of the legislature, whose task it has been, in the numerous statutes above referred to, to define it. Such statutes, being penal, have always received a severe construction. To talk of a "copyright" in pictures, therefore, is to speak loosely and without meaning. In legal language, the term as applied to pictures, is unintelligible. It may have a popular meaning, but it is erroneous. An agreement or stipulation for the sale of the "copyright" of a painting would be a novelty, nay more, it would be an absurdity, for it would become a nullity the very next moment after the property in the painting changed hands, as it might do by death or bankruptcy. The right of privacy is of course incidental to all property, and this is all that exists, independently of statute laws, by which paintings are unaffected. Such, we trust, will ever remain the law of England, for certainly such is its policy. The copyright laws protecting literature, we believe, are now considered to have had a mischievous effect, both upon authors and the public. The policy of such laws is inconsistent with modern

and more enlarged notions of public policy, and political economy. To surround Genius with statutory protection is to deprive it of its freedom of working out its own destiny, and its own reward. It has been supposed that to leave artists without a recognised copyright in their paintings, is somewhat unjust. It is, we conceive, sufficient that they have all those general rights which property confers upon the rest of mankind, without anything that is special or exclusive. The question is, what is best for Art? for with this the interests of artists are identical. We cannot hesitate to say, that that is the best for Art, which leads men to despise mere ephemeral success, and to aspire to the more distant, and far higher, but not less valuable reward of imperishable Fame. But our limits remind us that we must abstain from argument.

The only remaining point to which we can advert, is that recently discussed in the Attorney-General *v. Strange*, namely, whether the possessor of copies, or of a list of works of Art, executed by another, can, without his consent, exhibit such copies, or publish such list, with or without criticisms, to the world? According to the recent decisions by Vice-Chancellor Bruce, and by the Lord Chancellor, upon appeal, this cannot be done. The case has been so recently and so fully before the public, as to render it unnecessary to dwell upon its details. The judgment of Vice-Chancellor Bruce, has been published in a detached form. The short result of this case is, that an exclusive right of property belongs to an artist, entitling him by injunction to restrain the publication of any list, or description of such artist's works, without permission. It seems to be settled by this important case that the knowledge of any particular works of Art upon which labour and genius have been expended, unless fairly and clearly obtained, cannot be made use of for the purpose of giving publicity to such works. The occasional loan or gift of such works to friends or acquaintance, has been considered by one branch of the court as in no way derogating from the right of the original proprietor to retain them in a state of privacy. This latter proposition has not assumed the form of a solemn decision; it is a mere *obiter dictum*. The loan of a painting or a statue, carries with it an implied trust in favour of the rights of the original proprietor. The gift of a work, if absolute and complete, conveys, it is conceived, to the receiver, the same rights as those belonging to a purchaser. Whatever moral control in point of honour and correct feeling, the proprietor might have over his work, when given, in law he could have none. It is merely the strict legal and equitable rights of property that we have been considering, and especially that property which is the result of creation by the intellect of artists. The paucity of cases in which rights have been invaded, seems to prove that among artists and engravers, and all who feel an interest in the Fine Arts, a just, honourable, and liberal feeling has always existed. The efforts of genies have commanded, and ever must command reverence. Whatever rights of property an artist or a patron may possess, he will exercise them merely defensively, against the impertinence of the vulgar, or the selfishness of the sordid. They will be left in honourable abeyance, when the knowledge of Art can be disseminated by exhibiting to the civilised world the results of labour, talent, and genius, in the production of the most perfect models of taste and beauty. "No genuine work of Art ever was or ever can be produced," says Fuseli, "but for its own sake; if the artist do not contrive to please himself, he never will finish, to please the world. Can we persuade ourselves that all the treasures of the globe could suddenly produce an 'Iliad,' or 'Paradise Lost,' the 'Jupiter of Phidias,' or the 'Capella Sistina'! The age of Julio and Leone demanded genius for its own sake, and found it,—the age of Cosmo, Ferdinand, and Urban, demanded talents and dispatch to flatter their own vanity, and found them too; but Cosmo, Ferdinand, and Urban are sunk in the same oblivion, or involved in the same censure with their tools; Julio and Leone continue to live with the permanent powers which they had called forth."

ON THE APPLICATIONS OF SCIENCE  
TO THE FINE AND USEFUL ARTS.ON THE CHEMISTRY OF COLOURS EMPLOYED IN THE  
ARTS AND MANUFACTURES.

## NO. II. THE RARE METALS.

In endeavouring to give a clear description of the chemical composition of colours, it will be our aim to render every statement as full and satisfactory as possible. This will of course interfere with any attempt at making this series of articles such as can properly be termed popular, but they will we hope be essentially useful.—Although it will be impossible to avoid occasionally the use of chemical terms, they will be introduced as sparingly as may be consistent with the correctness of description.

Science in its progress has furnished us with numerous new metals and combinations, which, although not yet introduced into Art or Manufacture, except in a few instances, promise to be available, when chemistry has made us more familiar with their constitution and compounds. It has been thought advisable before we enter on the description of the more important mineral colours to devote an article to the consideration of this class and of some others which may be regarded as nearly allied to them.

In pursuing, according to this arrangement, our investigations into the useful applications of the colours prepared from the metals, and of the metals themselves where employed for surface ornamentation, the next which claims our attention is that exceedingly useful substance

## PLATINUM.

Although this metal from its peculiar physical properties is available for numerous purposes in the Arts and Manufactures, it does not yield many coloured combinations, and from its expense it is seldom employed by the artist.

Platinum was first discovered in 1741, and it is now found in Brazil, Peru, the Uralian Mountains, and in small quantities in the sands of the Rhine. The oxides of platinum are of a black or grey character, but by the addition of the alkaline and earthy salts to solutions of platinum we form triple compounds, which are generally of a yellow or buff colour. It is now some years since Mr. Field introduced these preparations to the artist, and among others a peculiar platinum yellow, which although very permanent was not sufficiently superior in tint to many of the other pigments, to ensure its being adopted, and the chromate of baryta now supplies its place. A very fine and peculiar yellow may be formed from platinum in the following manner: Take a solution of the chloride of platinum, and add thereto a sufficient quantity of lime-water to render the solution perfectly neutral, and then, in the dark, give a slight excess of lime to the mixture. Place the solution in a clear glass bottle in the sunshine, and gradually a yellow powder will be precipitated, the quantity varying with the amount of light to which the solution is exposed. This colour appears to possess the quality of unchangeability under the influence of either light or of the atmosphere. M. Salvétat, of the National Manufactory of Sévres, has recently introduced a grey, used in ornamenting porcelain, which is prepared in the following manner from platinum: He mixes together one part of powdered platinum with three parts of minium, one part of sand, and one of borax. This mixture produces in the fire a very fine grey, which is of the best quality for painting upon porcelain. M. Salvétat has also stated that all the metals which ordinarily accompany platinum possess similar excellent qualities, and fine useful colours are to be produced from palladium and ruthenium.

The mode in which finely divided platinum is prepared is by decomposing the ammonio chloride at a red heat. The residue is a very porous and but slightly coherent sponge. To produce a still finer division the yellow salt is mixed with some sea-salt before calcination, the salt being afterwards washed out with boiling water. In this state the metal is of a fine black, and is of the utmost permanency. The lustre of platinum is obtained by mixing with a concentrated solution of the metal some essential oil of lavender.

This solution is washed over the porcelain, which is then exposed to a strong heat in a muffin, upon which it soon acquires a fine metallic lustre, which bears being highly burnished. Notwithstanding the value of this metal to the chemist, and in many processes of manufacture, its preparations are not available, as a general result, to the purposes of the artist. Indeed, with the exception of the process of M. Salvétat, at use in Sévres, we are not aware of any process of ornamentation to which it is at present applied as a colour. The French manufacture Vases, the surface of which are platinised by a process similar to that which we have described above, many of which are of considerable beauty, and they possess the advantage over merely silvered articles of remaining without tarnish for many years.

Glass is platinised by precipitating the metal directly from its solution upon the surface. Döbereiner employs an alcoholic solution of chloride of platinum, which he evaporates to dryness, and then re-dissolves the dry mass, which he again evaporates, and thus continues until the metal is no longer precipitated by a solution of sal-ammoniac, being in fact converted into an organic compound of acetylene and chloride of platinum. When glass is coated with a solution of this substance and held in the flame of a spirit-lamp, the platinum is revived as a brilliant metallic mirror over the surface. Four parts of dry chloride of platinum, four parts of alcohol, and five parts of the essential oil of lavender, is the mixture employed both on glass and hard porcelain by Ludersdorf. We have in this last case a chemical combination which does not differ materially from the former, and the process will be seen to be in many respects very similar to Drayton's patent process for silvering glass, to which we devoted an article in the *Art-Journal*, No. 125, to which we must refer those of our readers who desire more information on the action of the essential oils on metallic solutions.

IRIDIUM.—This is one of the metals which is commonly discovered associated with platinum. It indeed forms one of a class which are often found together in nature, and which possesses many physical and chemical properties in common, viz., platinum, palladium, osmium, rhodium, and iridium. The oxide of iridium has been employed in Germany, France, and England, in the art of painting in vitreous colours. The metal is of a fine grey, but its oxide produces a black which is far superior to any of the mineral blacks known. Its great advantage to the glass and porcelain manufacturer is, that the fine black is not decomposed at a cherry-red heat. At a white heat, however, the oxide of iridium loses its oxygen, and if placed in contact with any hydrogen or hydro-carbon, the mass detonates with violence. With the exception of in the glass and porcelain manufactory we know not of any use the iridium is put to, except for forming with rhodium what is called the native alloy, which being remarkable for its hardness, is sometimes used to form the bearings for delicate philosophical instruments.

PALLADIUM.—Although the chemical compounds of this metal are not employed in the Arts, it is of the utmost value itself, as preventing silver from tarnishing. When from fifteen to twenty-five per cent of palladium is united with silver, the compound metal may be exposed to any of those chemical agents which blacken silver, and no effect will be produced upon it. In this way other metals may be protected from oxidation. Mr. Reeks, of the Museum of Practical Geology, is now engaged actively upon a process by which any metals may be coated with Palladium, and thus effectively protected from tarnish; the value of this in many departments of manufacture will be great.

RHODIUM.—Some of the salts of rhodium are of a most beautiful ruby red; but as yet they have not been used in the Arts, owing principally to the scarcity and consequent cost of the metal. Some of our English manufacturers have recently employed a silicate of the oxide of rhodium, for giving to glass a fine ruby red; which is as beautiful as that which is imparted by gold.

URANIUM.—The oxide of uranium, when pure, produces a beautifully delicate yellow; but most

of that which is employed in the manufactories contains oxide of iron, and this gives a greenish hue to the glass, which is not, however, unpleasing. Uranium is generally obtained from a mineral called *Pechblende*, which is a mixture in uncertain proportions, of the oxide of uranium, of galena, and of iron pyrites, and the sulphuret and carbonate of copper. There are several processes by which the pure oxide of uranium may be separated from the other metals; but as these are more particularly the operations of the chemist, we must merely state that having procured a solution of the nitrate of uranium, the oxide is precipitated as a yellow powder by ammonia, and after well washing with soft water it is in a state of purity.

VANADIUM, a metal first discovered in the slags of the reducing furnaces of Tabery, in Sweden, and more largely in a peculiar lead ore, is of a silvery lustre. Its oxide is occasionally employed in giving a green colour to glass; but we are not acquainted with any other purpose to which it has yet been applied.

CADMIUM, which was discovered in some ores of zinc by Stroneyer in 1817, yields an oxide of an exceedingly beautiful orange yellow, which appears to be of great permanency; but owing to the scarcity of the metal, it has not hitherto been employed in the arts or manufactures.

TUNGSTEN.—This metal, which is of an iron-grey colour, exists largely in nature, in combination with lime and with iron. In the tin and copper mines of Cornwall, particularly the former, it is sometimes found intermixed in such quantities with the tin ores as materially to reduce their market price, owing to the difficulty of separating the tungsten by any process of smelting. This metal, until lately, has not been rendered available for any useful purpose.

Within the last two years, however, a Mr. Oxland has patented a process by which the tungsten is separated, with great advantage, from the tin ores, and consequently large quantities of the tungstate of soda, and the oxide of tungsten, a pale yellow powder, formed. In the metallurgical arts a small quantity of tungsten has been employed, but its use is ill understood by any except those who are in the habit of employing it. The tungstate of soda promises to become a valuable mordant, and we understand that many experiments which have been made by calico-printers have given the most favourable results, particularly when employed with the madder colours, for which it appears likely to supersede the muriate of tin which has hitherto been almost exclusively employed.

SILVER.—As a colour this metal is rarely employed, on account of its liability to change under the action of light. By referring to the article on Photography (*Art-Journal*, No. 119) it will be found that nearly all the sensitive surfaces are produced by the agency of salts of silver. The chloride changes with rapidity from white to grey, and eventually to black, and even the dark olive oxide is, after a short time, turned black with a metallic lustre, owing to the separation of the pure metal. In porcelain and glass manufacture the chloride of silver, produced by adding common salt to a solution of silver in nitric acid, is employed in combination with the salts of gold to give greater delicacy and variety to the carmines and purples. According to Brongniart the utmost precaution must be observed to protect the chloride of silver from all light during the process of drying and also to free it from every trace of copper, with which the silver of commerce is frequently alloyed; since it appears the presence of any darkened chloride or of any oxide of copper, interferes with the production of the beautiful carmines and purples which may be obtained by its mixture with the purple of cassius. The processes of preparing silver for silvering are precisely similar to those employed in forming similar preparations from gold and platinum. Silver is used by the glass manufacturer to produce some of the yellow colours, particularly such as are introduced in window glass.

MANGANESE.—Metallic manganese is rarely seen; the oxides of this metal being alone employed in the Arts. The oxide of manganese is largely employed for decorating porcelain, and for staining glass. At Sévres it is used in the

composition of violets and blacks, and replaces, advantageously, the oxide of cobalt; and in conjunction with the oxides of iron it is used for obtaining fine browns. In our own potteries this oxide is now more extensively employed than it was formerly. The native oxide of manganese is sometimes combined with the oxide of lead as a glaze, for the purpose of imparting a peculiar brown to many descriptions of porcelain. According to Brongniart, it is always advisable to employ the oxide of manganese prepared as recently as possible from its solution in hydrochloric acid, by precipitation with ammonia or potash dissolved in a large quantity of water. The precipitate, which is the dioxide of manganese, is well washed and being dried, carefully calcined. The salts of manganese do not appear to offer sufficient advantages over many other colours, to render them available to the artist in oil or water colours. In glass manufacture the peroxide of manganese forms a very important substance. It is largely employed in the manufacture of flint, crown, and plate glass; the principal use being to prevent the peroxidation of the iron which enters into the composition, and thus to preserve the whiteness of the glass. Some curious phenomena connect themselves with the use of manganese in glass. If the quantity employed slightly exceeds that which is necessary to prevent the peroxidation of the iron, or if the glass has been exposed to too long continued or too great a heat, it assumes a fine pink or rose colour. Indeed, where glass contains an excess of manganese, although it may preserve its desired whiteness, it will, under the influence of sunshine, slowly change and become gradually more and more pinky. This change may be frequently observed in the glass of the windows of old mansions, and it is not an uncommon occurrence that a ship proceeding to tropical climates with white glass in her cabin windows, returns borne with glass of a fine rose tint. Much of the common cast flint glass which is in the market is distinguished by this peculiar colour, produced by the employment of an excess of the oxide of manganese.

The English market is supplied principally with manganese from Lifton, near Tavistock, in Devonshire, and Nuneaton, in Warwickshire. This mineral is found in some other districts, but in no others are there such extensive deposits as occur in these localities. It will be seen that the colours which have hitherto been described, are metallic preparations, which do not afford any shades adapting them for the palette of the artist, unless it is under some peculiar circumstances. It must not, however, be forgotten that the enamel painter avails himself of all those colours which find a place in the laboratory of the potter. It should also be remembered, that in employing any of the metallic oxides which have been named, as enamel colours, whether for glass, porcelain, or for the higher Art of the enamel painter, they are mixed with silicious matter; with which, in the heat of the furnace, they combine and form a hard glass.

In our next paper on this subject, those minerals which form the chromatic scale of him who delights to copy nature in the beauty of natural colour, and to represent humanity with the mind in its varying moods, breathing, as it were, through the features which he faithfully represents by the magic of his Art on canvas, will form the subjects of chemical and physical examination. Mr. Apsley Pellatt, in his work on the "Curiosities of Glass Manufacture," has given some formulae for the composition of colours with the metals we have named in this and the former article, of which we are exceedingly glad to avail ourselves:—

*Ruby Red.*—6 cwt. of batch (the technical name for the mixture used for making flint glass), with about 4 oz. of oxide of gold.

*Amethyst, or Purple.*—6 cwt. of batch, with 20 lbs. of manganese.

*Cinnamon Orange.*—6 cwt. of batch, 12 lbs. of iron ore, and 4 lbs. of manganese.

*Gold Topaz Colour.*—6 cwt. of batch, with 3 lbs. of oxide of uranium.

ROBERT HUNT.

### THE BEAUTY OF GREEK ART.\*

It has been well said that the study of the Beautiful is eminently beneficial, both speculatively, as a philosophical exercise, and practically, as conducive to moral improvement. The perception of beauty is, besides, a source of the highest intellectual enjoyment, and the cultivation of that faculty ought therefore to be a primary object of education. That there is an absolute perfection in ideal beauty which elicits universal admiration, cannot be disputed; and the man who succeeds in establishing in any of the arts a standard of beauty on scientific principles, who shows that by the application of certain rules of harmonic proportion this perfection is to be certainly and unerringly attained, not only elevates human felicity by rendering its true source apparent, but gives a criterion by which all artistic productions may be tested. So much however has this subject been involved in obscurity, so many conflicting opinions have been advanced with regard to the cause which produces the delight excited by the perception of beauty, that it requires no ordinary amount of courage to attempt to account on plain common sense principles, and on purely scientific grounds, for the universal admiration with which the beau ideal of Greek Art has been and ever will be regarded.

Such courage however is manifested by the author of the work now before us, who in this, as in other productions, has done much to simplify and explain the principles of beauty both of form and colour; and it is pleasing to find the man, who by patient and diligent investigation, has latterly effected so many improvements in those arts which conduce to our social and domestic comforts, now entering with loftier aim into the regions of the higher arts, and dispelling, in some degree, the darkness in which their first principles have been hidden. In Mr. Hay's present work we have evidence which cannot rationally be resisted, that it was by an application of the principles of geometric harmony to the human head and countenance, that the beau ideal head and countenance of Greek Art was produced.

This is an application of Æsthetics which has never hitherto been dreamt of, and which has resulted in what we cannot but deem one of the most interesting discoveries of modern times. How many earnest thinkers, how many eloquent enthusiasts, have dwelt with rapture on the perfection of Greek Art, but how few have been able to account satisfactorily for the effect produced on their minds, or have agreed as to the method by which this perfection has been attained. Some have alleged that it proceeded from the superior mental and physical development of the Greeks; others from a selection and combination of features and parts: others again from an inherent perception of beauty in the mind of the artists, superior to the forms generally found in nature. Regarding these different theories, Mr. Hay asserts that this perfection was attained simply by adherence to geometric rule, and that these effects were produced, because the proportions of those masterpieces of Art were the proportions recognised as the standards of perfection in geometry, and were those which invariably have a pleasing response in the human mind.

It cannot be denied that in the works of our modern painters and sculptors, amidst much that is original in design, and much that is individually excellent both in conception and execution, we find many instances wherein the laws of harmonic proportion have been violated to such an extent, that the individual parts or features, however good in themselves, seem isolated and disjointed; we find variety without unity, melodious notes rendered inharmonious by discordant arrangement. It is therefore apparent that æsthetic culture ought to be insisted on as an essential part of artistic education; for although men of high genius, from an innate feeling for and perception of beauty, may succeed in imbuing their works with that quality, such results are not often attained without many fruitless and laborious efforts, all of which may be saved by a knowledge of the rules laid down by Mr. Hay, which indeed seem so simple, that by their application, the merest tyro may produce with certainty the most perfect beauty. To the man of genius this knowledge will prove of incalculable benefit, while its extensive diffusion will enable mankind generally to appreciate beauty and detect deformity.

The following quotation from Mr. Hay's preface,

"Hay on the Science of those proportions by which the Human Head and Countenance are represented in works of Greek Art, are distinguished from those of ordinary Nature." Blackwood & Sons, Edinburgh and London.

\* Hay's "Laws of Harmonious Colouring." "On Ornamental Design." "On Proportion." "First Principles of Symmetrical Beauty," &c. &c.

shows the necessity there exists for some system of proportion being generally adopted.

"The recommendation of Sir Joshua Reynolds, that 'every opportunity should be taken to discountenance the false and vulgar opinion, that rules are the fetters of genius,' ought never to be lost sight of by those who treat of the arts of design.

"It will be shown in the following pages, however, that the laws of proportion, in their relation to the arts of design, constitute the harmony of geometry as definitely as those that are applicable to poetry and music produce the harmony of acoustics; and that, consequently, the former ought to hold the same relative position in those arts which are addressed to the eye that is accorded to the latter in those which are addressed to the ear. Until so much science be brought to bear upon the formative arts, the student must continue to copy from individual and imperfect nature, or from the few existing remains of ancient Greek Art, while he remains altogether ignorant of the laws by which their proportions are produced; and, what is equally detrimental to Art, the accuracy of all criticism must continue to rest upon the indefinite and variable basis of mere opinion.

In his definition of Æsthetics, Mr. Hay alludes to the writers on taste who have involved the subject in obscurity by confounding the understanding with the imagination, the former being regulated by certain fixed rules, the latter operating in the production of ideal combinations. This is a just remark, and we could follow it up, by asking those who maintain that a feeling or sense of beauty depends mainly on association, how it happens that the statues and temples of Ancient Greece, with which we can connect no associations, have been and continue to be universally appreciated and admired. We answer that this admiration must proceed from the perception of some inherent quality of beauty which affords a response in every bosom. There is no reason to suppose that the developments of the heads of the Greeks were more remarkable than those of many modern nations, nor that they were of better formation. The types in Nature on which their temples, columns, capitals, and ornamentation were based were in no way superior to those primitive types found in other countries, and we can therefore see no cause to differ from Mr. Hay, when he infers that the entire region of Greek Art, Architectural, Pictorial, and Sculptural, was based on the angles taught by Plato to be the origin of all that is perfect in Nature and Art.

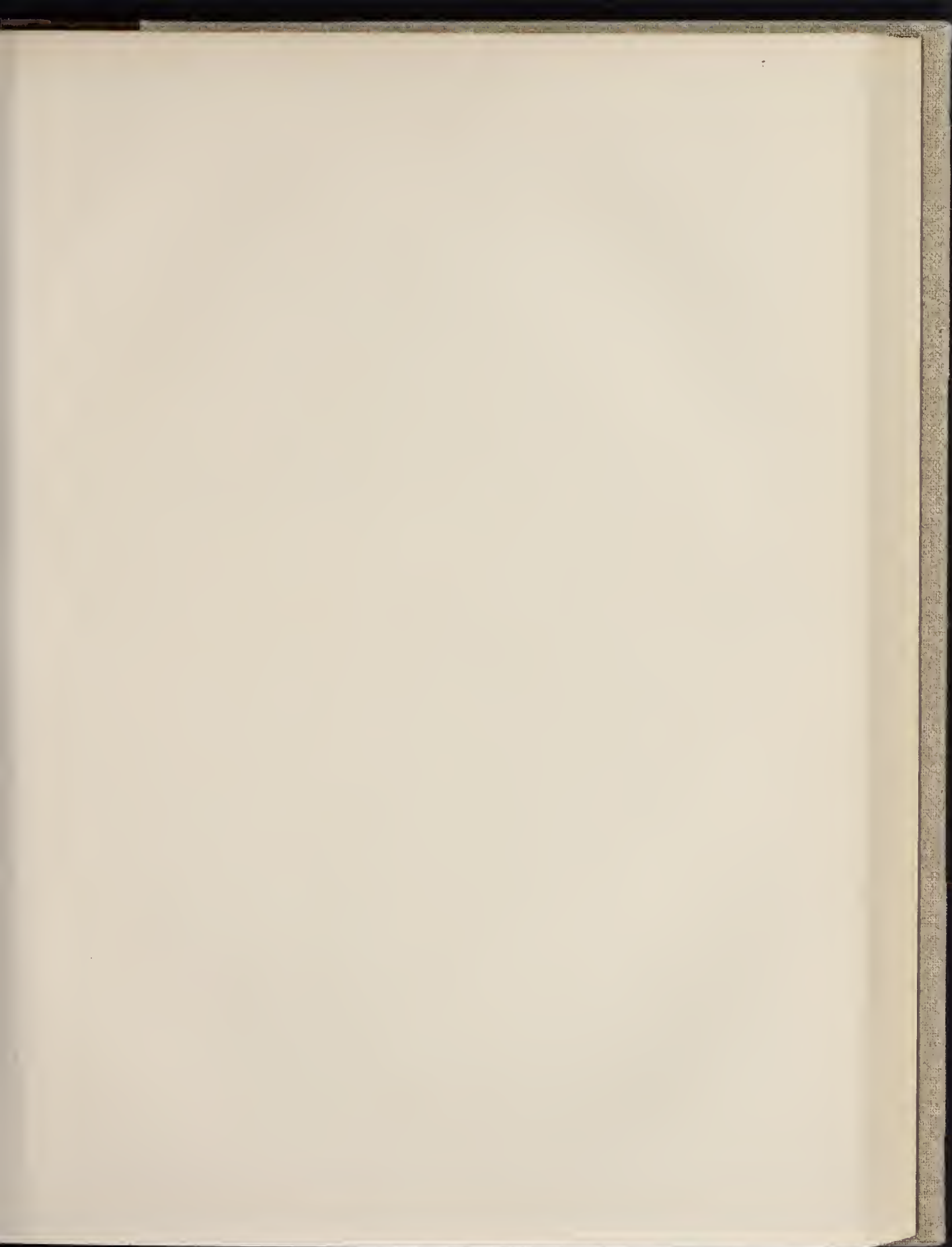
There is much, indeed, in this inference, which at first sight appears sufficiently humiliating to those who have attained to excellence by the exercise chiefly of theirceptive faculties. Tell a sculptor or painter that by working on the Platonic angles of forty-five and sixty, he will produce a skull, which, when clothed with muscle, will equal the best specimens of Greek Art, and he will very likely laugh at the idea; but let him glance over a few of the plates in this very remarkable volume, and he will find that results which have hitherto been attained by the labours of genius alone, can be accomplished by the simplest means, and by the humblest intellect. Peculiarity of feature and expression must of course still, and always, depend on artistic skill, talent, and observation, but the osseous anatomy of the Art is based on the principles of Plato, now for the first time reduced to practical application.

Mr. Hay's work is divided into five parts:—

- Part I. Definition of Æsthetics.
- II. On Æsthetic Culture.
- III. On the Harmony of Numbers, and the method of applying it to Form.
- IV. On the General Form and Beauty of the Human Head and Countenance.
- V. The Science of Proportion in relation to Representations of the Human Head and Countenance.

All of these essays are characterised by vigorous thought, lucid arrangement, and elegant simplicity of expression. Every opinion is modestly advanced and logically illustrated; and the reader is gradually led on to acknowledge that for artistic education something more is requisite than mere imitation, and that genius itself cannot be so efficiently trained as in the school of harmonic proportion. Mr. Hay shows, that by certain modifications of these fixed rules, every variety of the human head can be given—from the lofty brow of Jove, to the receding forehead of the African—and every modification of the beau ideal, masculine as well as feminine, obtained.

But as any explanations without the accompanying plans would be unintelligible, we cordially recommend this most remarkable work to the artistic and scientific, assuring them that they will derive from its perusal the most delightful and profitable instruction.





LIBERTY AND JUSTICE UNDER THE BELL

THE LIBERTY AND JUSTICE UNDER THE BELL

THE MENAI BRIDGE

*[The main body of the page contains several columns of text that are extremely faint and illegible due to fading or low resolution. The text appears to be organized into columns, possibly describing the bridge's history, construction, or local geography.]*



PLATE I. THE GARDEN OF EDEN. BY MISS H. C. B. N.

Published by the Author, No. 1, Pall Mall East.



## JOHN GIBSON.

It is difficult to write freely concerning a great living artist; to speak of what he is, how he became what he is; and how was formed, trained, built up, that individual mind and being of which his works, in as far as he is "a good man and true," are but the visible manifestation; to show where the perfect thought has been worked out in shape as perfect; where perchance—for humanity is ever fallible—the creating hand has fallen short of the divine conception; and how the heaven-sprung genius, sustained by the strenuous will, battled with the adverse world and overcame it, until step by step the goal was reached, towards which his soul had yearned in boyhood:—to speak of all this faithfully and freely belongs to another time, another hand. For the present we must even meet the difficulty as we can; and who that admires Mr. Gibson would wish the difficulty removed? To know that he is *now* living and working among us is a satisfaction which may well compensate to the writer for the anxiety attending the task, as it will surely reconcile the reader to what must be unavoidably meagre and imperfect in the result.

John Gibson was born at Conway, in the year 1791. His father, a landscape-gardener, had come over from his native place, Llanidan,\* in the Island of Anglesea, to lay out the grounds of a gentleman of fortune, and continued to reside at Conway for several years afterwards. In general, wherever there has been a decided talent for the Formative Arts, that talent has been manifested from earliest infancy; and, as often, we find it recorded that the early talent has been remarked and cherished by some discriminating mother: Gibson is not an exception. He began to draw on his father's slate, and his first production was a row of geese, as he had seen them on the glassy inlet near Conway, so well done, that his mother caressed and praised him, and the geese became a standing subject. At last his mother said, "Now, you must not go on repeating this every day; draw me a horse." The child ran out into the fields; watched a horse for some time; came back and drew it on his slate. His mother's interest in his progress and her fond praise decided the taste: but at Conway there was no one to help or encourage, and he saw nothing in the shape of Art but his father's plans for gardens and shrubberies. At this time, it seems, the family affairs were not prosperous; and when Gibson was about nine years old, his parents removed to Liverpool with the intention of emigrating to America. This plan was never realised; but the removal to a large town and a better school opened to the young artist some means of improvement, of which he, in his childish unconscious way, and unmarked by all, availed himself.

The first objects that seized upon his attention in Liverpool were the prints in the shop-windows. On his way to and from school, he lingered, spell-bound and enchanted, before these, struck with a new sense of beauty, filled with vain longings to possess—to imitate. Hopeless of obtaining what he so admired and coveted, he hit upon a singular plan of study. He would stand for a long time before some particular print, dwelling on a single figure till it was impressed on his memory; then he would run home quickly and imitate on paper the action or attitude; then return to the window again and again, and correct and re-correct his drawing till it was completed. This habit of drawing from recollection stimulated his perception and strengthened his memory for form; and he has been heard to say that the advantages thus oddly

\* [The portrait, engraved on wood, is copied from the published engraving of the picture by Perry Williams.]

[The drawing from which the statue of the Queen has been engraved, was furnished to us, for the purpose of engraving, by Mr. Gibson.—Ed.]

\* "Llanidan is a little village near the shores of the Menai, not far from the spot where the Romans landed; headed by Suetonius Paulinus, who massacred the Britons by thousands. It is called by Rowlands, Mass. Meyer Gad, (The Great Army's field) and lies about three hundred yards from the Menai, and about six miles to the south of the Menai Bridge."—*Guide to North Wales.*

obtained were of incalculable importance to him in after life. It was interesting and amusing too, that even thus early, with the study of Art as a taste, grew the practice of Art as a profession. He used to dispose of his drawings to the school-boys, and was thus enabled to obtain what the poverty of his parents denied to him, a little pocket-money. One of his schoolfellows having received from his mother a new prayer-book, wished to honour the gift by an "illustration" on the blank page. He applied to Gibson. The subject selected—from what notion of the fitness of things it would now be difficult to guess—was "Napoleon Crossing the Alps," from the print after David's picture, which they had seen in a shop-window. The drawing was made; the boy gladly paid sixpence for it, and stuck it as a frontispiece in his prayer-book.

At the age of fourteen Gibson had to choose his profession. He hedged hard to be "articled to a painter." The large premium required rendered this impossible, and he was apprenticed to a cabinet-maker. Unable to conquer his disgust for this merely mechanical trade, but willing to work, he induced his master to cancel his indentures, and to bind him over again as a wood-carver. He worked for two years at this employment, carving scrolls and ornaments for furniture. When he was about sixteen he visited, with a young companion, the marble-works of Messrs. Francis. Here, though the works produced were merely ornamental, chimney-pieces, urns, sepulchral monuments and the like, yet the elegance of some of the objects, which were copies from good models, the lustre and beauty of the white marble, struck poor Gibson with surprise and enchantment, and he returned home with a new ambition awakened in his soul. What he had seen darkened his day with melancholy—haunted his dreams by night. His masters had hitherto regarded him as their best and most promising apprentice; he had been treated with unusual kindness; his conduct had been uniformly steady and respectful. Conceive then the astonishment of the good cabinet-makers, when the gifted but wilful boy threw down his tools, and declared that "he would be a sculptor,—that he would never work for them more!" Not work!—"We will have you up before the magistrate,—and you shall serve the rest of your time in jail!"—He remained immovable. "They had been most kind to me," said Gibson once in relating his part in this transaction, and speaking with deep and simple-hearted feeling,—and I was, as I think now, horribly ungrateful; but there was something working within me too strong for me, or any one to control; I felt it must be—there was no help for it!" In this dilemma Mr. Francis of the marble-works generously interfered, purchased the remainder of his time, for which the sum of 70*l.* was paid to the cabinet-maker:—and the former indentures being cancelled, Gibson was bound apprentice for the third time,—a rare circumstance; but now how gladly, how gratefully did he exchange masters! He was the happiest of the happy; up at early dawn; incessantly at work; designing, carving, modelling. His new employers soon found that they had made an advantageous bargain. They were able in a short time to dispense with their foreman who afterwards went to London and became head workman to Chantrey.

But the young apprentice was destined for greater things. He was beginning to feel that the workshop of the Messrs. Francis could afford him no more instruction; aspirations for something higher and better dawned upon his mind; but whither was he to go? where, and how, seek their fulfilment? This was the turning point in his life. He wanted a friend, and Providence sent him that friend in the person of the late Mr. Roscoe, then rich and prosperous, a successful author, a patron of Art, and regarded by his towns-people with just pride and reverence, as one who had achieved an European celebrity.

Mr. Roscoe called one day at the marble-works to order a chimney-piece for his library. Mr. Gibson seized the opportunity to introduce young Gibson, and Roscoe after looking at his designs and models invited him to Allerton

Hall. This first invitation was followed by many others; a new world seemed to open upon him. The kind and accomplished old man not only placed before him a fine collection of prints and drawings after the old masters, but lent him some of the most valuable among them to copy. At Allerton Hall he was introduced to Mrs. Lawrence, who became his generous and enthusiastic patroness. She presented him to her brother General D'Aguiar, and her sister Mrs. Robinson; the latter, a beautiful and accomplished woman, with a genuine taste for Poetry and Art, appears to have exercised at this time a most beneficial influence over Gibson's opening mind and powers. Of what unspeakable importance to a young man of genius is early intercourse with pure, high-minded, intellectual women, those can tell who know not only all the good it can bestow, but all the evil from which it can preserve; and know too, how early respect for womanhood tends to purify and elevate those impulses which must live through the works of the brain and hand, and are to the talent what the forge is to the metal.

Mr. Roscoe had intended to send Gibson to Rome at his own expense. The misfortunes which fell upon him in his later years frustrated this plan, but his generous interest and his correct judgment were of the greatest use to the young sculptor—for Gibson had now decidedly taken up the profession. He was about eighteen when he commenced the cartoon of the *Falling Angels* which is now preserved in the Liverpool Institution. He had learnt from Mr. Roscoe the method pursued by Michael Angelo, Correggio, and others of the great Italian masters when designing the cartoons for their large compositions; he modelled small figures in clay and suspending them by a thread and throwing the light upon them in the required direction, he was thus enabled to fore-shorten them with perfect accuracy and relief. At this time he executed another cartoon, the subject from Dante; this cartoon is in the possession of Mr. Meyer of Liverpool. Gibson saw it lately after the lapse of eight-and-twenty years; as it has frequently happened, under similar circumstances, he was surprised by the energy and power displayed in this early production. "He felt," to quote his own words, "depressed and mortified, rather than excited, and asked himself whether he could do much better now!" There is scarcely an artist of eminence, who, on looking back to his early attempts, has not experienced the same disappointment, and felt inclined to ask himself the same question; perhaps, because the progress afterwards made is less in power than in the art of using power. These first productions of Gibson's creative imagination showed the impression made upon his fancy by the works of Michael Angelo; but at this critical time he was saved from becoming a mannerist and an imitator, from falling perhaps into an exaggerated or a vitiated style, by the excellent advice of his friend, Mr. Roscoe. "No one," said Roscoe, "admires Michael Angelo more than I do, but you are to be a sculptor, not a painter. You must not imitate Michael Angelo. Take for your guide Greek Art; there all is beauty, dignity, and repose." We have seen two little casts from models, executed by Gibson, for the centres of chimney-pieces, when he was yet in the workshop of the Messrs. Francis; one represents a little Cupid in bas-relief, the other a recumbent Psyche. So early had this lovely Greek fable seized on his imagination!—and when he set aside Michael Angelo as a model, and turned, as his friend Roscoe had advised, to the divine tranquillity of Greek Art, Cupid and Psyche came back to haunt him, and appear to have haunted him ever since.

Those were happy days at Allerton Hall; but still at every step achieved there was a beyond—beyond!—and now the longing and the hope to reach Rome, took possession of Gibson's ardent mind. His friends, Mr. Roscoe and Mrs. Lawrence, consulted together; and induced by them, some munificent gentlemen of Liverpool entered into a subscription to send the young sculptor to Rome, and maintain him there for two years. Furnished with a sum of money sufficient for his modest wants, and a letter of introduction to Canova, from his friend General d'Aguiar, he

started from Liverpool in the summer of the year 1817.

In passing through London, Gibson was introduced to Lord Brougham, and to Mr. Watson Taylor, a well-known patron of Art; the former gave him another letter to Canova; the latter gave him some commissions (busts of himself and his family), the payment for which added to the slender funds of the traveller. He made the acquaintance of Flaxman, who looked over his designs and drawings, and encouraged him with kindly earnest praise. Flaxman considered a journey to Rome absolutely necessary to the education of a sculptor; Chantrey, on the other hand, considered it so much time lost; and some temptations were held out to Gibson to induce him to settle in London, where one of his kind patrons promised "to push him." Apparently, Gibson had no desire "to be pushed," but a true and passionate desire to distinguish himself in the poetical department of his Art; and happily, as we must think, the advice of Flaxman and his own nobler ambition prevailed. He continued his journey and arrived in Rome in the month of October, in the same year.

He presented himself before Canova with his letters and his roll of drawings in his hand; and with such anxiety and trepidation in his heart as took away all courage and self-possession. But Canova was a good judge of character as well as of talent; his reception was more than kind. General D'Aguiar, in his letter had requested that Canova would point out the most economical plan of study, the circumstances of his young friend being very limited. On their next interview Canova welcomed him with even more cordiality, and spoke to him openly and with apparent interest of his views, and his means of carrying them out. "I have been thinking much about you," said he kindly; "with steady industry you will become a great artist. I know that many young men of great merit, come to Rome to pursue their studies, with very little money in their purse; now the want of means must be no obstacle to your progress. I am rich; you must allow me to pay all the expenses of your sojourn here, till your own talent and industry have rendered you, as they certainly will render you, in time, independent of everybody." Gibson, with strong expressions of gratitude, declined this offer; he had enough, he said, to maintain him, with that strict economy he intended to practise, for more than two years. "Well," replied Canova with a smile, (he was not accustomed, perhaps, to have such offers refused) "well, it shall be as you please; if you work hard and make progress, I will introduce you to some of your countrymen." We shall see.

The generous sculptor kept his word. Perhaps he remembered that when he arrived at Rome a friendless youth, his first patron had been an Englishman. He placed Gibson in his studio, and gave him the privilege of attending his Night Academy, where the students were the most select in Rome, and were exercised in modelling from life. Canova attended himself as director twice a week, and Gibson never missed a single night for three years. "Then," said he, in a letter we are allowed to quote, "then, for the first time in my life I received such instruction as I really needed, and learned the practice and the laws which govern Sculpture. The compositions I had executed at Liverpool were the productions of a vivid imagination which knew no bounds. All the designs I made at this time were to be within those rules which marble demanded. It was then I found how limited sculpture is."

On leaving Canova's studio he set up for himself in the Via della Fontanella. Here the writer of this memoir found him at work in the year 1821, on his beautiful group of "Psyche borne by the Zephyrs." In the self-same studio he was found twenty-six years afterwards, modelling the exquisite bas-relief of the "Hours leading forth the Horses of the Sun." There was something inexpressibly touching, and elevating too, in this sense of progress without change: all appeared the same in that modest quiet little room; but around it extended lofty and ample ateliers crowded with models of works, already executed or in progress; and with workmen,

assistants, students, visitors. The sculptor himself,—perhaps a little sobered by years, but unspoiled by praise and prosperity; pleased with his success, and still aspiring; with no alloy of mean aims or personal vanity mingling with the intense appreciation of Fame,—appeared, and was the same benign, simple-minded and simple-hearted enthusiast in his Art as when he stood before Roscoe an unknown youth,

"And felt that he was greater than he knew!"

But little now remains to be told. One day when modelling his group of Mars and Cupid, a tall young man entered his studio. "Are you Mr. Gibson?" "Yes, Sir." The stranger modestly announced himself—"The Duke of Devonshire. Canova has sent me to see what you are modelling." The Duke looked and admired; and not content with admiring, ordered the group in marble. It is now at Chatsworth. This was the first commission Gibson received at Rome; and the Duke may now recollect with pleasure that he made a happy man that day. The group of "Psyche and the Zephyrs" was first executed in marble for Sir George Beaumont, and has since been repeated for the Hereditary Grand Duke of Russia and Prince Torlonia.

Among the drawings he showed to Canova there was a sketch of the meeting of Hero and Leander, made for his kind and generous patroness, Mrs. Robinson. Canova struck by the grace and passionate feeling of this sketch desired him to model it in bas-relief. The Duke of Devonshire ordered this also in marble, and it now adorns Chatsworth.

After the death of his "noble master," for so he delighted to style Canova, Gibson placed himself under the direction of Thorwaldsen, and aided by the instructions of this admirable artist and by his own manly and moral sense, he has shown that he could emulate the grace and elegance, without being led into the faults, of his first instructor. Quick to observe and to appreciate nature, he chooses his models well. A casual action or expression caught in passing through the streets of Rome has suggested some of his happiest conceptions; while, through a genuine poetical sympathy with all manifestations of feeling and power, he imparts to the purest lines of form a degree of character and purpose which is usually thought to interfere with abstract beauty. Though this is a case in which certain comparisons are odious, and Gibson himself would not willingly accept a compliment at the expense of his "noble master," yet we must be allowed to illustrate our position by an example. Of the ideal heads which Canova sent out by dozens from his studio, under the names of Beatrice, Laura, Psyche, Urania, Vestal Virgins, and so forth—who could distinguish one from another? If we asked which is Laura! which is Beatrice! we almost expected the showman's answer—"Which you please, sir, which you please!" It has been said in excuse for Canova's rapid heads, with their perpetual straight noses, short upper lips, and sensual mouths, that Greek Art did not aim, ought not to aim, at characteristic physiognomy. One day, on entering Gibson's studio, there was a bust recently finished standing on its pedestal. "Helen of Troy!" we exclaimed—and it was Helen. The first glance brought her to mind, with all her fatal loveliness, and with a look as though she felt and knew how fatal. Again, we remember two heads of Cupid and Psyche, now in the possession of Mrs. Huskisson, perfect in truth of individual expression, combined with exquisite beauty. The divine ardent boy—the tender innocent girl, not yet translated to the heaven she bought so dearly—are rendered with the utmost delicacy of feeling; and nothing can exceed the finish of the marble, particularly in the Psyche.

We have not space to give a catalogue of the works with which Gibson has enriched the palaces of his native land—and more particularly of his native place, if we may so call

\* We have heard Gibson mention his "Wounded Amazon falling from her Horse;" the group, in bas-relief, of "Jocasta parting her Angry Sons;" the "Nymph dancing a Cupid on her Poet," as instances of natural action carefully observed, and afterwards adapted to the most poetical purposes.

Liverpool, which insists on claiming him for her own; but we may mention a few of the most striking and important. In poetic Art, one of the most beautiful—to our thought, the most beautiful—of all his creations, is the Cupid standing with a butterfly on his hand, and in the act of drawing an arrow wherewith to transfix it. This statue was executed for Lord Selkay; and duplicates are in the possession of Mr. Richard Yates, of Liverpool, and Mr. Holford. The "Cupid disguised as a Shepherd Boy," less ideal as a conception, but exquisite for its graceful archness and simplicity, has been more popular. It was executed for the Hereditary Grand Duke of Russia, and the artist has had to repeat it at least seven times; we recollect to have seen it in the mansion of Sir Robert Peel, and in that of Mr. Appleton, of Boston.

The "Hebe" winged, and bearing her two ewers, has the chaste loveliness which becomes the goddess—"Jove's Daughter," as well as his cup-bearer; we believe, but are not sure, that this statue belongs to Mr. Henry Sandbach, of Liverpool, who possesses also the "Greek Hunter," and the "Aurora." The "Sleeping Shepherd," which would be a beautiful companion for Thorwaldsen's "Piping Shepherd," was executed for Lord George Cavendish, and repeated for the present Duke of Northumberland. The "Sappho" standing forsaken, her head declined, her eye unstrung and drooping from her band, is in the possession of Mr. Ellams, of Liverpool. The "Proserpina" gathering flowers, at the moment she is surprised by the 'gloomy Dis,' was executed for Dwarkanath Tagore, of Calcutta.

Of his bas-reliefs, perhaps the compositions most remarkable for true antique spirit are the "Amalthea feeding the infant Jupiter," in the possession of the Earl of Carlisle; and "Hebe pouring out nectar for Psyche," (we know not where the marble is); for melancholy grace, the "Wounded Amazon leading her Horse," now in the possession of Mrs. Huskisson; and for flowing animated grace of motion, really like music to the eye, the "Hours leading forth the Horses of the Sun," lately executed for Lord Fitzwilliam, and which we may hope to see in this year's Exhibition.

Among his portrait statues, the precedence must be given to that of Her Majesty, of which an engraving is here introduced.\* When Gibson visited England in 1844 for the first time after an absence of twenty-eight years, the Queen sent for him and commanded a statue of herself, intimating at the same time a desire, that the "statue should be a faithful portrait, such as her children should recognize, and calculated for a room in the palace, not for any public institution." All the rest, and the manner of carrying out her wishes, the Queen with excellent sense and taste left to the sculptor, as best understanding the capabilities of his own art. The engraving will give an idea of the *pose*, which has a gentle yet noble tranquillity, free from all manner or assumption. The head and bust were modelled from life, and also the beautiful hand and arm extended with the wreath—the civic crown. The drapery is of course ideal, and admirably managed. The tassels of the mantle are acorns; and the rose, thistle and shamrock, are happily combined into a classical ornament at the corners. To bring the pale cold marble into harmony with the interior decoration of a palace, sumptuous with gold and colour, the artist tried the effect of a slight and very delicate tint (pale rose and pale azure) carried round the edge of the drapery; the wreath and the bracelet being also tinted with gold colour, *en gîte*. This experiment could not be called an innovation, for every one knows that the Greeks occasionally coloured their statues. Yet at first there was a feeling of doubt and apprehension, a difference of opinion with regard

\* Mr. Gibson has favoured us with the following remarks respecting his statue of the Queen. "After an absence of twenty-eight years, I visited England in the summer of 1844. During my stay in London I had the honour of receiving a notice to attend at Windsor, by command of Her Majesty the Queen. His Royal Highness Prince Albert received me most graciously and made known to me that the Queen wished to have her statue executed by me. The bust was modelled at Windsor, and Her Majesty Rome, and exhibited at the Royal Academy in 1847. A duplicate of the work is now in progress for the Queen."



John Gibson

to the propriety of making the trial at all. It was argued, that if once the introduction of colour were allowed in sculpture, it could only be under the guidance of the purest and most refined taste; that the least excess, the least mistake in the application, must be fatal; and this is true. However, the question of colour in Greek Art is one which involves such deep considerations of climate, light, subject, situation, style, &c., that we cannot enter upon it at present; and in this particular instance, the objection is set at rest by the admitted success of the experiment, the effect being in the highest degree elegant to the taste, and satisfactory to the eye; while to those who have deeply studied the various styles of Grecian Art, it gives pleasure, as an illustration of the principles on which they worked. This statue is now placed in a vestibule at the top of the grand staircase in Buckingham Palace. A second statue of Her Majesty, somewhat different in pose and arrangement, has been executed by Gibson for the New House of Lords, destined, it is said, for the Prince's Chamber.

The statue of Mr. Huskisson, the great and lamented statesman, was executed some years before that of the queen, and was, we believe, the first portrait statue undertaken by Mr. Gibson. It was a commission from the gentlemen appointed to carry out the object of a subscription entered into by the merchants of Liverpool and hundreds of other persons of all classes and in every part of England, for the purpose of erecting a memorial of their respect and admiration of the dead, in the open cemetery where he lies buried. A small Greek temple is placed

[Our engraving is taken from a print after the portrait of Mr. Gibson, painted by Henry Williams, an artist of considerable reputation, resident in Rome.]

over the spot, and within it the statue of the patriot and statesman. He stands, holding a roll of paper in both hands; a grand, simple, placid figure, well suited to its destination, as a votive, rather than a monumental statue. Some years afterwards the subscribers to the statue wished to remove it from a situation difficult of access, where few of the townsmen, and yet fewer strangers, had an opportunity of seeing it; and to place it under the central dome of the new Custom House, then in course of erection. The wish was natural enough; the situation was most appropriate for a memorial of the man whose large heart and enlightened mind had conceived and promulgated a new order of things in the commercial relations of the civilised world. The subscribers had no doubt the right to do their pleasure; but it was also natural that the idea of this removal—this disturbance of a consecrated spot—should be most painful and repulsive to the hearts of some who survived him. It was a dilemma involving some feelings still too keen, and far too sacred, to be touched upon here. Finally, the widow of Mr. Huskisson offered to present another statue to the town, on condition that the monumental statue should remain undisturbed, and her offer was accepted. To Gibson, who had so well succeeded in the first statue, this second commission was given. He changed, and as far as purpose is considered, he improved the leading idea: the patriot and orator stands as in deep thought, the head a little inclined, one arm slightly raised, as if about to lay down a proposition, or enforce an argument. When this statue was completed it was found that a change in the architectural arrangement of the building rendered it impossible to place it in the situation for which it was originally intended, and for

which the artistic conception had been expressly adapted. Mrs. Huskisson, therefore, withdrew the marble statue, and replaced it by a duplicate in bronze, the first of Gibson's works which had been executed in this material, and it now stands in the open square in front of the New Custom House: it was inaugurated on the 15th of October, 1847, in the presence of Sir Robert Peel, and at the public dinner afterwards given, the health of Gibson was given by Sir Robert, and drunk with acclamation. The marble was presented by Mrs. Huskisson to the London Royal Exchange, and it now stands in the great room at Lloyds.

Another portrait statue of exceeding elegance is that of Mrs. Murray, executed at Rome, for her mother, the Baroness Baye: it was exhibited here in 1846.

We have not space to enumerate his monumental bas-reliefs, chiefly executed for his Liverpool friends. One of the most beautiful and expressive is the "Angel of Hope," a tablet, executed for Mrs. Henry Sandbach of Liverpool (the subject, we believe, suggested by herself) for the monument of this lady's mother. The tablet, nearly life-size, to the memory of the late Lady Leicester, who died in child-birth, is also of consummate beauty; an angel conducts the mother and her child to heaven, and the mother appears to follow her child, as it lies in the arms of the angel. "If you will not restore it, take me also!" is the sentiment conveyed.

It has been to Gibson a source of most painful regret that his absence from England prevented him from soliciting in time the privilege of doing honour to the memory of his revered and generous friend Roscoe. The commission for the monument had already been given to Chantrey.

We cannot better conclude this brief memoir than by quoting a few sentences from the dedication to Gibson which Sir Lytton Bulwer has prefixed to the last edition of his "Zanoni"—the true, eloquent, noble-hearted homage of one man of genius to another—of the poet to the artist. After premising that "in the circle of great living Englishmen," he knew no one to whom his work would be more fitly dedicated, he thus proceeds:—

"Apart from our turbulent ebullitions—from the ignoble jealousy and the sordid strife which degrade and acerbate the ambition of genius—in your Roman home you have lived amidst all that is loveliest and least perishable in the Past, and contributed with the noblest aims and in the purest spirit to the mighty heirlooms of the Future. Your youth has been consecrated to toil, that your manhood may be devoted to fame, a fame unsullied by one desire of gold. You have escaped the two worst perils that beset the artist in our time and land—the deluding tendencies of commerce and the angry rivalries of competition. You have not wrought your marble for the market—you have not been tempted by the praises which our vicious criticism has showered upon exaggeration and distortion to lower your taste to the level of the hour: you have lived and you have laboured, as if you had no rivals but in the dead, no purchasers save in judges of what is best. In the divine priesthood of the Beautiful you have sought only to increase her worshippers and enrich her temples. Each work of yours rightly studied is in itself a *criticism*. Illustrating the sublime secrets of the Grecian Art, which, without the servility of plagiarism, you have contributed to revive amongst us. In you we behold its three great and long undetected principles—simplicity, calm, and concentration. But your admiration of the Greeks has not led you to the bigotry of the mere antiquarian, nor made you less sensible of the unappreciated excellence of the mighty moderns, worthy to be your countryman, though till his statue is in the streets of our capital, we show ourselves not worthy of the glory he has shed upon our land. You have not suffered even your gratitude to Canova to blind you to the superiority of Flaxman. When we become sensible of our title-deeds to renown in that single name, we may look for an English public capable of real patronage to English Art—and not till then."

A. J.

PASSAGES FROM THE POETS.



Drawn by M. Claxton.

Engraved by T. Gilks.

"GOOD MORROW."

"Then to come, in spite of sorrow,  
And at my window bid good morrow,  
Through the sweetbriar, or the vine,  
Or the twisted eglantine."

L'ALLEGRO.

PASSAGES FROM THE POETS.



"Zephyr with Aurora playing,  
As he met her once a Maying."

L'ALLEGRO.

Drawn by Kenny Meadows.

Engraved by J. Bastin.

ZEPHYR AND AURORA.



David Scott

DAVID SCOTT, R.S.A.,\* was born on the 10th of October, 1806, in the Parliament Square, Edinburgh, in one of these ancient high houses which were formerly inhabited by the functionaries of the law, as the safes and presses filled with mouldering parchments testified for many years afterwards. At the time of Scott's birth, his father was eminent as a landscape-engraver, and had in his charge as pupils John Burnet and others, who have since distinguished themselves. At a very early age the tendency of David Scott's mind was developed, and the rudiments of his Art were supplied by the prints, scraps, and sketches, with which the house of his father was completely littered. He was educated at the High School of Edinburgh, and, although weakly in constitution, not only made himself master of the classics, but applied himself earnestly to the study of French and Italian, preparing himself even in boyhood to visit those countries, whose artistic productions had excited his youthful aspirations. While yet a boy, he designed and engraved illustrations for various books; and the "Casket," a work still retaining popularity, contains proofs of his inventive powers at that early period of life, while a series of prints, after Stoddard's designs, which he engraved for Thomson's Scottish Melodies, attest his skill as an engraver. Shortly afterwards, he turned his attention to painting, and his first picture, "The Hopes of Early Genius dispelled by Death," indicated his future excellence in conception and execution, while, alas, it also foreshadowed his own fate. Several other pictures, painted at this period, were also noteworthy as promises of that invention and powerful performance which afterwards characterized him. Among them we may mention "Lot and his Daughters," and "Fingal and the Spirit of Lodi." At this time his predilections for the grand style were confirmed by the return from Rome of a young sculptor, who had studied with him at the Trustees' Academy, and who, while in Italy, had collected a portfolio of engravings. This gentleman states, that on show-

\* The portrait has been drawn on wood by W. B. Scott, from a picture now in the Royal Scottish Academy, by Charles Lees, R.S.A.]

ing his collection to Mr. Scott, he passed by many until he came to "An Outline of Michael Angelo's Last Judgment," when he paused, and, after examining the work with rapt admiration, exclaimed—"I think I could do something in this style." In 1832 he was enabled to visit Italy, taking the Louvre in his way. In Italy he visited every city remarkable for its collections, and, at considerable length, gave embodiment to his feelings in letters to his brother, as well as in his own carefully kept journals. The works of the Venetians struck him as *material*; while the Bolognese impressed him with their *intellectuality*. He differed from the generality of artists who visit Italy in that he did not make elaborate copies, but preferred small sketches indicating the intention of the pictures he admired. At Rome he remained nearly a year, being engaged on a series of large studies of the muscles in one of the public hospitals, and in painting a number of small pictures, and one large one, which was afterwards exhibited in Edinburgh, under the title of "Family Discord—the Household Gods destroyed." This painting, one of "Sappho," and also a series called "Morning, Noon, Evening, and Night," were exhibited in the rooms of the Scottish Academy. Shortly afterwards he painted "Taking Down from the Cross," an Altarpiece for St. Peter's Catholic Chapel, a picture, engravings from which were the first circulated among the subscribers to the Association for the promotion of the Fine Arts in Scotland. Year after year he progressed in his Art, enriching the walls of the Scottish Academy with singular and wonderful manifestations of genius. He never repeated himself, and all his productions were pregnant with poetic and philosophic thought. The following catalogue of works produced by him in succession, will give some idea of the extent and versatility of his genius:—"Nimrod the Mighty Hunter," "Sarpedon carried by Sleep and Death," "Wallace defending Scotland," "Mary, Queen of Scots, receiving her Death-warrant," "Jane Shore found dead in the Street," "Achilles mourning over the body of Patroclus," "Orestes pursued by the Furies," "Christian entertained by Faith, Hope, and Charity," "Paracelsus, the Alchemist," "Merry Wives of Windsor, played

before Queen Elizabeth," "Gloster conveyed to prison at Calais," "Hope passing over the horizon of Despair," "The Triumph of Love," "Richard III. receiving the children of Edward IV.," "The Dead rising at the Crucifixion," "Christ in the Garden," "Peter the Hermit addressing the Crusaders," "The Challenge," "The Baptism of Christ," "The Death of the Red Cuning," "Ave Maria." These, together with a Cartoon for the competition at Westminster, "The Defeat of the Spanish Armada," and the grand picture in the present exhibition of the Scottish Academy, "Vasco de Gama passing the Cape," were all upon a gigantic scale. Many of his smaller pictures were illustrations of equally interesting topics:—"Love and Time," "Ariel and Caliban," "Love Whetting his Darts," "Beauty Wounded by Love," "Ascension of Christ," "The Boy Bishop, or Christmas Mummers," "Queen Mary at Execution," "Ariel listening to the Mermaid," "Machiavelli and the Beggar," and a host more. Previous to going to Italy, he published a series of six outlines, called "Monograms of Man," strange and profound things, full of glorious imagination and indifferent drawing; they were, in fact, metaphysical enigmas, and, as perhaps might have been anticipated, their publication, commercially speaking, was wholly unsuccessful. His only other illustrations published, so far as we know, were those of the "Ancient Mariner;" and when men can overlook minor defects in their search for genius, we believe Scott's "Ancient Mariner" will become more highly prized than it has yet been. A series of illustrations to the Pilgrim's Progress remains behind him; and at the time of his death, he was engaged upon some etchings for a work undertaken conjointly with Professor Nichol of Glasgow.

In portraiture Mr. Scott did little; but that little was not unworthy of him. His portraits, if not pleasing, were true, life-like, and powerfully rendered. Mr. Scott was one of the very few Scotch artists who have ventured to aspire after literary distinction. For this his previous literary studies furnished him with ample materials; and energy of thought was as characteristic of his writing as his painting. An able series of papers on the characteristics of the Great Masters in connection with their schools, published in Blackwood in 1840, fully established Mr. Scott's reputation as a man capable of writing successfully upon his Art, and were acknowledged as worthy his reputation as an artist of a highly cultivated mind.

Scott looked forward with great interest to the competition for decorating our new Houses of Parliament in fresco. He had devoted his attention to the *mechanique* of fresco-painting, and had exhibited some very first-rate specimens. Into that competition he entered with all the ardour of enthusiasm, hoping to find there a sphere for the development of his genius; but the men who excluded Cromwell could not be expected to sympathise with originality of thought in any other form. Great names, authority, precedent, are the gods of such men; and as Scott would not worship at their shrine, he was of course unsuccessful. This prostration of his hopes visibly affected him, and, along with other neglects, helped, we believe, in no small degree, to sink a frame already too attenuated for the ardent spirit within.

It must not be supposed, however, that he sank under the heaviness which this neglect occasioned. When we last saw him, in Edinburgh, the resolution of the artist was as manifest as ever; but his health was failing. Tall and large-limbed, he was far from strong. He had led a long life, reckoned by its emotions and its trials; he had both toiled and endured. And though the eye looked strongly through all cloud and storm from under the heavy brow, the fire was gone; though the spirit stood up stoutly, the frame was bowed by its long suffering. We heard of him months ago as ailing; then, that after some weeks' illness, he was gone to where "the weary are at rest." He died in the month of March, at his residence, Easter-Dairy House, Edinburgh. He was buried in the Dean Cemetery, on a terrace overlooking the wooded bank of the water of Lodi. His remains were followed by some hundred and fifty of the

best men of Edinburgh,—the members of the Scottish Academy, Professor Wilson, Sir William Allan, Dr. Moir, Professor Fillans, Lord Murray, &c.

To the various merits of David Scott's manifold works, we feel by no means competent to do anything like justice. They were all characterised by grandeur of conception, were all daring in execution; all displayed a masterly knowledge of the figure, and a power adequate to express that knowledge. Where they fell short was in their want of the *pleasing*. *The grand*, and not *the beautiful*, was Mr. Scott's forte. This made his very choice of subjects sometimes "unhappy," and his works generally unpopular; and, which was of far more consequence, sometimes marred even the artistic perfectness of his great works, for which grandeur alone is not sufficient. Where, however, *the beautiful*, as distinguished from *the grand*, was not indispensable, Mr. Scott was greatly successful. We may instance here his "Family Discord." The scene is the house of a patriarch in the early ages of the world, in those days when "there were giants." The first-born has risen up against the father, who struggles forward in the agony of his heart; a figure tremendous in power of drawing and conception. On either arm, clinging in sorrow and dismay, are the mother and daughter, while in front, the rebel son, the Jupiter who would dethrone this Saturn, springing up from the ground, where lie an overturned tripod and a household god broken to pieces, holds up his accusing right hand. This picture was first painted in Rome, and, two years afterwards, repainted in Edinburgh. *Beauty*, in such a subject, would have been out of character; the tragic grandeur of the artist's treatment suits the conception: so also, in another picture of terrible power, the "Dead rising at the Crucifixion," than which we can call to mind nothing more stupendously awful. Very different is the picture of the "Merry Wives of Windsor," played before Queen Elizabeth in the Globe Theatre, in which all the great men of that golden era are portrayed in a critical and powerful manner. In a similar walk of history, may be particularly mentioned "Pamela, the Alchemist, in his lecture-room." Perhaps never came from the painter's hand so fine a representation of a grand empire. The audience is also very good. We should also notice, if our space permitted, the "Peter the Hermit addressing the Crusaders," a picture full of life and character; "Mary, Queen of Scots, receiving her death-warrant;" "Gloucester conveyed to prison at Calais;" "Richard III. receiving the children of Edward IV.;" and "Jane Shore found dead in the street." But his greatest work, which employed him some of the latest years of his life, is "Yasco de Gama encountered by the Spirit of the Cape, in his voyage to the Indies."

A public subscription, begun before the death of the artist, is now proceeding with great spirit for the purchase of this picture (which is of immense size), to be placed in the Hall of the Trinity House at Leith.

Mr. Scott's numerous sketches and designs, of surpassing excellence in the higher qualities of Art, are, we understand, to be published under the superintendence of his brother, Mr. W. E. Scott, Master of the School of Design at Newcastle, himself an artist and a poet, worthy of his relation; like him, deep thought and earnest, a true worshipper in the inner sanctuary of the Eternal. We trust he will publish also the Letters and Journals of Italy, the Blackwood papers, and, at the least, a selection from David Scott's poetical and other writings. Writers on Art among artists are sadly wanted; it is much to be regretted that many who could well instruct their professional brethren and the public are too prone to keep their knowledge to themselves.

The manners of the late Mr. Scott were simple and his habits austere. His circle of friends was large, and comprehended not only those eminent in Art, but the highest names in Literature and Science in Edinburgh and throughout Scotland. Among all these he was deeply respected as a man of few and true words, of deep insight into philosophy and nature, and of integrity of life.

W. J. L.

### THE EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS.

On the thirty-first of last month this Exhibition was opened to private view, and on the Monday following to the public. The number of oil pictures is four hundred and ninety-seven; and the other contributions, in sculpture and water-colour, raise the number of exhibited works to six hundred and thirty-nine. This is a considerable diminution in comparison with the catalogues of former years, and it is effected, we presume, upon the laudable principle of accepting no more pictures than can be placed so advantageously as to be seen. We observe, accordingly, that the upper part of the walls is unoccupied, and we remark with pleasure that the works of non-members are more favourably shown than we have ever seen them in these rooms. Hence the line, and the other best places, are not absolutely and exclusively occupied to the prejudice of really meritorious works contributed from without; a principle which, in being maintained, cannot fail to win for the Institution the respect of contributors.

No. 13. 'Swabian Peasants returning from Market,' J. ZETTER. This is a group of figures, very picturesque; but perhaps too sketchy—too independent of nature. *Nous leur serrons la main*—because they are old friends; but they lose, nevertheless, not one jot of their emphatic description. The style is that of a spirited water-colour drawing.

No. 15. 'John Aubrey, the Antiquary, at his Manor House at Eastern Drory—Wiltshire,' A. PROVIS. The best picture that the artist has yet exhibited; it represents the sanctum of an ancient gentleman, abundantly set forth with appropriate items. John Aubrey is seated at a table, and farther from the eye and at the fireside sits a lady, who, unfortunately, does not keep her place. A sedative tone should be given to this figure.

No. 16. 'Mill—North Wales,' W. WEST. This mill is unmistakably Welsh; a rude pile of unlevel stones, with a rickety wheel driven by a thread of water from above. The foreground is a highly successful passage of Art, and the whole bears the impress of substantial reality.

No. 19. 'The Widow,' R. J. LEWIS. She is kneeling in prayer, or in grief, in the studio of her late husband, for his profession is indicated. We are told that the hereavement is recent, and the recital enters even into detail with an affecting fidelity. The right hand portion of the work would be improved without the skull.

No. 26. 'Scene in Portelet Bay, Jersey; Dead Calm after a Storm,' J. TENNANT. This is a large picture from a class of subject which has not been usually treated by this artist. The principal object is a large mass of rock which, by its position in the precise centre, injures, we think, the composition. The material has been most judiciously selected; and the whole, especially the foreground, is painted with masterly power.

No. 29. 'Scene from Crabbe's Tale of the "Frank Courtship,"' E. PRENTIS. This is the introduction described in the lines beginning

"Daughter, my friend; my daughter, friend; he cried, &c.

a passage which the artist has very successfully realised.

No. 47. 'The Wreck Ashore,' J. B. PYNE. A small and very charming picture, from materials exceedingly slight. The sun, red, and partially veiled in misty clouds, hangs over the horizon; the sea is on the right, where is seen in the middle distance the hull of a large ship.

No. 53. 'The Young Student,' T. BRIDGILLER. A small study of a child, described with much characteristic sweetness.

No. 57. "My Wife, this day, puts on first her French Gown, called a Sac, which becomes her very well," J. NOBLE. The subject, from Pepys' Diary, is very felicitously conceived, and worked out with much elaborate propriety. The scene is a room containing articles of what we may call ancient furniture, all of which are drawn with precision and coloured with truth.

Pepys is seated, and the lady stands looking over her shoulder, whence the sac depends in well arranged folds; it is of pink satin and the material is accurately described. This work is admirable throughout, the only material exception that can be made is against the perspective of the immediate foreground.

No. 60. 'Waiting for a Reversion in Expectancy,' F. Y. HURLSTONE. A subject from Italian pastoral life, presenting two boys attended by dogs, one of which is looking anxiously for the "reversion" of what appears to be the "tale in remainder" of a slice of melon, held by one of the young shepherds. There is, undoubtedly, great truth in the Italian pastorals of this artist.

No. 67. 'A Revel,' J. J. HILL. A large picture containing many figures,—a kind of composition which we have not before seen under this name. The revellers are gipsies, but in exterior qualifications they lean to the rustic, and there is, perhaps, more of joyous light-heartedness than these dark mystery-mongers can afford. There are some highly effective passages in the work.

No. 74. 'Little Nell,' W. MADDOX. This is a very careful study; it is a small picture; the expression and character are agreeable and appropriate.

No. 85. 'Caernarvon Castle,' T. DANBY. Of this subject we are weary; it has, however, never been brought forward with a sky which reminds the spectator less of paint than in this picture.

No. 95. 'Portrait of William Jackson, Esq., M.P.' T. H. ILLIDGE. A fine, full-length portrait of this distinguished member of parliament; the pose is graceful and easy; the character is given with much force; the expression, at once energetic and thoughtful, has been studied with great accuracy, and portrayed with the happiest effect. Mr. Illidge also exhibits a very successful 'portrait of a Lady;' both are among the best examples of the Art.

No. 96. W. SALTER. There is no title given to this picture, but the subject is the award of the apple, inscribed "to the fairest." The subject is one so difficult of treatment, from having

been so frequently painted by the magnates of the art, that the painter seems to eschew any assumption of novelty of arrangement. The goddesses remind us of a usual arrangement of the Graces; the figures are painted with solidity, and are certainly beautiful in colour, but what more directly strikes us is the manner of relief which is realised, not by chiaroscuro, but by dispositions of colour. Any degree of success in this is extremely difficult of attainment; we do not, therefore, hesitate to recognise this particular merit in this picture.

No. 119. 'Sun and Rain, near Childsill Gate, Hampstead,' J. TENNANT. This is a small picture, the title of which is amply sustained by successful treatment. The two aspects are contrasted with the best result, and it must be said that the subdued and more sombre essays of this painter, are more truthful than those which bave for their principles light with air.

No. 124. T. CLATER. There is no title to this work, but we presume it to represent Lavinia announcing to her mother her engagement to Palæmon. There is much to admire in the execution of the picture, but the identity of the impersonations is, perhaps, questionable.

No. 136. 'The Young Culprits,' W. GILL. This is a small picture, finished with a nicety equal to that of the most careful miniature, and without any sacrifice of breadth. The culprits are two boys, who, accompanied by their mother, are taken before a magistrate for having robbed an orchard, or some such misdeed. The story is not sufficiently legible, the only demerit that can be charged against the picture, except the too frequent occurrence of red in the colour.

No. 137. 'A Dutch Port—Morning,' A. MONTAGNE. On the left of the composition are some finely painted old houses, much like those we see at Dort; they are in shade, opposing the light of the morning sun with striking effect.

No. 138. 'Daughters of Salem,' F. J. WYBURN. Two half-length figures, constituting a composition in which there is much good feeling, but being hung high it cannot be closely inspected.

No. 141. 'The Novel,' H. J. PIDDING. A

single half-length figure—a girl reading—carefully executed, and in very good taste.

No. 148. 'Market Gardeners,' J. F. HERRING. Two draught horses constitute the subject of this picture, and they are drawn with all the precision and character which distinguish the works of the artist; on the right of these are two figures, which, we think, detract from the force of the work. The foreground has, as usual, a garniture of pigeons and ducks, which differ somewhat in manner from the horses.

No. 159. 'A Fishing Boat putting about for her rudder—off Elizabeth Castle, Jersey—Morning,' W. A. BRUNTING. This is a large picture, in which the spectator views, as if at sea, the various objective of the composition, the nearest item of which is the lost rudder. The principal boat is well painted, and rides easily on the swell, which is painted from careful study of the movement of water.

No. 170. 'Sunset,' A. CLINT. The eye is here arrested by execution more than in any preceding picture that has been exhibited under this name. The curfew has rung, and the sun has descended below the remote horizon, leaving the spectator in a dark solitude (*nihil penetrabilis astrol*), which is perhaps flat from a deficiency of form, and which from the same cause precipitates the sharp and unbroken horizon on the eye. There is, however, much poetry in the conception.

No. 169. 'Lane Scene near Bettwys-y-Coed—North Wales,' A. BARLAND. A small picture, much of which is good enough to have been painted on the spot. In this study there is great truth.

No. 184. 'Game-piece,' W. DUFFIELD. A black cock, a jar, and a few trifles grouped with taste and painted with masterly knowledge.

No. 184. 'Mountains and Clouds—A Scene from the top of Loughrigg, Westmoreland,' J. A. HAMMERSLEY. A large canvas describing a combination of the most beautiful features of landscape scenery. The subject is one extremely difficult of treatment; it is here however skilfully disposed of, and is rich in colour.

No. 185. 'Ancient Round Tower and Stone Cross at Monasterboice, South of Ireland,' H. M. ANTHONY. The objective of this picture is brought forward under a very powerful effect painted from a descriptive passage in Petrie's Irish Antiquities. Into the middle sky rises a very black cloud, with which are contrasted the tower and other material; these are lighted by the yet unclouded portion of the sky. The execution of the work is most earnest and remarkable for denial of colour. The artist realises his purpose, but the glare in the immediate foreground propounds a question somewhat difficult of solution.

No. 190. 'Mary Magdalen,' A. JOHNSTONE. "But they stood without at the Sepulchre, weeping." Such is the particular passage from which the picture is painted. It contains but one figure, a conception according to the title. She stands enveloped in a light-coloured drapery looking towards the rocky sepulchre. The decided manner of the manipulation indicates that unswerving predetermination which is usually productive of valuable result. The picture is remarkable for severity of colour and absence of deep tone.

No. 201. 'Portrait of an Old Lady,' D. WILLIAMSON. This is a work of merit; the features are a highly successful study; they are painted without affectation, and the whole though so unassuming is full of pictorial quality.

No. 216. 'A Welsh Glen,' H. J. BODDINGTON. A romantic passage of scenery from one of the rocky streams of Wales. The immediate portion of the picture presents a pool deeply shaded by trees, and bound by its rocky sides within a very narrow limit. This gloomy solitude of the trout and eel is contrasted with a light glimpse of the distant banks of the stream. There is less of colour, but not less care in this work than in others by the same hand.

No. 217. 'The Way to Merton—Surrey,' J. P. DE FRESBY. This is a subject extremely difficult of treatment, inasmuch as its features are not remarkable for picturesque quality. It is a piece of every day landscape scenery—not one of the "green lanes" of our suburban pastorals, but evidently selected for a *tour-de-force*. In style

the work is more grave and earnest than anything we have yet seen under this name; it is a production which cannot fail to augment the artist's reputation.

No. 218. 'The Future Artist,' Miss Fox. The picture presents a farmer's boy seated, and having a sketch-book before him. The idea is original, and the allusion may be directed to the early life of Gainsborough or Chantrey, or others among our living artists; for some there are who have enacted real pastoral with as much of poetical feeling as our never-to-be-forgotten friend, the pastor of the flocks of Egon. The picture does much credit to the lady-artist.

No. 223. 'Oberwesel on the Rhine,' J. B. PYNE. This picture is remarkable for a grey sobriety of colour which we have never before seen in a degree so positive in the works of this accomplished painter. The glistening reflection of the water is among the most successful efforts of the kind we have ever seen.

No. 246. 'Near Penryn,—North Wales,' Miss NASMITH. This is a small picture, but an admirably literal transcript from nature. The subject is insignificant, but it is rendered important by the successful manner of its treatment.

No. 253. 'Falling in with a Wreck the day after a Storm,' J. DANBY. The sentiment of this picture is derived from the portentous gloom of the twilight, in which the objects are indistinctly seen. We see a vessel hove to, apparently, while her boat visits a derelict ship driving at the mercy of the waves, and the heaviest of the "falon winds." There is poetry in the conception which is worked out with success.

No. 275. 'The Armourer,' J. W. GLASS. He is seated and in the act of cleaning a helmet. On the left of the figure is a demi-suit of plate-armor with cuisses, and near him, various items of offensive armor. The picture is sketched but in good taste.

No. 309. 'St. John's Vale—Cumberland,' J. W. ALLEN. The subject has been judiciously selected for picturesque material; the picture presents a sunny effect in which the hills acquire great value.

No. 336. 'Mary Queen of Scots censuring John Knox of Treason,' W. BROMLEY. This is a large picture comprehending numerous figures. Mary is seated on a throne and Knox stands before her; but to neither figure is there, we think, sufficient importance given. Of character, there are valuable points, but the lighting is objectionable, and the composition is too much subdivided.

No. 343. 'The Fortune Teller,' J. CROUCH. A single figure; sufficiently swart and otherwise characteristic for a gipsy oracle; the picture is firm in execution.

No. 347. 'A Hebrew Captive,' E. LATILLA. This is a small half-length figure resembling enamel in execution—hence it is unnecessary to say how carefully it is executed. The head is agreeably characterised, and the features are marked by a touching expression. The general feeling is that of a foreign school.

No. 348. 'High Tree Farm—Red Hill, Reigate,' J. WILSON, Jun. A small picture of a very unassuming farm-house with trees and ordinary accessories; but there is a charm in the tranquil sweetness wherewith the simple subject is invested which not only ranks the picture as the best of its class that the artist has ever exhibited, but as a work containing some of the best qualities which adorn the works of those great men, to whom our landscape school owes so much. The artist exhibits, in another room, the same subject under a winter aspect.

No. 351. 'La Lecture,' P. BOULAT. A large picture, painted in the manner of a foreign school. It presents two female figures composing, with a landscape background. In surface and fitness of colour the work very much resembles wax painting.

No. 350. 'Windsor Castle,' A. MONTAGUE. A small round picture, in which the castle rises against a warm sky. The colour is harmonious, and the composition effective.

No. 357. 'On the Common, near Laurence Well, Isle of Wight,' S. R. PERCY. This is a small picture, from which, apparently, a larger work, in the Hyde Park Exhibition, has been painted. It represents a piece of rough fore-

ground, backed by a screen of trees; the whole painted with exquisite nicety.

No. 374. 'Killarney, with the favourite legend of O'Donoghue,' H. M. ANTHONY. This picture is painted on a large canvas, and framed with a segment of a circle, limiting the landscape; the corners being filled with the story of O'Donoghue. The view shows the lower and middle lake, with the ranges of the Tomies, Glens, Mangerton, and the McGillicuddy Rocks, forming an association of material equal in picturesque quality to any in the world. The whole is elaborately painted, and the distances are highly successful.

No. 393. 'Stable Friends,' W. SHAYER. This is the best picture we have of late years seen under this name. The friends are two well fed draught horses and gents, all drawn and circumstanced in a manner that leaves far behind everything the artist has of late painted.

No. 397. 'Cattle Watering—Evening—A Sketch,' T. WALTER. A small production, and in every respect, according to the title, a sketch. It is only composed of a few cows, some water, and a glimpse of distance; but in colour, effect, and execution, it is a charming picture.

No. 396. 'Cottage Girl,' J. P. DREW. A small head, endowed with character, and painted with spirit.

No. 415. 'Horses' Heads, after Nature,' J. F. HERRING. One of those round compositions of which this artist has already exhibited several. There are four heads in this picture, and we cannot speak of it more highly than to say that it is distinguished by the same valuable qualities as those which have preceded it.

No. 418. 'A Welsh Rustic,' J. J. HILL. A full-length figure, relieved by a landscape background: it is distinguished by much sweetness of colour, and great firmness and freedom of execution.

No. 430. 'The Proposal,' J. A. FITZGERALD. This composition shows two ladies, in the costume of the last century, one of whom (of a certain age) holds a letter which contains, we presume, "the proposal." The characters are successfully made out, and the draperies and accessories very carefully painted.

No. 452. 'Fanny—A Portrait,' O. BAXTER. A child lying by the brink of a stream; substance and roundness have been fully attained in this picture; it is also beautiful in colour.

No. 462. 'Chewing the Cud of Sweet and Bitter Fancy,' T. MOORHEAD. A portrait of a lady, qualified with much excellence of execution, but not the very remarkable finish which we have seen in other works of this painter.

No. 464. 'The Holy Well, Britanny,' J. J. JENKINS. This is, we believe, the only oil picture that has been exhibited by this artist. It is a round composition, with a group of female figures assembled at the well; all are highly characteristic in costume, and are especially distinguished by much beauty, and even grace. The site is a rocky eminence, affording an opportunity of relieving the figures against the sky. The picture is firmly painted, and brilliant in colour.

No. 496. 'Moel Siabod, North Wales—Evening,' E. HASSELL. This is one of the best pictures that have of late been exhibited under this name. The evening effect is admirably sustained, and the unbroken tranquility of the scene is a highly felicitous essay.

The space to which we are limited in this notice does not allow of our doing justice to those of the drawings which merit especial notice: we cannot, however, pass this room without mentioning a few of the most prominent works. A. PEARLY exhibits a romantic view of Lochinvar-Cair; Mrs. HURLESTONE a studio composition, entitled 'Helping Pa,' Mrs. BARTHOLOMEW, a group of portraits, — the daughters of Major-General Sir John H. Little, a composition of much grace; 'The Luncheon,' W. and H. BARRETT; 'Portrait of Count Bark,' A. DE SOLOME; 'Group of Cacti,' V. BARTHOLOMEW, one of the most gorgeous flower compositions we have ever seen—it is unsurpassable in natural truth. Other commendable works are exhibited by G. DAVIDSON, J. DOBBIN, L. J. WOOD, E. RICHARDSON, &c. &c.; in addition to which are some admirable sculptural works, which we much regret we are denied the pleasure of describing at length.



## THE HYDE PARK GALLERY.

OUR notice of this exhibition was written last month before the catalogue was printed, even before some of the best pictures were contributed. We therefore revert to it this month to remark upon some works which we find, with pleasure, are distinguished by even a higher degree of excellence than is attributed to them by common report. Indeed, from this collection a few pictures might be selected which would alone form an exhibition of rare interest.

No. 368. 'The Girlhood of Mary Virgin,' G. D. ROSETTI. This picture is the most successful as a pure imitation of early Florentine art that we have seen in this country. The artist has worked in austere cultivation of all the virtues of the ancient fathers. The Virgin is seated on the right of the composition, embracing a lily on a piece of red velvet, her work apparently being directed by Elizabeth, who is seated by her side; and near them is a cherub, watering a lily. There is no shade in the picture, the figures being rounded by gradations of the slightest approach to depth. The expression and character of the features are intense and vivacious, and these, together with the draperies and accessories, are elaborated into the highest degree of nicety. Thus, with all the severities of the Giotteschi, we find necessarily the advances made by Pietro della Francesca and Paolo Uccello, without those of Masolino di Panicale.

No. 82. 'King Lear,' F. M. BROWN. The subject of this picture is the scene in the tent of Cordelia, in the camp at Dover. The old man, "four-score years and upwards," lies upon a couch, and is tended by Cordelia, Kent, and others. The moment chosen by the artist, is that immediately before the waking of Lear—

"Physician, Lender, the music there,  
Cordelia, Oh, my dear father!" &c.

The aged king lies upon his right side, with his face turned to the spectator, and in his hand, and yet in his hair, are some of the wild-flowers with which he was ornamented in his madness, the left arm is exposed, and every care has been exerted to describe age. Cordelia stands at the foot of the couch, with her arms extended before her in an attitude which is, perhaps, the most questionable part of the composition. Of her features, too, it may be observed that they want dignity. The musicians stand beyond the back screen of the couch, which bears by the way, the portrait of Harold, by Matilda of Flanders, in the Bayeux tapestry. We have not space to dwell upon the numerous attractive details of the picture; we can only say, that it is a production which embodies the highest qualities of art, and if those of our historical and poetical painters whose works confess them but "indifferent honest," would labour with half the earnestness we see in this, they would not complain of their department of Art being unpopular.

No. 92. 'Soldiers' Wives waiting the result of a Battle,' Mrs. Mc IAN. This is an admirable subject; it is original in conception, and is carried out with skill and knowledge, whence even greater things may be expected. The principal group is formed under a tree, the figures being seated; others are seen at short distances, variously disposed, but of course subservient to the principal. The costume is that of the last century. Two drum-boys are seen in the uniform worn by the Guards a hundred years ago. The sky is finely painted and harmonises with the prevalent feeling. The narrative is perspicuous, even in its minute detail; a title is not necessary to tell us that the women are soldiers' wives, and their position is sufficiently described by the painful expression of their features. In colour, drawing and execution, the picture is masterly.

—'The Morning of Life,' R. SAYERS. Two pictures of this artist, of which there are four in the exhibition, show much improvement upon those of last year. The above title is very happily illustrated by a child holding a pet rabbit. The head is a highly successful study, and the features are coloured with much freshness and adherence to nature.

—'Little Red Riding Hood,' Mrs. ROBERTSON. A favourable example of the decided and forcible manner in which this lady deals with pictorial subjects.

No. 121. 'The Head of Windermere,' T. C. DIEBEN. The view comprehends the most attractive points of the lake district; it is treated with taste and skill.

No. 158. 'Scene on the Avon—Bristol,' W. CARTER. The material is exceedingly picturesque; it is brought forward under an aspect of sunset, in the representation of which there is a degree of success.

No. 193. 'View on Hampstead Heath,—Harrow in the Distance,' G. BARRETT WILCOCKS. This view abounds with the very best elements of landscape composition. The distance is painted with infinite sweetness.

No. 247. 'Porto Fernjo—Isle of Elba,' T. S. ROBINS. A large composition, in the nearer parts of which are fishing boats, painted with a firmness that keeps the distant shore in its place. The movement of the water is well sustained, and the whole is strikingly characteristic.

No. 253. 'Old Mortality,' A. FRASER. This is a large picture, in which the figure is a truthful impersonation, but the landscape is scarcely in character; it may be a reality, but it does not look like a place of sepulture, even of the skin.

No. 254. 'Whitby Rocks—Coast of Northumberland,' J. W. CAMMACHAL. A small picture, presenting a view of a wild and rugged coast under a stormy aspect.

No. 266. 'Kirby Lonsdale Bridge—Westmoreland.' The bridge is seen from the bed of the river below; the structure has an appearance of solidity which could only be communicated by earnest study of the reality. The water is transparent and flowing, and the whole of the incident described with studious truth.

No. 290. 'Claverhouse mortally wounded at Killcraunkie,' W. B. JOHNSTONE, R.S.A. A large picture in which the principal figures have their backs to the spectator, as fighting behind a low entrenchment. We see Claverhouse at a short distance about to fall from his horse; a circumstance which is hailed by the near impersonations with expressions of satisfaction. The narrative is sufficiently clear, but the execution had been improved by a greater degree of firmness.

No. 354. 'The Alarm Signal—Smugglers off!' H. P. PARKER, B.R.S.A. A class of subject which the artist has made his own. The characters are to the life, and the torch-light by which they are seen is judiciously managed.

No. 357. 'Huy on the Mense,' L. J. WOOD. A small picture remarkable for beautiful elaboration.

No. 361. 'Lady Teazle and Sir Peter,' M. WOOD. In this picture the figures are very careful and highly successful studies; remarkable for their spirit and close reading from the text of the play.

No. 374. 'An Old Soldier,' J. STANESBY. A study of a Chelsea pensioner; low in tone, but beautiful in its nicety of execution.

No. 377. 'Portraits of Favourite Dogs,—the Property of the late Dr. Peyton, Goldingtons, Hertfordshire,' R. R. SCANLAN. These are three animals of different species, but each is described with distinctive peculiarities, which show an intimate knowledge of canine characteristics.

No. 402. 'At Seven Oaks—Kent,' S. R. PERCY. A small picture in which is brought forward a piece of rough landscape scenery with infinite sweetness and masterly execution.

The number of the pictures hung upon the walls is four hundred and thirty-three; the remainder of the works, principally in water-colour, being exhibited on three screens. These comprehend some highly effective productions by NEMANN, RAYNER, DIEBEN, E. H. CORBOULD, &c. The contributions in sculpture amount only to five,—three by E. H. CORBOULD and two by THOMAS; and all these works merit a lengthened description, for which we regret we have not space.

We rejoice to add that the "sales" are already very considerable; exceeding in number, up to this time, those of the whole of last year; the future prospects of this Society look well.

## SCENERY OF THE STAGE.

THE emulation for excellence in scenic decoration is daily producing cheering and satisfactory results. In every theatre of the metropolis a steady advance is noticeable, and in the smallest establishments, where the means are restricted, Art peers forth, and assumes the determination to be no longer daubed out. The grand rivalry is naturally occupied by the two Italian Opera Houses, where space is found for the most important display, but the Lyceum and the Haymarket must not be omitted from the general concurrence in the race for superiority.

The decorations of "Masaniello" engaged our notice last month. Her Majesty's Theatre has now entered the lists, and in the scenery of the new Ballet of "Electra, or the lost Pleiad," which was produced on the 17th ult. for the first time, has nobly contested for supremacy. The mythological story of the aberration of one of the daughters of Atlas and Pheon, after being changed into a constellation, afforded a theme for highly imaginative pictorial effect. To adapt it to ballet purposes, and in connection with a Scandinavian legend, the action is represented in the wild regions of Norway. The first scene is mountainous, with a cataract, seen from the interior of a rude dwelling. In the second, where the Pleiades descend from the firmament, appears a forest, in which, beside the phenomena attendant on the constellations becoming personified by graceful nymphs, the coruscations of the Aurora Borealis are cleverly introduced. The third scene is pastoral, being a tranquil valley, between mountains, with a rural hamlet on the distant border of the green sward; a troubled stream, spanned by a rustic timber bridge, occupies the right hand.

The next scene, of the rocky shores of the North Seas, is boldly conceived, and with the following one of the tranquil deep blue ocean lighted by the moon, amidst the fleecy *cirri*, and its silvery reflections on a mass of distant rocks, may be received as a realisation of the brilliant atmospheric displays peculiar to the high latitudes of the globe.

The concluding scene of the ballet, into which this last one merges, is intended to develop to human eyes the gorgeous mysteries of the Emyrean. Vapours and mists succeed each other until the inner heaven assumes the intensity of the nocturnal vault. The starry divinities having now ended their adventurous visit to the wild realms of the earth, re-assume their position as the Pleiades of the sky, and in pity to the delusive love of Electra, restore her to the place where astronomers still indicate this constellation, by a less powerful twinkle than her scintillating sisters.

In the grand gloom and diaphanous mists of the scene the six elegant females who personify the gems of the firmament ascend thither slowly, each holding a lamp, whose brilliant radiations gave them a spiritual vagueness. The central figure, the erring Pleiad, rose in succession; her form, which was illuminated by the new electric light, imparted its dazzling rays on the group. The effect was acknowledged by the audience with the most unbounded and rapturous shouts of applause. A vision so truly poetical, so perfect in its unity, and so entirely original, reflects the highest praise on Mr. Charles Marshall, the painter of the scenery, and to whose inventive conception this last magnificent scene is due.

At the Lyceum, Mr. Beverley has again given proofs of his artistic talent in the scenery to a melodramatic piece, called the Seven Champions of Christendom. One of the great merits of Mr. Beverley's productions is a singleness of thought carried out without fitter or feebler. Whether the subject be simple or complicated, he never forgets the leading principle. Thus in the courtyard of the Brazen Castle, and the half buried columns of a temple in the valley of the Nile, there is all the positive truth of the subject. In this piece, however, the enchanted garden of Osmanine with its long vistas of rocky arcades, and the camp of the Seven Champions, were the most gorgeous and elaborate of the performances, truly redolent of vivid daylight and gaiety of tint. In a one-act piece called "A Romantic Idea," a view of the ruins of a feudal Castle on a steep eminence, is a landscape, which for purity of colour and delicious tones of its aerial perspective, is worthy of many of the great names among our English School. The interior by moonlight of the same ruined edifice has the gothic tracery exquisitely detailed; it is drawn by the hand of the master and with the eye of an architect; the cynical antiquary would at least be pleased with it, if he were deaf to the German mysticism which is given as the story to this decorative painting.

## BRASS PRESSING.

## THE PRINT OF PHARAOH'S HORSES.

We have already alluded to the spirited speculation of Mr. Gilbert of Sheffield in his publication of an engraving from Herring's celebrated painting of "Pharaoh's Chariot Horses," ably rendered by the graver of Mr. Wass; our purpose, in again alluding to the subject, is more particularly to call attention to the exceedingly elegant frame made of stamped brass, also the suggestion and speculation of Mr. Gilbert, and manufactured at the establishment of Mr. R. W. Winfield, of the Cambridge Street Works, Birmingham. The print is circular, and the frame is formed in reference to this particular, and consists of an open moulding, around the concavity of which is introduced by way of embellishment the national flowers which distinguish the three united countries, viz., the thistle, the rose, and the shamrock; a scroll panel is introduced, which covers the junction of the sections. We have seldom or never examined a work in this class of industrial Art, which has given us so much satisfaction; the ornamental portions being admirably brought out, sharp and clear, and the colour chaste and gold-like.

In stamped brass goods our manufacturers have of late years been compelled to do battle against fearful odds; the importations of the tinselly French cornices and drapery ornaments have done much towards retarding the sale of English articles of the same class; it is however but proper to state that the cheapness of the imported article is their only recommendation: their style is too florid, the material of which they are formed much too fragile for wear, while the ornamentation is not made out with any degree of distinctness. We are of opinion that these must have been produced from the cast iron, instead of the accurately sunken cut steel die. This perhaps is a part of the secret of their cheapness. We have alluded to the distinction between cast iron, and sunken steel dies; in explanation we may say that the former is simply a matrix formed by a casting from a modelled mould, the concave or converse of the article to be produced; this after casting is filled up, but the brittle nature of the material from which it is formed speedily renders such useless for the production of sharp impressions. In the sunken steel die, the "sinker" proceeds in the manner of a sculptor, to cut away the steel until he makes a complete reverse of the model; this process involves a degree of skill and expenditure of time and outlay in a pecuniary point of view, which adds materially to the expense of production, but at the same time aids in producing a superior style of work. It is somewhat however against stamped brass foundry in an artistic point of view, that these concavities where "light and shade repose," and the presence of which is ever the true source of effect, can seldom or ever be introduced by the process of stamping. It is essentially necessary that the force attached to the falling hammer should be wedge-like in form, the better and more easily to be disengaged, or pulled up after its fall; the action of the press or stamp used for the production of goods of the class we are describing, will be best understood when we say that it is in effect similar to a pile-driving machine, the hammer taking the place of the "monkey," and the die occupying the position of the "pile." The peculiarity we have already noticed, viz., the wedge-like form of the "force," is therefore inimical to the relief arising from undercutting, as it will be readily understood that an overhanging portion of a die would effectually hinder the release alike of the thin plate metal, and the force which urges the same into the concavity of the die, and by which means a correct copy, in convex, of the interior of the same is produced. In explanation, we may say that the "force" is a convex copy of the interior of the "die," fitting into the concavities of the sunken steel matrix or die; a series of these "forces" are used, varying in relief from that which makes a simple indentation on the thin plate of sheet metal, until, with all the details and every line of the matrix in relief, the last blow is struck, and the finished object is produced. "Forces, are either made of lead, block tin, brass, or copper; the various pieces of work are annealed by introduction into a muffle between each blow, thereby restoring in some measure the ductility of the metal, which the preceding stroke had in some measure deprived it of. Much of the excellence of the finished work depends upon the stamper, whose duty it should be, by repeated cleanings and scourings, to remove the scalings of the metal, and prevent the same from being attached by pressure to the outer surface of the metal. Not infrequently as many as twenty strokes are needed to produce the finished article; and were it not that the consumption of things of

the kind is great, it would be quite impossible to procure them at so low a rate of charges as they usually realise. The material of which stamped brass goods are formed is called sheet, or rolled metal; it is first cast in strips, or ingots, and reduced by rolls to the requisite thickness. It will be understood that the repeated annealings indicate discoloration of the surface of the metal, which is removed; and the natural and gold-like colour given by immersion in acids, which effectually cleans the whole; the bright portions, or reliefs, are produced by the action of steel burnishers of various forms, to suit the various indentations, or raised portions: when completed the whole is protected from oxidation by a spirit varnish, called lacquer, formed of a solution of seed-lac in spirits of wine, and applied by a camel hair to the metal, which is heated by being placed in a cast iron hot hearth; the shade of the lacquer may be changed by introduction of soluble colouring agents in the varnish already alluded to.

The introduction of stamped brass to picture frames, window cornices, &c. &c. is by no means new, but this is by far the most ambitious and the most successful work we have yet seen; it is amply suggestive, and the ease with which a frame of the kind alluded to can be renewed, in comparison with the ordinary gilding process, is another argument in its favour: so satisfactory is the thing as a whole, that we must earnestly desire this spirited attempt to introduce a better style and class of frame may end in a large sale, amply remunerative both to Mr. Gilbert, and to the producers. We regard all such works as steps in the right direction, and we have always pleasure in calling public attention to such meritorious productions.

## PICTURE SALES.

Four days' sale has taken place at Messrs. Christie & Manson's rooms in King Street, St. James's, of four hundred and forty-four pictures, removed from Castle Hill, Englefield Green, and two days' sale has been held at Messrs. Brooks & Green's rooms in Old Bond Street, of the same gathering; in the latter case said to be from a Castle in the west of England.

The mass of pictures occupying the six days' sale was gorgeously, extravagantly, nay outrageously framed. A small portion had been gathered by the gentleman during his travels through Italy; and among the very early ones there were a few respectable specimens, which, if left in their primitive condition, would have been creditable possessions. But they had been committed to Regent Street restorers, and respectable cleaners of Piccadilly, as an obscure penny printed, weekly advocate designates the class. They had been done up with spurious nostrums, and new discoveries,--Hærclet preparations and incense-put hands.

The greater portion consisted of the most paltry, wretched, and trumpery things ever exposed in a sale-room, even including the rubbish forming the anonymous sales of the lowest dens of auctioneering. Each picture bore a tablet inscribed with some glorious name in Art, exciting wonder at the credulity which could have placed it there. The result may be anticipated; the pictures, if it may not be a scandal to call them by such a term, were sold, generally, for less than the cost of the frames!

A collection of books and manuscripts, collected by the same gentleman, was also disposed of in the same way, and we only mention this to say, that among them was a kind of missal, which the infatuated collector purchased at a high price, in the belief that it was adorned with miniature paintings by Albert Durer. As such he showed it to a learned virtuoso, who in a moment undeceived him with the humiliating truth, that the miniatures were only coloured woodcuts. The most lamentable feature of this enormous delusion is the collector is a ruined man.

A few words may be said on the subject of sales by auction, and the extensive falsifications which unblushingly form a part and parcel of the practitioners. The evil has long been a grievance to fair and honest traders; at length a very numerous body have united to propound a remedy. On the Continent no sale by auction is legal, but of effects proceeding from death, bankruptcy, or cessation of commerce. Works of Art are, however, excepted from the law, it being only intended to repress fraudulent sales of manufactured goods. How the sales of pictures are there conducted will on some future occasion lead to remarks in our pages.

The pleasant feature of the last month's sales was the small collection of pictures and drawings left by Mr. Bannister at his decease. Familiar in our youth as the lively comedian, Jack Bannister, his memory becomes gratefully reminiscent by the works of Art, the performances of his friends and contemporaries, which he acquired during his lifetime. Two heads, by Sir J. Reynolds; five small landscapes, by R. Wilson, one of which brought sixty-six guineas; seven small pictures, by Merland; a little view on Hampstead Heath, by Constable, forty-three guineas; and many exquisite *marqueaux* by Westall, Smirke, Girtin, and Loutherbourg. The gem of this refined collection was "Boats in a Gale," a small painting, by J. W. M. Turner, R.A., which brought 210 guineas. All the great artist's varied acquisitions were combined in this composition; the sky is one of the finest illustrations of the disturbed element ever conceived and painted: the masses and forms exquisitely balanced, and the play of refracted light over the entire scene managed with the highest power of Art, and a consummate knowledge of the phenomena of nature. In this sale were introduced some pictures of another property; "a View in Borrowdale," by W. Collins, R.A., sold for 235 guineas, and "Paradise," by John Martin, K.L., which brought 150 guineas. It is painful to remark that these two last named pictures have lost all their freshness, although they date little more than a quarter of a century since leaving the easel.

Sir,—As you have done good service to the public by the unremitting exposure of picture-dealing, I wish to call your attention to the following practice at Foster's Sale Room in Pall Mall.

There is a touter constantly present who makes it his business to address any gentleman-looking person that may enter the sale-room while the sale is proceeding. Putting one-half of his spectacles to his eye, and with a knowing squint, he exclaims, "a beautiful picture;" then addressing his intended victim remarks, "I never saw the like, the pictures are going for nothing to-day; I don't know what it means; look at that one, Sir, only ten pounds are offered; shall I bid for you?"

I have watched this decoy duck for some time, and it is evidently a link of the proceedings. At the sale of a picture-dealer's stock yesterday, by this fellow's importunities, a gentleman was induced to give twenty-seven guineas for the portrait of a child, an ill-drawn, scrubbed, and vamped up piece of painting.

The buyer might have gone next door, to the British Institution, and for his twenty-seven guineas become possessed of a picture that would, at least, have been original; have possessed ten times greater artistic qualities, and possibly have gladdened the heart of some worthy painter by the purchase.

Yours, &c.,  
A VISITOR.

19th April, 1849.

## THE VERNON GALLERY.

## THE PRAWN FISHERS.

W. Collins, R.A., Painter. J. T. Willmore, A.R.A., Engraver.  
Size of the Picture 1 ft. 10½ in. by 1 ft. 9½ in.

The Prawn Fishers; apparently of the class of amateurs. The oldest of three boys, an embryo fisherman, is carefully lifting a net from one of those sandy pools which the receding tide leaves on the rocky beach; the two younger boys are watching the result with intense interest.

The picture was painted in 1828; it is one of those pleasing coast scenes, culminated with traits of human character, with which the distinguished painter so frequently adorned the walls of our exhibitions, and some of which, as the "Haunts of the Sea-fowl," are among the most beautiful and interesting specimens of their class belonging to the English school of painting. The landscapes of Collins have a peculiar charm, through the happy *motive* he invariably gives to the figures which enliven them.

The effect of the broad expanse of sand and water in this picture is well rendered, and the whole skillfully thrown back by the strong warm colouring of the rock upon which the little fisherman is planted. A few sails are scattered in the offing; and to the left, beneath a lofty cliff, is seen the home of the fishermen. The light is broad and clear, and the whole character of the picture is well rendered in our engraving.



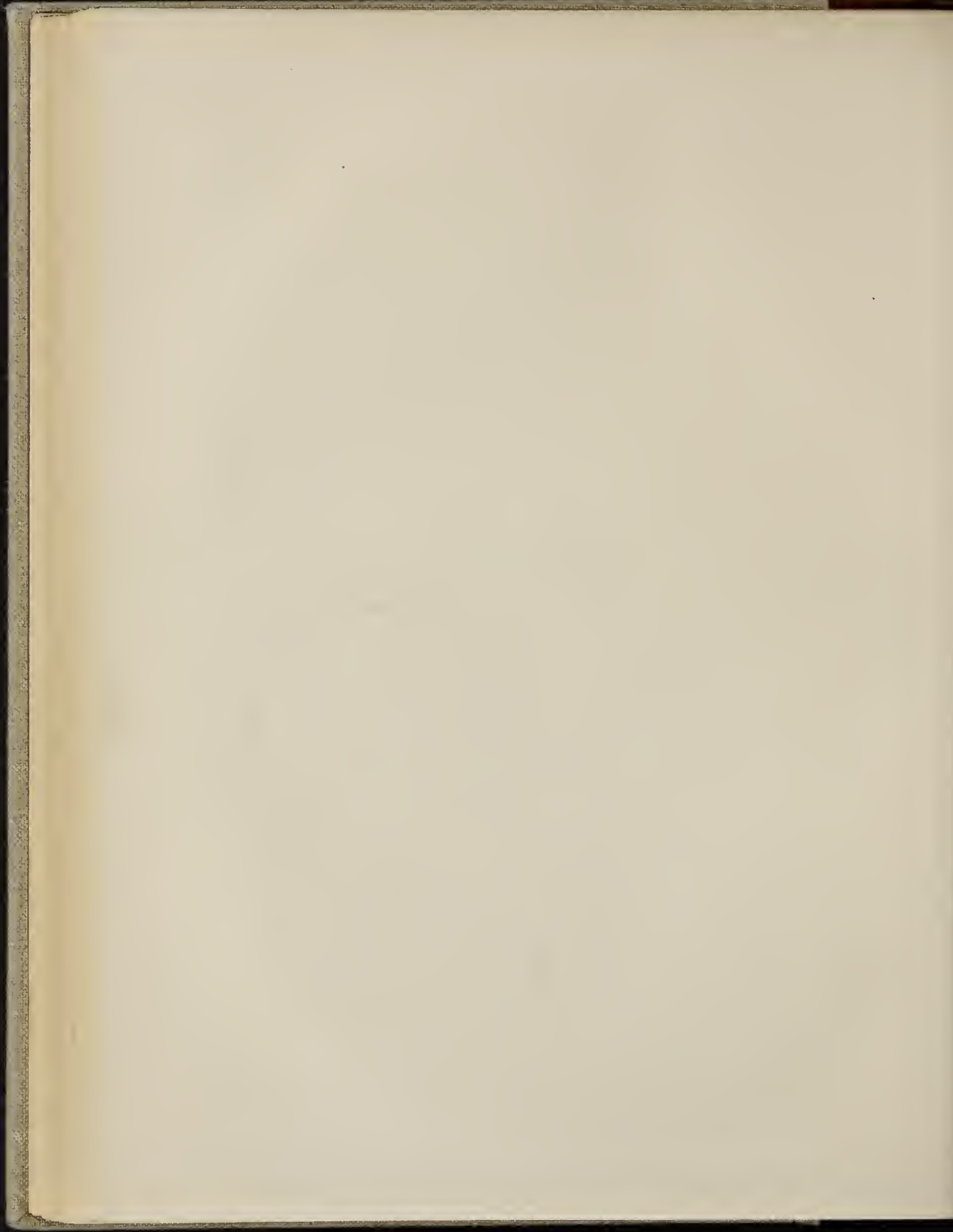
Portrait of Mrs. J. H. [unclear]

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THE SHEPHERD, N. Y. PA. 7. 11. 4.

THE SHEPHERD



THE OMMEGANG OF BRUSSELS.

The ancient procession of the *Ommegang* or gathering of the emblems of the provinces, cities, and ancient guilds of the country in procession, was revived last year in Belgium, on the

occasion of the National Fêtes, with remarkable magnificence. The government allotted a sum to the administration of each province towards the expenses of constructing an allegorical car, and the costumes of the accompanying cortège. The designs for constructing and adorning the cars were intrusted to the leading artists of the province, and the intention was to typify the agricultural or industrial character of the various divisions of the kingdom.

The car of WEST FLANDERS was illustrative of Agriculture and the Fishery on its coast. On a large platform, the wheels of which were concealed by a gorgeous drapery with armorial

designs, a throne and a canopy formed of wheat-sheaves were erected. On the throne three young females were seated, the centre one wearing a crown of blades of wheat, corn, flowers, and poppies, represented the genius of Agriculture. The persons in front of this were reapers with their sickles near sheaves of corn, a peasant with a plough, and others. Behind the throne was placed a fishing-boat, accompanied by fishermen in the costume of those of Blankenberg, with their accessories. The car was suitably decorated with banners, and drawn, as most of the others were, by six horses. It was designed by M. Wallacys.



WEST FLANDERS.

The car of LUXEMBOURG was emblematical of the vast Forests of the Ardennes, where now, as in more primitive times, the arrows or the

bullets of the sportsman constitute its leading feature. A mass of mimic rock covered with moss was erected, at the base of which the

gigantic trunk and limbs of an ancient oak were placed. A wild boar was mounted in front; in crevices of the rock appeared a fox and a wolf, and



AT PAVENMAKER

LUXEMBOURG.

on its summit a stag, with a cross between the antlers, recalling the miraculous vision of St. Hubert, the patron saint of the Ardennes

This immense car was drawn by a number of the small Luxembourg ponies, and escorted by groups of persons in the attire of the ancient

*Troviens*. The whole grouping had a wild and primitive appearance; the design for it was made by M. Hondricks.

The car of EAST FLANDERS was the very antipodes of the last named. It bore a canopy supported by palm trees, beneath which the

goddess Flora was seated, in the midst of all the varied glories of her kingdom. An elegant figure of a Zephyr bore the reins of the horses;

the reins were garlands, and the plumes on the horses' heads were varied and elegant nosegays. The immense profusion of flowers which deco-



EAST FLANDERS.

rated this car gave it an appearance of gaiety beyond belief, and as it passed along the perfume of their blossoms was scattered on the multitude of spectators. The design of the construction is due to M. F. Devigue.

The province of LIMBOURG is especially distinguished for its Agricultural excellence, and the raising of Cattle. The principal idea of its emblem was the construction of a farm-building on the spacious platform, covered with its

thatched roof, and having the ever-present pigeon-house. In front of this humble erection, a mast was fixed, decorated with hammers and gardens, imitative of the may-poles still hoisted among this rural people at the commencement



LIMBOURG.

of the merry month. The various persons who accompanied it were habited in all the varieties

incidental to farm employment, and the vehicle was drawn by four sturdy oxen. The arrange-

ment was due to M. Hendricks, the designer of the cars of Luxembourg and Brabant.

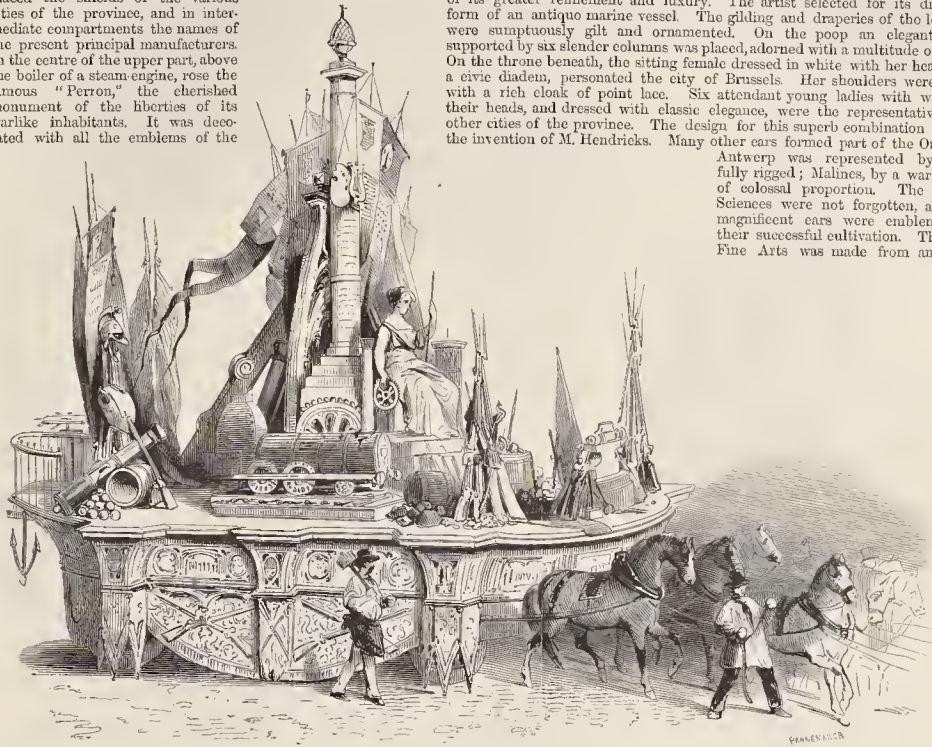


The car of LIEGE was one of great importance, representing the industry of the manufacturers in metal of the Belgian Birmingham. The platform was nine English yards in length and four in width. The style of the base was the Gothic of the fourteenth century; at the angles were placed the shields of the various cities of the province, and in intermediate compartments the names of the present principal manufacturers. In the centre of the upper part, above the boiler of a steam-engine, rose the famous "Perron," the cherished monument of the liberties of its warlike inhabitants. It was decorated with all the emblems of the

Arts and Sciences. In front, a colossal figure, personifying Industry, was seated, and around were distributed a variety of the metallic productions of the province, the whole adorned with a profusion of banners; the end portrayed the poop of a steam-ship, surmounted by the national tricolor flag. The design was arranged by M.M. Herman, Umé, and Capray.

As BRABANT boasts of being the capital of the kingdom of Belgium, the car was emblematical of its greater refinement and luxury. The artist selected for its display the form of an antique marine vessel. The gilding and draperies of the lower part were sumptuously gilt and ornamented. On the poop an elegant pavilion supported by six slender columns was placed, adorned with a multitude of banners. On the throne beneath, the sitting female dressed in white with her head bearing a civic diadem, personated the city of Brussels. Her shoulders were adorned with a rich cloak of point lace. Six attendant young ladies with wreaths on their heads, and dressed with classic elegance, were the representatives of the other cities of the province. The design for this superb combination is due to the invention of M. Hendricks. Many other cars formed part of the Omnégang.

Antwerp was represented by a ship fully rigged; Malines, by a warlike giant of colossal proportion. The Arts and Sciences were not forgotten, and many magnificent cars were emblematical of their successful cultivation. That of the Fine Arts was made from an existing



LIEGE.

design by Rabens. One was dedicated to Music, and another to Military Glory.

The woodcuts here given are taken from a work published in Brussels by M. Jamar, called

"*Les Fêtes de Septembre Illustrées.*" It contains a great number of illustrations of the various exhibitions and assemblies, as well as portraits of distinguished persons, all beautifully executed,

and sold at a very moderate price. The volume is a charming display of the revival of ancient customs, with modern enjoyment of a highly intellectual and beneficial character.



BRABANT.

## ORIGINAL DESIGNS FOR MANUFACTURERS.

**DESIGN FOR A CANDELABRUM.** By W. H. ROGERS (10, Carlisle Street, Soho,) and H. FITZCOOK (13, New Ormond Street). It would be quite impossible for one who has been accustomed for the last quarter of a century to perambulate those streets of our metropolis where the manufacturing industry of the country is most prominently displayed, and who has given the least attention to the subject, to be insensible of the gradual, but certain, improvement which has taken place during this period in every description of Manufacturing Art. Whatever may have been the cause of this onward progress, whether the universal intercourse with our continental neighbours, which we consider the mainspring of our success, or the increasing taste and intelligence of the community at large compelling the producers to give greater heed to what they placed before the public, if a market were looked for and expected;



whatever, we say, may have originated and carried forward the move, it has so far been brought to a satisfactory result. We seem now to have passed the gulf which for centuries, in so far as the Art of Design is concerned, separated us, almost immeasurably, from the rest of the civilised world; for it cannot be denied that not only did the artisans of Europe distance us in the race, but that the semi-barbarians of the East entered the lists, and successfully too, with us. Our present position, then, should be matter of self-gratulation to all, whether interested individually or not; and the progress already made should act as a stimulus to future exertion in those more immediately concerned. It has been charged against those who design for our manufacturers, that almost every thing they do is copied from the workshops of the Continent; "a good imitation of the French," or "it's German in character," are remarks we have frequently heard upon some article of our own production; but is not all Art imitative? and do not the jewellers and modellers of Paris, and Berlin, and Switzerland, have recourse to what has been done in ages long gone by? Four thousand years ago it was said "there is nothing new under the sun;" and now when all things are growing old, is it a reasonable expectation to suppose that in anything save the accidental discoveries of science,—such as we have seen in the steam engine,—the inventive genius of man can excel the elegance of Classic Art, or the rich and gorgeous creations which the Middle Ages put forth? These, too, if not exact imitations, were, for the most part, suggested by earlier productions; Egyptian, Greek, Etruscan, and Roman followed each other, as each successive people advanced in the scale of civilisation, and borrowed from their predecessors lights wherewith to illumine their own darkness. Invention is intuitive, but the application of the principles of beauty must be the result of matured practice founded on a direct acquaintance with means essential to the attainment of the end in view: this can only be acquired by an acquaintance with known laws and rules, learned in the school of wisdom and experience. But we are leaving little space to dilate upon the design before us, which is cleverly adapted from the Italian style. The pedestal and shaft are sufficiently ornamented without being overlaid with ornament, and the branches are both light and elegant. We cannot perceive anything in it which would present an obstacle to the manufacturer, either as regards the design itself or its cost, which need not be very great. If made in ormolu, the figure supporting the upper branches should be of porcelain; or the whole would look well in bronze. The general character of this candelabrum adapts it for manufacture either on a large or small scale; it would be equally suitable for the dinner-table or the mantelpiece. This description of decorative manufacture abounded in the time of Louis Quatorze.

**DESIGN FOR A COFFEE CUP AND SAUCER.** By H. GREEN. The component parts of the above



design appear somewhat crowded when seen in mere black and white, which it would not show



in a tasteful distribution of colour.

**DESIGN FOR A PARLOUR BELL-PULL.** By H. FITZCOOK. The figure holding the shell is intended to be made of porcelain; the other parts of laquer work. The design is a neat adaptation of the scroll-pattern.



DESIGN FOR PAPER-HANGING. By J. MORGAN, (48, Frith Street, Soho.) It will readily be seen that the intention of this design is to divide the walls of the room into compartments by means of the side



ornaments, the cornices forming a running pattern at the top and bottom, divided only by the corbels, and by the shadows at the end of the mouldings, which are so coloured as to give the appearance of projec-



tions. This plan of decorating a large room is very attractive, and when done with taste produces an elegant effect. The French manufacturers have hitherto succeeded with it far beyond ourselves, but



even with us it has lately come into more general use. Mr. Morgan's design is good in every respect, being founded on pure principles of Art, the study of which can alone produce excellence.

DESIGN FOR A CADDY SPOON. By W. H. ROGERS, (10, Carlisle Street, Soho.) The teaplat has here most appropriately been brought



into operation, and forms the principal feature in the ornament; there is also a novelty in the style of connecting the bowl with the handle.

DESIGN FOR A KEY. By W. H. ROGERS. This reminds us of some of the beautiful specimens we have occasionally seen by the old Italian manufac-



turers, who were accustomed to think that good Art might be extended to even the least important objects, a principle we would ever inculcate.

**DESIGN FOR A TEA-CADDY.** By H. FITZ-COOK. We have been so long accustomed to see these necessary adjuncts to our breakfast-tables placed before us in but one universal form, the simple parallelogram, that the novelty of this design will at once arrest attention. It is surely time that something were done to draw from the "good old paths" an article so universally used, but so little improved upon, except in the material of which it is made, and we think Mr. Fitz-Cook's idea is well calculated to effect this object. Pearl, and ivory, and gay colours, will never impart beauty to common-



place or inelegance, though a rude casket may contain a costly jewel. The shape of this design is its most distinguishing feature, as may be seen by the diagram or plan engraved below, which it is thought necessary to append for the better understanding of the whole. Under each of the three projecting

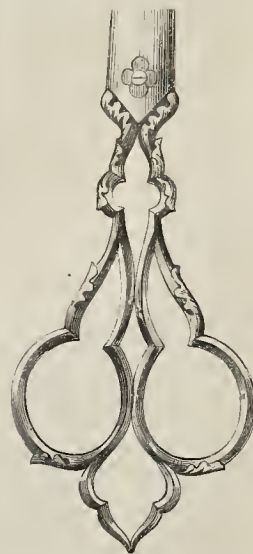


angles stands a Caryatides, representing a slave, as emblematical of a portion of the contents of the caddy; and each of the medallions is respectively decorated with the tea-plant, the coffee-plant, and the sugar-cane. The other ornamental portions consist of what is technically called "Strap-work," so frequently used in Italian decorations. It is suggested by the artist that this tea-caddy should be made of walnut and the figures carved in ebony; or papier-mâché, without the introduction of much colour, might be appropriately substituted for the first mentioned wood.

**DESIGN FOR A BUCKLE.** By W. H. ROGERS. The curvatures of this design are cleverly arranged, and its extremities well calculated to develop the skill of the workman in imparting boldness to the ornament, which is substantial without being heavy. Colour might be here introduced with good effect.



**DESIGN FOR SCISSORS.** By H. GREEN, (63, Great Titchfield Street.) Gothic tracery has here afforded the designer suggestions for his object, of which he has made good use. We do not pretend



to an acquaintance with the practical application of such an article as this, but we should apprehend that some inconvenience might be experienced from the sharp points at the end of the handles, which would be likely to catch the sleeve; this objection might, however, be easily remedied.

## PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY  
F. W. FAIRBROT, F.S.A.

## THE TOMB OF JOHN KYRLE.

'Rise, honest Muse, and slug the Man of Ross.'—POPE.



ON a rocky eminence overlooking the Wye, stands the town of Ross. Nothing can be more picturesque than its position: it is seen to most advantage from the Hereford road, from whence our view is taken. The church stands upon an elevated ridge of rock; and the town occupies the rising ground;

while behind are wooded hills, as grand in their character and as beautiful as many more celebrated Continental scenes. The view from the walks beside the church and from other parts of the town is singularly fine; and the curve of the Wye, which flows at the base of the hills, is lovely in the extreme. It would be difficult to point out a more fascinating stream; flowing as it does through a rich and well-wooded country, abounding in natural beauties, and over which the eye may

traverse no other claim to celebrity than that which it derives from beauty of situation. The streets are all more or less upon acclivities, and are narrow and antique-looking, with many a gabled roof and bit of old carving or ornamental plaster-work upon time-worn fronts. The market-horse is a study worthy of the artist; it is in a very decayed state, and is supported by columns of red sandstone, which have succumbed to the action of the weather so considerably that it looks as if it had been erected in the time of the Saxons rather than that of Charles II., in whose comparatively modern days it was constructed. Upon a market-day, when it is crowded with the peasantry from the neighbouring forest of Dean, that primitive and almost unvisited district, the scene is most picturesque and nonsensical. No railways run near the town, and the heavily-laden coach, as it winds its slow way up the street beside the market-place, does not jar with the old-world association of a scene which seems rather to belong to the last century than to our own.

The town of Ross is celebrated for the especial purity of its air and for the longevity of its inhabitants; and the visitor who rambles in its churchyard\* will meet with many inscriptions, recording the memory of those who had attained their eightieth, ninetieth, and even one hundredth year.

The entire aspect of Ross is that of a quiet mountain home. The shopkeepers seem to conduct their business in the simplest and plainest

trammelled thoroughfares of London. There is a serenity about life in these country towns of which those 'in populous city pent' have no notion; people do not rush along the path of life as if death were at their heels, and there was literally no time for thought or the enjoyment of existence. The clear well-opened eye, the ruddy cheek and fresh bright lips of rural health, tell of the absence of care and thought: if there is less evidence of intelligence and the knowledge of life which is seen in the haggard eye of the manufacturer, or the worn and anxious look of the pallid artisan, there is more of peace and contentment, and above all, of health, in those of the tiller of the soil.

We do not contend for the palm of intellect for our rural population: they are heavy, the men especially so, and hard to move, and their qualities and virtues are in the general way rather negative than active. But the sloth has always been transformed into the lion when a great occasion summoned the peasant from his cottage to protect his country and defend its liberty; then other lights dance in his blue eyes; a deeper colour mantles his ruddy cheek; it is glorious to recall what English peasants effected when they rose against ship-money, and compelled justice to do her duty. Certainly there is a distressing contrast between the physical appearance of the 'Men' of Ross, and those of our close manufacturing districts: the anxious look and bloodshot eye that rests ever on machinery, and rarely sees a flower or a leaf; the half-muzzled ear, that hears no song of bird, save from within those rusty bars upon which even a defiled sunbeam seldom rests; the sunken cheek, telling of hard labour and privation; the narrow chest, never expanded by the fresh breeze of the hill; the limbs, more than half deformed during an infancy spent in bending over the frames of some overgrown manufactory,—all tell the dismal story of eternal toil. The peasant has innumerable blessings which, however unconsciously he may enjoy them, contribute to that health of body and placidity of spirit, the latter of which tends to create a heavy indifference to passing events, which the keen and hungry-eyed manufacturer is driven by necessity, as well as by habit, to attend to. The peasant has fresh pure air; he lives in constant communion with Nature; by attention the small garden can be rendered a source of profit and enjoyment; he has frequently the consciousness that those in better circumstances, placed as the world calls it, 'above him,' take an interest in his temporal and spiritual affairs. In all our agricultural districts schools have multiplied, and efforts are at last making by those who ought to have made them long ago, to rouse a spirit that will send laborers from the beautiful fields of our pastoral districts into the vineyards of our Lord. No one who has lived pent up in the close city, and is able to leave its feverish excitements,—its noise,—its atmosphere laden with pestilence—for the tranquillity of the country, but must feel renewed existence, at being permitted to breathe the air in which the lark sings, and which gives voice to the nightingale.

There are few things that so purify and uplift the spirit, as the consideration of that which mere will can achieve, even when unaided by what we consider wealth—wealth! which renders charity of such easy and happy performance, that the wonder is, how men so underrate the power it gives in creating happiness and conferring the enduring immortality of benevolence, as to abstain from its bestowal in the service of fellow-creatures; yet nearly all our large Charities have been originated by persons of great minds, but small means. And the only regret we can have in contemplating the noble monuments to humanity which are springing around us, is, that in accordance—and an evil accordance it is,—with the taste of the times, there is too much money expended in decoration. Public charities should dwell within walls of severe simplicity, where show should be sacrificed to comfort. Pope, refined as was his taste, was of this opinion when he wrote his encomium on John Kyrle, 'The Man of Ross.' Exactly opposite the market-place, and in the narrowest part of the town, still stands the house of John Kyrle, the world-famous 'Man of Ross.'



ROSS, FROM THE HEREFORD ROAD.

rove matured for days,—the prospect is so rich and ever-changing, as it is sun-lit, or shadowed by the passing cloud. It is a scene which Turner would have loved, and one that must be studied on the spot to be fully appreciated. The country is Arcadian; the river rapid and clear, forms a curve of the most graceful form, winding its way among the Welsh hills; the prospect has that most perfect union of grandeur and beauty, of pastoral simplicity and mountain sublimity, which, when combined, become the perfection of landscape scenery. But all these advantages, all these beauties, are to be found in various districts of our glorious country. Perhaps it is because the rich valley, the swelling hill, the fertilising river, the smiling village, are scattered so abundantly throughout England, that we only note them 'by their loss' when we visit other countries, where, however novel, all things must seem barren by comparison.

Ross has been rendered remarkable: it has a reputation that will live as long as 'our land's language;' a reputation created by the actual as well as the ideal; an immortality founded by a good man, and celebrated by a man of genius, who honoured himself while honouring 'the right.' Yet it can boast of little historic interest; but for the *Man* who has made it world-famous,

manner, without bustle, and with a due amount of attention. Carts jog quietly up and down the inclined planes called streets. People walk on the curb or in the road 'at their own sweet will,' and encounter none of the dangers of the

\* The church is a spacious and beautiful building, with a tower and elegant spire, for which it is indebted to the 'Man' whose body rests within its walls. Beside the pew which he used, trees have forced their way beneath the window in the wall, and grow with great luxuriance within the church, nearly covering the glass. They are two silett and elegant elms, which wave their branches over his pew, and which are regarded with much veneration. The local legend is, that some years ago a rector impudently cut down some of John Kyrle's favourite trees, with which he had adorned the churchyard, and which grew outside the window and immediately opposite to his pew, and that thereupon they threw out fresh shoots, which forced their way *within* the church, under the wall, and grew in the pew of him who planted them, where they have been suffered to remain and expand. Not a branch of these trees grows without the church, but they luxuriate within it; reaching nearly to the ceiling, and closely clinging with their branches to the window-glass. They are carefully preserved and venerated; and the singularity of their position and history is remarked by all. The other windows contain many fragments of old glass. There are several fine monuments in the church to the Buihall family, who were the ancient proprietors of the Manor of Redhall, in this neighbourhood. The recumbent figures of Judge Redhall and his lady, of the time of Henry VII., and the martial effigy of Sir Richard Redhall, who was knighted at Cadiz in the reign of Elizabeth, are fine specimens of the art of sculpture in those days.

It is a plain building, situated on the slope of the hill, and was a few years ago used as an inn, known by the sign of the King's Arms. While the house was an inn it was visited by Coleridge, and he commemorated his sojourn here in some beautiful and touching lines. It has since un-

dergone alterations, and is now converted into a bookseller's shop. The adjoining house, now a chemist's, appears to have originally been a part of the building, and is ornamented with a plaster medallion representing in the centre 'the Man of Ross.' It is inscribed with Kyrie's name, and with the cognomen Pope has made more famous; and on a band beneath is given the date of his decease—'Died November 7th, 1724, Aged 88.'



KYRIE'S HOUSE.

The house bears traces of antiquity in the carved brackets and the massive woodwork which decorate the interior. One cut shows the gallery that runs along the first floor, and the reader will remark the solid beams upon which the ceiling rests. The carved arch over the staircase, as well as some other 'bits' of the original work, would lead to the conjecture that it was constructed in the middle of the seventeenth century; it is said to have been built by Kyrie. The rooms retain much of their old appearance, being wainscotted in solid panels; and in one of them

is overlooked by houses on all sides, and is a town-garden at best. The only pleasing feature is the church spire, which is aided in building, and which gracefully overtops the picturesque buildings around.

The beneficence and goodness of John Kyrie owe their celebrity to Pope's noble lines. But for the Poet's acquaintance with his actions, and his record of them in never-dying verse, he might have been as little remembered as many other philanthropists whose names are only written in 'the Book of Life.' Pope made frequent visits to John Lacy, the seat of Viscount Scudamore, to whom he had been introduced by his relative Mr. Digby. He was near enough to Ross to hear of all John Kyrie's charities; and he rendered due homage to them in his Moral Essays. The vivid colours of the Poet's description did not in this instance outdo the truth. Kyrie literally did all that Pope declared in his outline of the good man's works.

sit upon and take the refreshment which was never refused them. His own table was served with much simplicity, and it is recorded that he never drank anything but malt liquors and cyder, and never had roast beef except on Christmas-day. He was exceedingly fond of cheerful society, and much enjoyed the weekly market dinners, when he would join the farmers and chat with them, being usually the last to leave the table.

He is described as tall and thin, but well-shaped, and by his temperance insured so much good health, that his last illness was also his first; he was fond not only of superintending the many public and private labours in which his mind was engaged, but of manually aiding in them; and he would help the workmen at their labour, in road-making and planting. The latter occupation was his favourite one, and he delighted above all things in walking about with an enormous pot of water, and attending to the trees he planted. He was generally seen trudging from place to place with his spade on his shoulder.

His charities are so well told in Pope's lines, which are in the memory of all Englishmen, that we need scarcely do more than refer to them for the history of his actions. Every Sunday he cooked a large piece of boiled beef and made three pecks of flour into loaves, which was regularly distributed to the poor:

'Behold the market-place, with poor o'erspread,  
The Man of Ross divides the weekly bread;  
He feeds you aims house, neat, but void of state,  
Where age and want sit smiling at the gate;  
I'll, portion'd maids, apprenticed orphans, bless'd,  
The young who labour, and the old who rest.'

The universality of his benevolence and thorough honesty of his character, made him the referee in most disputes; and his leisure and good-nature gave him means of settling many a case which might else have involved much wrangling and expense in law-courts. To the sick he was also a doctor and attendant:

'Despairing guests with curses fed the place,  
And vile attorney, now a useless race.'

He set his heart on the improvement of Ross; and its natural beauties and advantages were heightened by his taste and care. Previous to his time there was a want of trees about the town and in the plain below it. Kyrie felt this, and was a vigorous planter. It became ultimately his greatest enjoyment to plant and water and foster his sylvan children. The fine trees about

dergone alterations, and is now converted into a bookseller's shop. The adjoining house, now a chemist's, appears to have originally been a part of the building, and is ornamented with a plaster medallion representing in the centre 'the Man of Ross.' It is inscribed with Kyrie's name, and with the cognomen Pope has made more famous; and on a band beneath is given the date of his decease—'Died November 7th, 1724, Aged 88.'



THE GALLERY OF KYRIE'S HOUSE.

appears a decorated compartment, believed to have been the work of Kyrie himself. It exhibits his coat of arms, and the date 1689 executed in punctured or dotted outlines.

The house being in the centre of the town, has but a small garden in its rear. It is a square

\* He wears a flowing wig and long neckcloth, but the likeness appears to be but a very unsatisfactory one, inasmuch as it is a poor work of art. In the 'Beauties of England and Wales,' mention is made of 'a tolerable portrait' preserved here when the house was an inn; it is not here now, but the original is said to have been in the possession of Lord Muncaster. All the portraits now sold here seem to lack *vérité*.



THE SUDDIE-HOUSE.

He was entered as a gentleman-commoner of Balliol College, Oxford, in 1654, and was intended for the bar; but this intention he abandoned, and returning to his native county he devoted himself to agriculture and the improvement of his native town. He always lived with great simplicity, was an unmarried man, and bad as housekeeper, an old maiden aunt. His was the olden hospitality; beside his kitchen fire stood a large block of wood, which served as a bench for the poor and the passing traveller to

the church and avenues in the Prospect-ground adjoining, were of his fostering. It was he

'who hung with woods yon mountain's entry brow,

and who called into existence many conveniences and beauties which Ross has still to show. Kyrie died at the age of eighty-four, full of years and honour; the real grief felt when a benefactor dies, was felt at Ross in 1724, when his remains were carried to the last resting-place on the hill-top where he had often walked and prayed. No

stone marked his grave for fifty-two years, but kind hearts cherished the spot and remembered it. In 1776, the tomb shown in our cut was placed on the wall of the chancel close to the communion-rails. Its history is told in this inscription which appears upon it.—In virtue of a bequest under the will of Constantia, Viscountess Dupplin, great-granddaughter to Sir John Kyrle of Much Marcle in this county, Bart.; Lieut.-Col. James Money of Much Marcle aforesaid, her executor and heir, erected this Monument in memory of his kinsman, John Kyrle, A.D. 1776. The tomb is a work of much elegance,



KYRLE'S MONUMENT.

it is of white and dove-coloured marbles edged with black. A medallion in the upper part exhibits a bas-relief likeness of Kyrle, above which is hung a festoon. Beneath is another medallion representing Charity and Benevolence supporting each other.\* The principal inscription, which occupies the centre, runs thus:—'This Monument was erected in memory of John Kyrle, commonly called the Man of Ross.'

Immediately adjoining the churchyard is the Prospect-ground, as it is termed, consisting of a public walk extending for nearly a mile to the southward, and which was formed by Kyrle. He planted it with trees, and evidently intended it for the ornament of the town as well as for the health of its inhabitants; he constructed seats for the weary traveller, as described by Pope, and a summer-house at its termination. But his townsmen had not that thought for themselves which he in his benevolence had for them. They neglected his gifts, and the Prospect-ground became merely a field, instead of a cheerful garden or a parterre; the seats were broken, the summer-house decayed, and many of the trees were cut down. Worse than all, the land became partially alienated from the people; the walks have been declared 'not public'; and Kyrle's townsmen, by their own neglect, have been deprived of the advantages his benevolence designed for them.

We cannot sympathise with those who had so little sympathy with the exertions made for their advantage by 'the Man of Ross'; to us everything connected with his name is hallowed. We felt it a privilege to know how much could be done with small means towards, not ephemeral, but lasting good. We longed to show it to those who enrol a donation on a charity list and earn for themselves a great repute, by what is in fact, no sacrifice.

There is a fashion in all things, and the cult of religious charity is as degrading as any other. John Kyrle acted upon the great ennobling precepts left us by St. Paul, and all who love to see how—

\*— the memory of the just  
Smells sweet and blossoms in the dust;

would be well rewarded by a pilgrimage to the resting-place of THE MAN OF ROSS.

\* It is engraved in our initial letter.

### ON THE MANUFACTURE OF MODERN ORNAMENTAL WINDOW GLASS.

In giving a short description of the modern processes of ornamenting window glass, we would dwell more particularly upon ornament capable of frequent and cheap repetition. Amongst designs of this character, are the patterns on what is termed "frosted" or "white enamelled glass," their production as a branch of Industrial Art, having been called into *manufacturing* existence in England by the repeal of the Excise duty on glass. We lay stress on the word *manufacture* not only as a contradiction to the single-handed method formerly employed, but also to indicate its more general application, as well as its greater importance as a trade. In "painted glass" designs, such as church windows, &c., each specimen may be regarded as a picture, usually executed but once, and depending greatly upon the skill of the workman for its beauty and effect. Such designs are not capable of reproduction unless by the same tedious operations that perfected the original; whereas in the class of ornament to which we wish to call the reader's attention, each design is capable of easy as well as cheap and rapid repetition. Compared with the "painted window" it is as printing compared with writing; and though the results hitherto obtained have been somewhat imperfect, yet they possess so much decorative beauty, as to promise large and full rewards for the further application of commercial enterprise and the judicious aid of Art. Our object is to point out the necessities and peculiarities of the process, in the hopes of thus enabling the artist to step in to the assistance of the manufacturer in a manner that cannot fail to be beneficial to both.

The art of colouring glass by means of the metallic oxides is very generally understood, but there are a few peculiarities in the process which are not so well known; these we will endeavour to explain. The glass coloured by the oxides is formed into sheets by two different methods; in one instance the sheet is blown as usual, merely substituting the coloured for the ordinary white glass; it is of course coloured throughout, and is technically termed "pot metal." In the other instance the workman dips his "blowpipe" first into coloured and afterwards into white glass; when the compound mass is blown out, both

glasses expand together, and a sheet is formed of two layers, one (generally very thin) coloured and one white. On looking through this (flushed) glass, there is no perceptible difference between it and the "pot-metal," but the distinction is easily seen by looking at the edge of the glass. All the colours are occasionally made in this manner, but copper "ruby" glass is always "flushed," because it is naturally much too deep in colour to allow of its being blown of the ordinary thickness; the layer of "ruby" glass on even the darkest sheets is seldom thicker than common letter-paper, the substance of the pane being white glass. These thin coloured strata of the "flushed" glasses are easily removed from the surface by the well known methods of glass cutting and engraving, or by the aid of fluoric acid in etching or "embossing." White patterns on coloured grounds and the reverse, are thus readily procured; many of them, especially the finely cut and engraved ones, being of exceeding beauty. Unfortunately, we cannot hope by any engraving to give the

remotest idea of the brilliancy and life of these designs, and are therefore compelled to leave this part of the subject without an illustration.

The colours just referred to are produced whilst the glass is in the furnace, and of course before it is blown into sheets; but by the process of "staining," all the various tints of yellow, from a faint lemon through full yellow and orange, up to a somewhat brownish red, can be imparted to the glass *after* it is blown. This process depends upon a peculiar property of silver which is generally employed in the form of a chloride, (*luna cornea*, or horn silver), and is mixed and ground with some inert substance, as oxide of iron or pipe-clay. The mixture, or "stain" is floated over the article to be coloured, by the aid of water or spirits of turpentine, and when dry the coating is about the thickness of card or Bristol board. The glass is then brought gradually to a full red heat, and afterwards annealed; during the operation the silver penetrates and actually dyes or "stains" the glass, the oxide of iron or clay remaining *loose* upon the surface. The colour thus obtained is perfectly clear and brilliant, and the surface of the glass appears to have undergone no change; so that *finished cut glass* goblets, decanters, vases, &c., can be coloured entirely, or (by very simple and apparent modifications of the process) in any device that may be desired. The tint of the "stain" is intense, generally in proportion to the quantity of silver in the mixture, and the degree and duration of the heat; but the darkest and richest tints can only be produced on glass made for the purpose.

To the ornamental window-painter this property of silver is invaluable; it enables him to introduce colour (although his choice is limited) into designs executed upon common window-glass, and by using "flushed" glass and partially removing the layer of colour by etching with fluoric acid, he can "stain" the white glass thus laid bare, and is a step nearer the solution of his grand difficulty, the production of various clear and transparent colours in the same piece of glass.

\* If by any means the other colours,—red, blue, green, &c., could be "stained," an immense boon would be conferred upon the Art, and though a "red stain," by the oxide of copper, is produced on the continent and patented by a Mr. Bedford for this country, still it is, at the best, so very tedious and uncertain as to be useless to the glass window-painter, and we are quite without any method of "staining" blue, green, &c.

FIG. 1.



The coloured glass *paints* never possess the clearness and richness of those colours already described; the paints are very fusible glasses ground and mixed with oil of turpentine, they are laid on with a brush in the usual manner and when sufficiently heated they melt and fasten to the glass, but never become quite clear and transparent. The difficulty of insuring even moderate success in glass painting, is mainly owing to the great and often apparently capricious alterations which the colours undergo in baking; the shade or opaque colours also vary in tint as they are seen by reflected or transmitted light, and when to these obstacles is added the well-known brittleness of the material, it is scarcely surprising that the longest experience and most practised care cannot always avoid disappointment.

We have next to notice the "frosted" or "enamelled" glass, one feature in which, is the absence of colour, the ground being produced by white enamel, and the pattern by the transparency of the glass at those parts from which the enamel has been removed. And though one element of beauty is wanting, yet there is so much chasteness and elegance in the material itself and so great a public advantage in its reasonable price, that this manufacture deserves cultivation and only requires a fair share of attention to become of very considerable importance as a branch of decorative Art.

The first process in the manufacture is to cover one side of the sheets of glass with an even and thin coating of white enamel, which is ground to an impalpable powder and mixed with gum or milk and water; when dry the coating adheres well, though not very strongly, to the surface. The pattern is cut out of paste-board or some pliable material, and is used as a *stencil plate*, with this difference however, that instead of any colour being brushed on, as in the usual mode of stencilling, the enamel is brushed off through the openings of the pattern; by this simple method the whole of a large sheet is rapidly covered with a pattern, and it is then ready for fixing. The peculiarity inseparable from stencilling, viz. the disjointed lines, is very apparent in the whole of the cheap patterns, of which we have given engravings; the three designs which illustrate this article have been chosen with a view to show how the difficulty can be most easily avoided. In fig. 1. each line is independent, there are no crossings and no lines very close together, the stencil-plate does not in this case at all interfere with the completeness of the pattern. In fig. 2. the "holdfasts" are employed to give the over and under lapping of the broad lines, the natural defect of the process being thus turned to good account; but in fig. 3. the deficiency of stencilling is very marked, the numerous fine lines crossing and recrossing are merely indicated, and though the design may be easily traced, yet it is far from being clear and effective. The designs for this purpose should therefore be such as would profit by this peculiarity, or at least such as will not render the imperfection very apparent; and all long and fine lines, particularly curved ones, should be avoided, and as many and as strong "holdfasts" left as possible. In some patterns the enamel left by the "holdfasts," is removed by hand, or by one or more extra stencil plates, but the labour and uncertainty of the execution are so greatly increased, that few designs will bear the additional expense, and the great desideratum is to obtain good designs, capable of being completed at one operation. So far as the manufacturers have had experience in this branch of trade, there appears to be no saleable medium class of ornament between these cheap designs and such as are executed entirely by hand, and therefore partake of the character of drawings or paintings. By using a style to remove the enamel from the glass, the most elaborate drawings can be executed, each stroke of the style answering to a stroke of the pencil upon paper; the beauty of the device in such cases being limited only by the skill of the draughtsman. The style is occasionally used in conjunction with stencilling; a bunch of fruit is stencilled, the leaves and berries being cut out of the plate, and the stems and fibres are put in by hand with the style; and both the style and stencil plates are sometimes combined with the

painting upon glass, described in a former part of this paper; a very usual and advantageous mode of combining these various kinds of work, being to surround a window with a richly coloured and painted border, and to fill up the centre squares with stencilled patterns.

Engine turning has also been suggested as a means of ornament, but the attempts which have been made to introduce it have entirely failed. A mode of transfer\* similar to that employed in the pottery manufacture has been patented and abandoned. The transparency in place of the opacity of the material, requires the use of a much larger quantity of colour; this cannot be confined at the edges, but renders them ragged and uneven, giving the whole design an exceedingly poor and weak effect. By far the most successful results with "transfers," have been obtained by what is technically known as "stopping out;" the colour ink employed is composed of materials which will not adhere to the glass when heated. The transfer is first made on the glass and the enamel laid on afterwards; when burnt, the ink colour is removed and being under the enamel, prevents it from adhering to

those places covered by the transfer; stencilling however, has so much the advantage of transfer both in rapidity and certainty, that it is the only method pursued by the majority of manufacturers. The price of this glass does not much exceed that of plain ground glass, and is now very generally used in its place. An ornamental window can be procured for less than the cost of common window glass before the repeal of the Excise duty, and its consumption is daily increasing for staircase-windows, skylights, domes, lanterns, vestibule-doors, hall-lamps, &c. and for the lower panes of windows in lieu of wire-blinds, which only show their pattern from the outside, whereas the enamelled glass displays the design either from the inside as a transparency or from the outside as an opaque object.

There are three variations in the method of executing these patterns, which are worthy of notice. The first is termed "flocking," and consists in grinding the whole of one side of the glass, and ornamenting the other in the usual manner; the contrast between the ground and

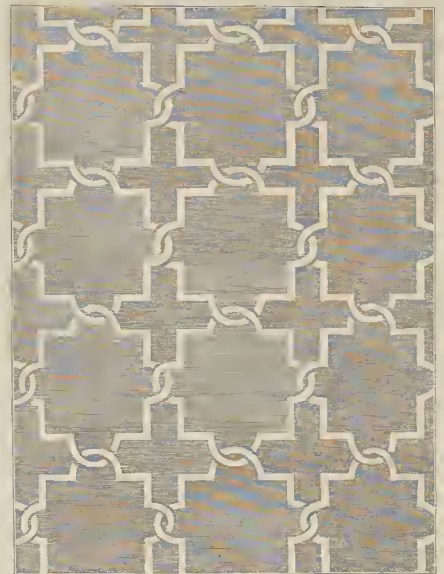


FIG. 2.

The second, "double matt," is similar to "flocking," except that, instead of grinding, a coat of enamel is laid on the reverse side, and the bright lights and fibres are taken out of this second ground; a very beautiful damask-like appearance is thus obtained. The third variation is in the use of a coloured instead of a white enamel; when this method is employed conjointly with the "double matt," the ground being tinted and the ornaments white, a peculiarly fine effect is produced, but when this conjoint method is still further assisted by painting and "staining," it affords by far the most chaste and beautiful decorations that can be applied to domestic purposes.

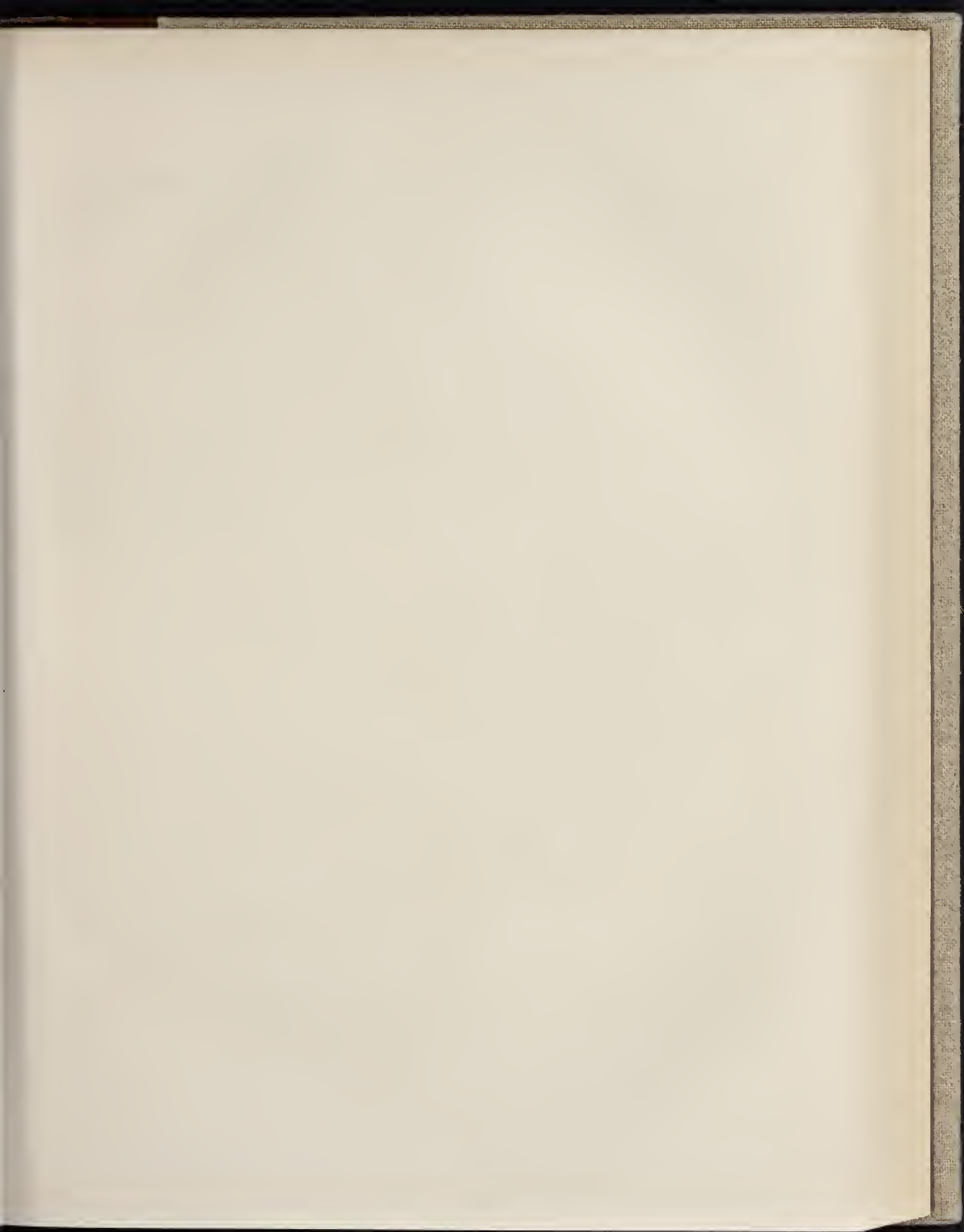
In this short and superficial essay we have endeavoured to point out some of the difficulties that are in the path of those who may wish to

\* Transfer is effected by printing from a copper plate upon a very thin paper; the print is then laid face downwards on the glass, and the paper is rubbed off with a wet sponge, leaving the ink or colour attached to the surface of the glass.



FIG. 3.







THE FISHING BOAT  
FROM THE 'RURAL SCENES' BY J. M. W. TURNER

Faint, illegible text in the upper left column.

Faint, illegible text in the upper right column.

Vertical column of faint, illegible text on the left side of the page.



NEVER BEEN MORE PICTURESQUELY RENDERED THAN IN THE VIEW HERE PRESENTED.

The animals were modelled by Mr. Cotterill, whose reputation in this class of work is universal; and the "Centre-piece" in itself was manufactured by Messrs. Garrard.



THE GILBY ROOM

1870-1871

improve what has already been accomplished. We hope to have said enough to direct attention to the "Art of ornamenting common windows," and by so doing, we believe we are helping to spread the elegancies of life amongst those who have hitherto been comparatively strangers to them. And we hope also to have been the means of bringing the matter to the notice of some of those who may be able to add greatly to its importance by the good help of their genius and artistic skill.

HENRY DEACON.

*Crown, Sheet, and Plate Glass Works,  
St. Helen's, Lancashire, March, 1849.*

### THE VERNON GALLERY.

#### THE VALLEY FARM.

J. Constable, R.A., Painter. J. C. Bentley, Engraver.  
Size of the Picture, 4 ft. 6½ in. by 4 ft. 1 in.

THIS picture was painted in 1835, and it is one of the last and best of Constable's efforts; a worthy companion to the "Corn Field," presented to the National Gallery, by the admirers of the painter, some few years ago.

The picture is full of incident, treated with that poetic feeling which distinguishes even the most simple subjects of this painter. The commonest field-stile became under Constable's pencil an interesting object, and many a rustic post in the neighbourhood of Hampstead has ensured an immortality little dreamt of by the heedless labourer when he placed his rude work in its earthy bed.

In the "Valley Farm," however, we have a concentration of all those objects which it was the painter's chief delight to represent. The cluster of tall trees to the right, with all its variety of form, light and shade, and colour, is a masterpiece of foliage; and such foliage as few but English farms can afford. The bright glimpse of the farm house itself, shines like a gem amidst the deep shadows that surround it.

The careful treatment of the various minute objects of the immediate foreground, displays that attentive observation of the individualities of nature, which was one of the characteristics of Constable's style. The little spots or touches of light, also, spread over almost every object, show a still more striking peculiarity of this painter's style; it is less obtrusive however in the print, than in the picture. This peculiar effect, certainly originating in truth, Constable frequently carried to an excess, and allowed to degenerate into manner. His lived at Hampstead, and was accustomed to early rising and morning sketching. Thus many of his studies were made with the dew-drop still on the grass and leaves, and its sparkling lights are the source of that sprinkling of refracted rays which is so frequently spread over Constable's pictures; a spottiness sometimes pervading even his clouds.

The colouring of this picture, however, is remarkable for its warmth, and the tints are laid on with the vigour of a Rembrandt.

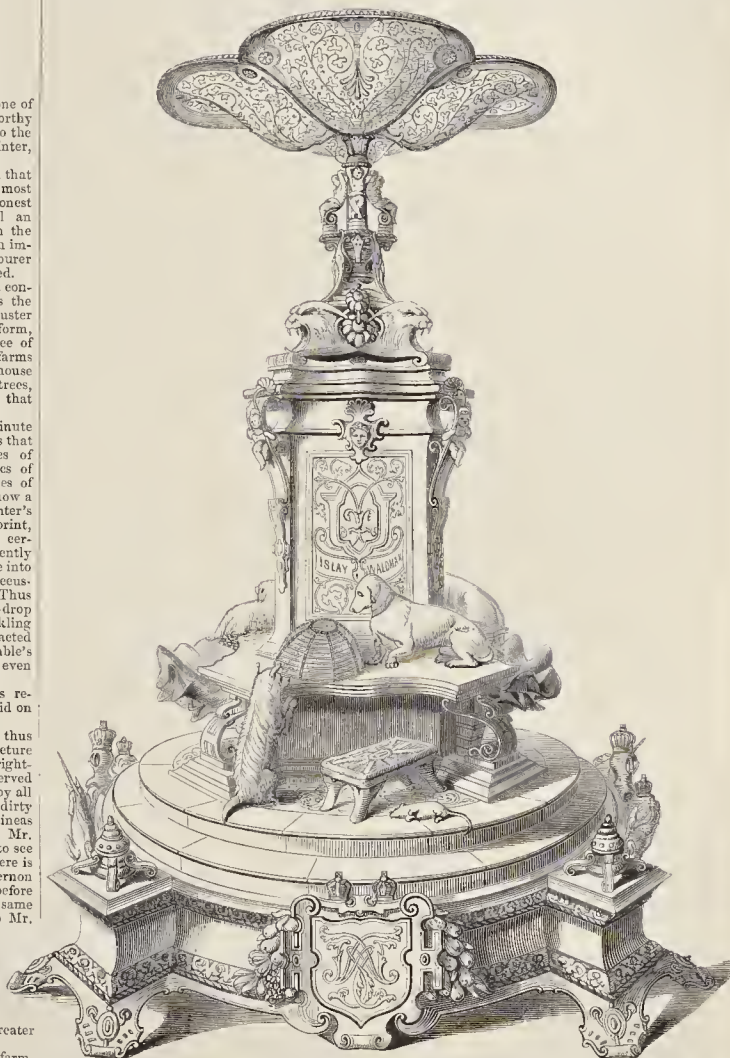
On the 8th of April, 1835, Constable writes thus to a friend concerning it:—"I have got my picture into a very beautiful state; I have kept my brightness without my spottiness, and have preserved God Almighty's daylight, which is enjoyed by all mankind, excepting only the lovers of old dirty canvas, perished pictures at a thousand guineas each, cart-grease, tar, and snuff of candle. Mr. —, an admirer of common-places, called to see it, and did not like it at all, so I am sure there is something good in it. Soon after, Mr. Vernon called, and bought it, having never seen it before in any state." The picture was exhibited the same year at the Academy, but was not sent to Mr. Vernon till some time after, for in a letter, dated December 9th, to Mr. Leslie, R.A., we find the following remark, which shows how intent Constable was on making it worthy of his great name: "Mr. Vernon's picture is not yet gone to him; he wants it; but it never was half so good before, and I will do as I like with it, for I have still a greater interest in it than any body else."

The "Valley Farm" is a view of a little farmhouse known as "Willy Scott's House," and situated on the bank of the river close to Flatford Mill, the property of the artist's father, near East Bergholt. It is a principal object in many of Constable's pictures, the most exact view of it occurring in that engraved in the English landscape under the title of a "Mill Stream," but it has never been more picturesquely rendered than in the view here presented.

### PRINCE ALBERT'S DESIGN FOR A TABLE ORNAMENT.

ALL who love Art must experience much gratification in finding among its votaries the high-born and noble. The intellectual mind, whatever position its possessor may occupy, must busy itself in congenial pursuits; it can neither repose in sluggish inactivity, nor waste its powers on unworthy and frivolous objects. But it is a rare occurrence for the hand of royalty to use the pencil in furtherance of Art, especially in that department which is far too generally regarded as the sole province of the artisan.

In our notice last month of the Exhibition at the Society of Arts, we briefly remarked upon a "Gilt Centre-piece," executed by command of her Majesty, from a design by his Royal Highness the Prince Albert. The object is in all respects so worthy a specimen of his Royal Highness's taste and skill in designing, that we gladly introduce an engraving of it. In character it is Italian, and consists of a circular base with projecting trusses, which support a quadrangular pedestal. This is again surrounded by a rich salver of antique form resting on four demi-figures with birds' heads at the angles. Upon the principal pedestal are placed four of her



Majesty's favourite dogs; a greyhound and a Scotch terrier stand beside a dead hare; and on the opposite side are another terrier and a turnspit dog watching a rat in a round wire trap. On two sides of the circular base are the arms respectively of the Queen and Prince Albert, and upon the other faces the Royal Initials; an elegant ornamental moulding runs round the base of the "Centre-piece" except where it is intersected by the royal arms. The animals were modelled by Mr. Cotterill, whose reputation in this class of work is universal; and the "Centre-piece" in itself was manufactured by Messrs. Garrard.

## CORRESPONDENCE.

To the Editor of the Art-Journal.

AMATEUR PICTURE DEALERS.

SIR,—You have, with very proper feeling and spirit, shown up a set of fellows who practise upon the public in the guise, or rather the disguise, of "picture dealers;" for I have no doubt you know well how to distinguish the false from the "true men." There is another set which has not yet come under your notice, more pitiful and contemptible still, with whom the public ought to be made acquainted, and above all, the artists themselves. These are the studio sneaks, the picture pedlar, the gentleman broker, the mock patron! Now, your low broker may be a sharper, and, if you like, a scamp, but he meets you boldly upon the road, and if you are too weak to resist him you become his victim; but his daring and address save him from utter contempt. But what will you say of the puny, paltry, picture-peddling, painter-patroniser, who, under the pretext of a double-cap and a coat of broad-cloth, makes his way into the studio of an artist, pretending to be a genuine admirer of Art and a humble votary of Taste; yet who comes with no other motive but to throw his victim off his guard and then to turn his carelessness, his good nature, or his necessities, to account.

I know what you will say,—but having been threatened with this half-a-dozen times in his life, he defeats your purpose by taking himself off to visit a more manageable victim. Having found him, his first movement is admiration, adulation, delight, extending to the darkest and dustiest corners of the painting-room; no recess, no cockloft or exhibition-calculation, no obscure retreat behind a labyrinth of canvases is proof against the searching eye of Taste, and the liberal hand that now draws forth the reluctant, long-hid doings of the past. The painter had consigned them long since to obscurity, never wishing to see them himself or let others see them; but a Mæceus is at hand, the eye of the connoisseur is upon them, the voice of a lover of Art calls them forth and they meet some animal who is doomed to be the prey of a tiny reptile that is always pursuing him and using every vile stratagem for his destruction, and when this is effected the little brute epicure will eat only his brains—to which illustrative fact the same spirit will remark that he ought to keep out of his way. The broker, in the spirit of his calling, tells you that he cannot afford to give you more than the price of the canvas and colours for your picture; you think him a low rogue, and part with it, either because you do not value it, or want the little he offers; or you refuse it; at all events it is a fair *tussle* between buyer and seller. But in the other case it is a very different matter. Here is a gentleman who buys pictures only because he adores Art and admires artists; he laments that he cannot reward you according to your talent, and he carries his admiration so far as to desire to possess what you do not care about. How can you refuse such a man; you would rather give him what he wants than disappoint his liberal longing. Then, again, there is something so noble in his spirit,—what a pity his means are not equal to it! He will take all you have, everything; sketches, half-finished pictures, failures and first thoughts, duplicates, all at a certain price, or give you a piano-forte, a book-case, or a bedstead in return. But there is one picture you will not part with; it is a Martin, a Linnell, an Etty! Admiration again! What, have you a *real* Etty—are you so lucky? He has a passion for Etty and has been trying all his life long to get one of his pictures; what a fortunate man you are; enviable man! you must part with it, and you do—urged on by a warmth of admiration "for the master," that would put Wardour Street to the blush.

But, I fear, Sir, you will think this a fictitious character and unnatural, because these are not the doings of a gentleman, who is above such paltry tricks. Do not make too sure of that, Mr. Editor; all the gentlemen-blacklegs are not confined to the turf, they are occasionally found in the studio. The true gentleman, like the true patron, is another order of being. In addition to the real, there is the spurious gentleman; the casual gentility of a commercial country, among which many are found who defile the sphere above them with the native mud of their own; and because Taste is an attribute of station and worth, it is not unfre-

quently assumed for the vainest as well as the meanest purposes.

I am led to these remarks by some glaring instances which have lately presented themselves to notice. Very recently at Phillips' Rooms there was an auction of modern pictures, "the property of a gentleman." This is the second auction got up by the same gentleman; the first gave his name and the place of his abode, a respectable residence into which he had just stepped to give the better colour to his project,—the last is without name or address, a trick not without an object. The fact is, that the true *huckstering* character of the thing is now coming out, and the immaculate patron is culminating *again* into the broker, and the love of Art turns out to be a love of money, or one of the many *dodges* of the day for an existence. How far the interests of the artists are concerned you may judge from the prices at which certain articles at this sale were "knocked down." Collins, "Moonlight," 2*l.* 10*s.* Eastlake, "Study from Nature," Forty-five *shillings!* Etty, "Head of a Moor," much such a price, but no remembrance. Frost, "Study from Life," 5*l.* Pickersgill, "Welsh Scenery," 2*l.* 15*s.* Constable, "Landscape," 5*g.* E. M. Ward, "Thorwaldsen in his Study," 6*g.* Pyne, "A Landscape," 6*g.* Turner, "Landscape," 10*g.* Sir Joshua Reynolds, "Mrs. Martin," 7*g.* Von Holst, "Girls in a Market-place," 1 guinea. Frank Stow, "The Fowler," 2*l.*

Now, Sir, supposing these to be really the productions of the artists to whom they are attributed, is there not a moral and professional cruelty and indelicacy in dragging into public notice what the parties themselves wish to conceal, and which, if really obtained in the manner described, is no better than a moral felony. All the world knows that men (the eminent) in every high order of pursuit, frequently produce things infinitely below their reputation. Carelessness, weariness, temporary unfitness, and experiment, lead to this as a natural consequence, and the mean dabbler who has the plausibility and low cunning to get possession of such things, and whose cringing necessities are thus fed upon the degradation of genius, is a being utterly below contempt, or worthy only of public and professional scorn.

Your obedient Servant,

ANTISCRUB.

## PIRACY OF DESIGNS.

We abridge from the *Sheffield Independent* a case of considerable importance to manufacturers, adjudicated by the magistrates of Sheffield, on the 19th of March:—"Messrs. Broadhead and Atkin, manufacturers and electro-platers, who are the proprietors of the design of 'the Anglo-Argentine Boudoir Candlestick,' registered under S. & W. No. 100, complained that their design for a 'Boudoir Candlestick' had been unlawfully imitated by Mr. Joseph Wolstenholme, also of Sheffield, Britannia metal manufacturer. It was distinctly proved that Messrs. Broadhead and Atkin's was an original design: that it had been duly registered; that Mr. Wolstenholme had been making and selling candlesticks precisely the same in design, though a little different in detail, under the name of 'toilet candlesticks.' The proof of the imitation was curiously confirmed by the fact that, when applied for for one of his own 'toilet candlesticks,' Mr. Wolstenholme first actually supplied one of Broadhead and Atkin's 'boudoir candlesticks.' For the defence, it was argued that Messrs. Broadhead and Atkin's was not original, but was taken from French patterns, published from time to time in the *Art-Journal*; though it was admitted that the idea of Mr. Wolstenholme's, which he also had registered, was taken from Messrs. Broadhead and Atkin's. The magistrates decided that Messrs. Broadhead and Atkin's was an original design, within the meaning of the act; that the variation in the style of ornament introduced by Mr. Wolstenholme did not render his the less an imitation, and that it was not protected by the subsequent registry; and they inflicted a penalty of 15*l.* and costs."

It may be remembered that about two years ago we published in the *Art-Journal* (by consent of Messrs. Broadhead and Atkin,) an engraving of this "boudoir candlestick," stating that "although an imitation of articles of this description manufactured in France, it was not a copy of any one of them;" and adding that "we believed the production arose out of the models we had from time to time given in our Journal, in the course of our illustrations of French manufacture." Somewhat was admitted in evidence by the clerk of Messrs. Broadhead and Atkin; but such admission by no means justifies the piracy of the article, which was to all

intents and purposes original, although the idea of forming chamber-candlesticks upon this plan (a judicious combination of leaves and flowers), originated in France. The decision of the magistrates is, therefore, strictly legal as well as just.

One of the magistrates, Mr. Vickers, remarked, that "he always understood one of the objects of the *Art-Journal* was to suggest ideas for designs in Art and Manufactures;" and so it unquestionably is; but the worthy magistrate drew a very proper distinction between the idea suggested and the actual model presented: the one is common to all; the other belongs by law to the party who first avails himself of it. If the candlestick in question had been a direct copy from a French model, any manufacturer might have made it—not indeed from the one manufactured in England, (if registered) but from the one manufactured in France. In this case, however, although the idea was taken from French productions, the article itself was an *invention* justly entitled to the protection it received.

We desire to make it clearly understood that we publish from time to time in this Journal, engravings of three distinct classes of designs. 1. Copies of such as have been produced on the Continent; 2. Such as are invented and manufactured in England (contained in "Reports of the Progress of British Manufactures"); 3. Original Designs for manufacturers. The first and third are open to all parties—to copy either as a whole or in part; the first is common property in the article itself, and of course therefore in the engraving; the third we purchase from designers, under a special agreement that such designers shall have no right over them after publication—so making them the common property of all who desire them.

But with reference to such engravings and descriptions of articles produced by British manufacturers, as from time to time appear in our pages, it is clear that they may no more be copied than may a book of which we have given a review. In the case under consideration, we published an engraving of Messrs. Broadhead & Atkin's Boudoir Candlestick, as an original work invented by them, and of course their property; we distinctly stated it to be such—that although the idea was taken from French productions of a class, it was not a copy. It is highly to their credit that they were the first to adopt the suggestion. We rejoice to learn that "the sale of the candlestick has been considerable;" and we have only to say, that Mr. Wolstenholme that the idea is as free to him as it was to Messrs. Broadhead & Atkin.

## ART IN CONTINENTAL STATES.

PARIS.—M. Gourier has recently communicated to the Academy of Sciences of Paris, a discovery made by M. Stahl, which bids fair to be of much service to those employed in taking casts of objects, in which process it not infrequently happens, that much difficulty arises from the *farining* or adherence of the plaster of Paris to the surface of the objects to be copied, or to the moulds of deep intaglio, thus interfering with the correctness and fineness of the impression. These inconveniences are more frequently met with in the following cases:—(1) In obtaining casts of soft fresh anatomical preparations, in which case they are covered with a layer of oil; (2) Of specimens which have been preserved in spirits of wine; (3) Of wax objects; (4) Of deep intaglios, especially when somewhat old, or not recently used. Having the charge of the castings for the Museum of Natural

\* It is right to state, however, that our invariable practice is to accompany these original designs with the name and address of the designer, in order that the manufacturer who desires to work out a design may, by applying to the designer, obtain such alterations as render it more suitable for his purpose, and, at the same time, enable him to register it as his own property; for though subsequent to such registration, any other party may copy our published design, with or without alteration, he cannot copy those alterations which have been previously introduced into it by a manufacturer—either by himself, the designer, or any person employed by him. In other words, although no registry of an actual copy of one of our original designs would hold good; any alteration of it would hold good as far as such alteration is concerned. It is very essential that this point should be clearly understood; for nearly all the articles that have been manufactured from our original designs, have been *mere copies*—not entitled to any protection whatever. We give these original designs generally as *suggestions*; fully aware that certain changes are required to suit them for manufacture; and we recommend that in all cases application be made to the designer; such application will entail little additional expense to the producer, inasmuch as for the design the artist has been, in all cases, previously recompensed by us.

History at Paris, M. Stahl has paid considerable attention to this subject, and has long searched for the cause of this *farinage*, and the means of remedying it. In the course of his researches he was led to remark, that it never arose in taking casts of those objects which had been preserved in a solution of chloride of zinc instead of spirit of wine; and on applying the solution to those cases in which the above-mentioned matter was previously met with, the most complete success attended the application. Having next made several experiments with the view to ascertain the strength of the solution best adapted for the purpose, M. Stahl gives the following directions for the guidance of those who wish to make use of the process.

If casts be required of soft or small anatomical specimens, whether fresh or previously kept in spirit of wine, these should be immersed for a few hours in a solution of chloride of zinc of the density of twenty to twenty-five degrees Beaumé, (equal to specific gravity 1.161 to 1.210) after which the casts may be taken without any other preparation being required. If, on the contrary, the specimens are of too large a size to be conveniently immersed, it will be found sufficient to apply the solution either to the whole of the specimen at once, or to each portion of it in succession, in such a manner that the solution may be thoroughly imbibed. This last process is equally applicable to wax figures, whatever their dimensions.

If moulds of deep intaglio be employed, these, having been soaped some hours before use, should be moistened with the solution of chloride of zinc of the density of fifty degrees Beaumé (equal to specific gravity 1.530), after which a coating of oil must be applied as usual.

M. Stahl has succeeded, by the use of the chloride of zinc, in taking a cast of a beautiful model figure, the work of the late M. Giraud, a distinguished sculptor, now in the possession of M. Valenci, who, after the refusal of several casters, had despaired of ever obtaining a cast, either in plaster or bronze, of this much esteemed production. M. Stahl has also taken casts of the most delicate specimens of natural history, as well as of intaglios of various kinds, obtaining the most complete and faithful reproduction of the minutest details, such as the smaller scales of fishes, &c.

THE LOUVRE.—The wing of the Louvre called the Gallery of Apollo is undergoing extensive repair, and a great number of workmen are employed in it. The timbers of the roof were found so much decayed that the entire reconstruction became necessary. Some of our visitors to Paris before the Revolution of February 24 may recollect the statue of the unfortunate son of Louis Philippe, the Duke of Orleans, adorning the centre of the Court of the Louvre. This has been removed as offensive to Republican notions, and preparations are making to transport the fountain of the "Marché des Innocens" to replace the statue, which is, for the present, condemned to oblivion. It would be an alleviation of the public expenditure in this year, if the national monuments were constructed on moveable frames, so that they might be exhibited or withdrawn, as often as changes of dynasty or the domination of new ideas required.

EXHIBITION OF MODERN ART.—The National Assembly has determined that the annual exhibition of the modern productions of Art shall take place in the elegant palace of the Tuilleries, now named the "Palais National." It will not open before the 15th of June. A sum of 14000, has been voted to defray the expenses of the fittings, and a further sum of 30000, towards the other expenses attendant on the exhibition. The furniture and ornamental objects of the palace are in course of removal to the stores of the "Garde Meuble."

EXHIBITION OF INDUSTRIAL ART.—This exhibition is now advertised to be opened positively on June 1. The Minister of Commerce has issued an official notice that no foreign productions or works executed by foreign residents shall be received. This resolution was determined in consequence of the majority of the Chambers of Commerce in the different manufacturing districts having memorialised the Minister to this effect.—MOINE, THE SCULPTOR.—This artist, who has attained considerable distinction in his profession, has committed suicide. Pressed by numerous creditors for debts incurred by the suspension of occupation, and having passed some days without food, or the means of obtaining any, in a fit of delirium he put an end to his existence.

BRUSSELS.—The Minister of the Interior has submitted to his Majesty a proposition for his government to undertake the publication of cheap prints for circulation among the humble classes. They are to comprise the historical events of the country, portraits of eminent persons, remarkable

monuments and antiquities, as well as local views. A series will also be executed relative to the Natural Sciences, Rural Economy, the Arts and Sciences, the Marine and Commerce. The religious pictures of the great masters of the Flemish school will furnish a contingent, and no subject will be admitted but those of instructive tendency or a moral purpose, and drawn with correctness of form. They are particularly intended for the use of schools, and will bear inscriptions in the French and Flemish languages. By a decree of the king, dated November 29, 1848, the Minister of the Interior is authorised to carry the proposal into execution. The prints will all be from wood engravings, and are to be sold at two sous (one penny) each. The additional expenses that will be incurred are to be defrayed from the amount charged in the Budget for the advancement of the Fine Arts.

GERMANY.—BERLIN.—A new edition of Kugler's "Handbuch der Kunstgeschichte" has been published; but the author is not the editor of this second edition, which is edited by Burkhart, a young Swiss of extensive knowledge. Another author, the architect Veit, in Munich, has published a series of copper-plates, illustrative of the text of the Handbuch.

ULM.—The minister of this city is one of the most celebrated in Europe. Within the last year extensive reparations have taken place, so that the conservation of this magnificent monument of the middle ages is assured for many hundred years. The interior is to be greatly embellished by the removal of a large and tasteless arch, and by the erection of a new organ-loft, decorated in the style of the dome.

BOEN.—Within the last few years a number of interesting works of Roman Art have been discovered in Cologne; a large mosaic with the portraits of the Grecian philosophers and poets—Otho, Cleobulus, Socrates, Diogenes, Sophocles, &c., now preserved in the chapel of the town-house.

In Weyden, near Cologne, they have found a Roman Columbarium, with a Sarcophagus and two well preserved and splendid stone chairs, sculptured in the form of tree-work, also busts and vases. In the tomb of Welschbillig, near Treves, and in the vicinity, have been discovered several Hermit, a beautiful marble statue of an Amazon, and a silver statuette of Apollo. You will find extensive notices of these and other antiquarian discoveries in the "Fahrbucher des Vereins von Alterthumsfreunden in Rheinlande," which are published in Bonn by Professor L. Lersch. The most interesting object has been brought to light by an excavation at Mayence, the 10th of August, 1848. It is a sword with a silver scabbard, ornamented with basso-reliefs of gold. The first of these reliefs shows Tiberius sitting before Victory—a shield rests on his throne with the inscription, "Felicitas Tiberi;" a similar shield is in the hand of Victory with the inscription, "Vic. Aug." (Victoria Augusti). Before Tiberius you see Germanicus offering Victory to the emperor, and in the background Mars (or Vulcan) with arms. In the middle of this side of the scabbard is a medallion with the portrait of Tiberius, on the end a temple and a female figure, perhaps representing Rome. This part of the scabbard is also ornamented with oak crowns and sword-chains. The other side, originally made of fine wood, has, with the exception of a little remnant, been destroyed by the tooth of time. The possessor of this precious work is the princeliner and antiquary Gold in Mayence. F.

## SONNET.

NATURE THE EXEMPLAR AND THE END OF ART.

SAY, what is Art?—'tis but the imaged creed  
Of all-pervading Nature. When the winds  
And waves—that dread Omnipotence unbinds—  
Their breathings make, on shore, in vocal reed,  
They music teach: the full-voiced organ's peal,  
And harp Eolian, drew from them their birth.  
The vast-spread skies that canopy the earth,  
And forest-depths, that in long vistas steal,  
Hung in the air the awe-inspiring dome,  
And gave to man the dim religious aisle,  
Love traced a shadow, and at that wakening smile  
Painting and Sculpture in the heart found home:  
And the field-flower that twined around a tomb,  
Typed the proud orders both of Greece and Rome.

C. O.

## OBITUARY.

MR JAMES BATEMAN.

This artist, who enjoyed a reputation as an animal painter, died on the 21th of March, at his residence at Holloway. He was born in London in 1814, and displayed at a very early age a predilection for that profession in which he subsequently distinguished himself. The delicacy of his constitution subjected him even in childhood to a long and painful illness, during which he occupied himself in drawing and painting while confined to his bed. His first attempt in oil was at the age of fourteen—the essay was in portraiture. Yielding to this confirmed inclination, his friends placed him with a painter on glass, but this department of Art was perhaps not to his taste, as he did not pursue the study of it, but accepted an engagement as clerk. Every hour that was not due to the discharge of the duties of his avocation was devoted to drawing and painting. He held this appointment until 1837, when an offer was made to him which marked an era in his life. This was a proposition on the part of two gentlemen that he should at once enter upon the exercise of Art as a profession, they at the same time entering into an engagement to take all his productions during the space of one year, allowing him a hundred pounds. In 1838 he made the acquaintance of Mr. Lance, from whom he received much valuable instruction, and so rapid was his progress that in 1840 he exhibited three pictures at the British Institution, and others in the same year at the Royal Academy and the Institution of British Artists. From this period he has been a yearly exhibitor, and from time to time his works have been favourably noticed in the *Art-Journal*. From the age of seven years the health of Mr. Bateman became delicate, inasmuch that in after-life he was frequently compelled to relax his professional application, and at length his constitution yielded to repeated attacks of indisposition. In the relations of husband and father, the tenor of his life was most exemplary, and he fulfilled the duties of a Christian with earnest piety. A very painful part of our duty is to announce that Mr. Bateman has left a wife and four children altogether unprovided for. The only property left consists of the pictures now at the British Institution, and those which have been sent for Exhibition at the Royal Academy, together with a collection of works and sketches at the residence of the artist, situated No. 3, Claremont Cottages, Eden Grove, Holloway. To these we earnestly invite the attention of patrons of Art; they who admire his department will, by becoming purchasers, gratify themselves and perform an act of Christian benevolence.

PAUL BOURÉ.

Paul Bouré, a young Belgian sculptor, died at the end of last December. His life, as Lord Mahon says of Wilkie, was too short, at least for his friends. He had hardly attained the age of twenty-five years when he died; yet in 1845 he exhibited a statue which excited much attention, and it was decided by the amateurs that he "gave promise." Bouré had a contemplative and persevering mind, and laboured incessantly in spite of the disease which was undermining his constitution. There is in the letters of Leopold Robert a passage full of melancholy, which well applies to Bouré. He says—"I was so happy when I could work from the commencement of day until the night, from passion not from duty. Alas! I have aspired to the things impossible, I am seized with the madness which attacks those who desire too much; and yet I have always loved the simple. A life calm and contemplative, is it not preferable to the raptures of an ambitious heart? I have read this night the Bible, and I have sought in its sublime exhortations a tranquillity which always flies me." Religion and Nature are my two consolations.

Bouré was a true student of nature, and the bent of his genius was to what our neighbours call *la réalité*. He sought, for example, expression, in his heads, even at the expense of beauty, and for movement, at that of rhythm of attitude. There was in his *Joueur de billes* mixed with the grace of the Grecian bas-reliefs, a little of the *gaieté* of our days. His "Savage struggling with a Serpent" is a study full of knowledge and energy. An eminent French critic remarked on seeing this work, "Bouré doit être rangé dans le catégorie des peintres coloristes."

The "Prometheus," however, to which we have alluded above, is his most remarkable work. In this he has not only shown his mastery of the secret of beautiful forms, but he has imparted a depth and a grandeur of expression which is irresistibly felt.

## MINOR TOPICS OF THE MONTH.

**THE ROYAL ACADEMY.**—Some absurd rumours have recently been circulated through the daily and weekly press, alleging that the Royal Academy had refused admission to various pictures from Scotland, in consequence of their non-arrival on the days notified for reception; the steamer conveying them having been detained on its voyage by stress of weather. Although entirely discrediting a report, which, under the circumstances, would be too monstrous for belief, we caused inquiry to be made, and find there is not the least foundation for the "scandal;" (it is this and nothing else) an order was issued by the council at once to admit all the pictures which had thus been detained, subject of course to the usual regulations; they were accordingly received on the following Thursday. The statement originated in the *Observer*, a paper in all respects entitled to confidence except in matters connected with Art. The paragraph, we regret to find, has not been contradicted.

**THE NEW WATER COLOUR SOCIETY.**—The exhibition of this Society was opened to private view on Saturday the 21st of April, but in consequence of its being so late in the month, we are denied the satisfaction of giving more than a very brief announcement in this number. Since last year the Society has received a considerable accession of new members, many of whom are already favourably known: these are T. S. Prout, Bennett, Weir, Wild, M'Ewen, M. A. Hayes, Mrs. Hayes, Mrs. Oliver, and Rowbotham. As our notice was written before the opening of the Exhibition, we have not the gratification of being enabled to give the titles of all the works worthy of notice, but in the next number of the Journal, with the assistance of the catalogue, we shall have an opportunity of doing them more justice in a more comprehensive notice. An attractive composition from Thomson is exhibited by Davidson; and among the other admirable productions in and near the line, we observe 'Mussel Gatherers,' by Mole; 'Fontainebleau,' by Chase; 'Plenty,' by Absolon; 'Fortsouth,' T. S. Robins; 'Hop Pickers,' James Paley; 'Winkor Castle,' W. Benaud; 'Vespers at Bruges,' an extraordinary work, by Hache; 'Amions,' T. S. Boys; 'Twilight,' A. Penley; 'Peace,' Wehnert; 'The Murderers of T. Chase of Amersham,' E. H. Corbould; 'Roue,' Rowbotham; 'St. Peter's,' Vacher; 'Joseph's Coat,' Warren; 'French Fish Girls,' W. Lee. The titles of many other excellent drawings we do not know, but we may cite the names of Green, Mrs. Margetts, Mrs. Oliver, Miss Corboux, Miss Steer, Cornick, &c.

**ART UNION OF LONDON.**—The Society will have distributed its prizes before this Journal is in the hands of its readers. The report will have been published, and subscribers will be made aware of the future prospects of the Institution. It would be of course idle to speculate upon the matter, until the facts are before us.

**THE ROYAL FAMILY BY WINTERHALTER.**—Mr. Alderman Moon has submitted to us an etching of the engraving now in the hands of Mr. Saunel Cousins, from this very famous picture, of the Queen, Prince Albert, and their most interesting and beautiful children. The engraver enjoys the highest repute; his class of art has never been carried so near perfection in this or in any country, as by him; and it may be safely supposed that upon this work he will expend all his talent, not alone because of its great importance, but inasmuch as he is to receive for it a larger sum than, we believe, has ever been paid for any single engraving—a sum of 3000 guineas, exclusive of that which is to be paid him for "touching" every impression that issues from the printer. For the copyright of the picture Mr. Winterhalter received 1000 guineas; so that before the print is in the hands of the public, the enterprising publisher will have expended no less than 6000*l.* in its production—a case, we believe, without parallel in the history of Art. We sincerely hope it will answer his hopes and expectations; for the Alderman has issued many great works, the best of which has been, we regret to say, the least profitable; and his trust must be—as it

may be—strong in the national feeling towards the subject of this print, to justify so enormous an outlay of capital. We believe he will not be disappointed, the theme has been so treated as to appeal universally. In this picture the Queen is not in state; she sits by her husband's side among her children, in one of the balconies of Old Windsor—the model, as all her subjects know her to be, of an English wife and mother. The theme has been treated by the artist with judgment and taste; the portraits are strikingly like, the grouping is excellent, and the children are introduced naturally and gracefully. We may judge of what the engraving will be from what the etching is; it is somewhat advanced, and even now conveys a very accurate idea of the picture. It is indeed impossible to over-praise the care the engraver has bestowed upon his work; and we cannot doubt that, in the issue, the artist as well as the public will have much to thank him for: the print promises to be the best mezzotint that has ever been produced. This is the more essential, inasmuch as the picture is unquestionably the court favourite—it was exhibited at Buckingham Palace by especial command of the Queen—and inasmuch also as a lithographic copy is now in circulation (produced and presented to subscribers by direct order of the Queen) which by no means affords a just idea of the original. It was, we believe, executed in France from a had copy; while the print of Mr. Cousins will be made entirely from the picture, intrusted to him by her Majesty for the purpose of ensuring the accuracy and perfection of the engraving. We may therefore warn subscribers against forming a judgment from the lithograph of what the mezzotint print of Mr. Cousins will be—a most valuable acquisition to all who love Art, and give to the throne that affection and loyalty which were never so firmly united in England as they have been during the reign of Queen Victoria.

**THE DIORAMA.**—There has been a shifting of scenes at this popular exhibition-room during the past month. The new view represents the Valley of Rosenlaui, in the southern part of the canton of Bern, one of the wildest and most picturesque glens to be found within the chain of Alpine mountains which separates the Bernese Oberland from the Canton Valais. The scene is well calculated to display the advantages of this kind of painting; for the lofty, bold, and rugged mountains, through which divers streams twist and dash with fearful rapidity, afford the painter fine opportunities for the effective management of light and shadow. Of these he has ably availed himself by exhibiting the valley under various aspects, especially during a storm, which gradually obscures the whole scene, except when the tops of the giant hills, covered with snow, are lit up at intervals by flashes of lightning. Much credit is due to M. Diosse for the truthful and artistic feeling he has thrown into his work, which is certainly one of the best landscape views we remember to have seen here. The other picture now exhibited—the "Church of Santa Croce, at Florence," is an old acquaintance; but it comes to us again as fresh and as welcome as when we saw it some five or six years back, with its "dim religious light," shedding a subdued radiance on the tombs of Michel Angelo and a host of Italian wordies. The transition from daylight to artificial illumination in this view is exceedingly well managed, and the illusion under the latter effect is complete.

**PANORAMA OF THE MISSISSIPPI.**—Another monster panorama has found its way to us from the farther shores of the Atlantic, and may now be seen at the rooms, in Leicester Square, where Miss Linwood's exhibition of needlework formerly was held. We suppose that this panorama must be regarded as a rival to that of Mr. Banvard, as the views extend over nearly a similar range of country, viz. from the Gulf of Mexico to the falls of St. Anthony, on the banks of the lands inhabited by the Chippewa tribes. On the merits of a picture which is said to be four miles in length, it would be idle to descant as a work of Art; it is enough to observe that for every purpose of information and interest it is amply sufficient. The painting exhibits three distinct sections of country, with their individual peculiarities, the corn, the cotton, and the sugar regions,

with their infinite varieties of scenery—now richly cultivated, and interspersed with thriving towns and cities; and now vast forests of almost primeval vegetation—giants in stature; and rivers broad and deep, and apparently of interminable length. These views are seen under almost every aspect of light and shade, whether resulting from the agency of man, as fire-light, explosions, &c., or from that unseen Power which "garisheth the heavens." There is something one feels that is nearly akin to the marvellous, in contemplating such nature as is here represented. To Mr. Smith, we believe, is due the chief credit of this performance, Professor Risley having aided only with his judicious advice and knowledge of locality; to both, however, we would give every praise for their highly interesting exhibition.

**MR. ROGERS'S RAPHAEL.**—We must call attention to one of the most beautiful engravings which have appeared in modern times:—The "Christ on the Mount of Olives," by Mr. Louis Gruner, after Raphael. Those who have had the honour of breakfasting with Mr. Rogers, or have visited his celebrated collection, will remember the charming little picture which hangs in his breakfast-parlour just over his writing-table. It is one of a series of fine small compositions which the nuns of St. Antonio in Perugia sold to Christina of Sweden, and which together with most of her pictures passed into the Orleans gallery. There exists a bad Frenchified print among the engravings of that collection. Very different is the one before us, which has just been executed in England from the original picture.—It is in the purest and most perfect style of Art; every touch and line of the *burin*, most feeling, delicate and spiritual. It is evident that Mr. Gruner has studied and emulated the fine old engravers of the sixteenth century, who were themselves real and first-rate artists. It is not too much to say that such an engraving after Raphael has not appeared since the days of Marc Antonio, of undying fame. This print after Mr. Rogers's Raphael forms a companion to the "Dream of the young Knight" executed after the precious little Raphael in our National Gallery, and published by Mr. Gruner a year or two ago.

**EXHIBITION OF THE MODEL OF THE CATHEDRAL OF COLOGNE.**—There is now on view at the Cosmorama Rooms in Regent Street, a model of this colossal edifice. The scale of it gives a height to the towers of eight feet, and the length is eight feet eight inches. The immense elaboration, which is necessitated by the reduction of the original to even the good proportion for a model, will be best understood by saying that the Cathedral has externally nine porches richly decorated, 128 windows filled with excellent tracery, a swarm of nearly 5000 crocketed pinnacles, and 376 statues. Every one of these portions is finished with the minute detail of filagree, and with a perfect acquaintance of mediæval design. Upwards of eight years' labour have been spent in the execution, and it will be sufficient guarantee for its perfection to say that the learned architect and antiquary of Nuremberg, the Chevalier Heidehoff, superintended the progress of the model. On the sixth centennial jubilee held at Cologne in August 1848, it was exhibited to the numerous *Saxons* who met there on the occasion, and elicited general admiration. When finished it will be the largest of any single edifice existing. In the long struggle for German unity, now stamped with the impress of success, the completion of this fabric would become its fairest and most enduring emblem, bearing, as it does at the present day, the disjointed type of her six centuries of discordance. The entire building is 500 feet in length, the transverse width 290 feet. The roof of the choir is 200 feet high. The towers are to rise 500 feet, upon foundations of 100 feet below the ground line. M. de Nöel says, "I have examined the foundations of the towers through an aperture made on the right of the principal entrances on one of the large buttresses of the southern tower, and although I descended a depth of forty-four feet I was unable to discern with any certainty the origin of the foundations." In Victor Hugo's Rhine, he says, "I approached the steeple, the dimensions of which are prodigious. What I had taken for towers at the four



angles are merely the projection of the buttresses. Nothing is complete but the first story, consisting of a colossal pointed arch, and yet already the part finished reaches the height of the towers of Notre Dame at Paris. If ever the projected spires be raised upon this huge mass of stone, Strasburg must sink into insignificance!" More need not be added—the exhibition is instructive to the archaeologist, antiquary, and architect, while the Christian of to-day will derive pleasure from the gorgeous monument of the piety of ages long gone by.

**PORTRAIT OF FARADAY.**—Mr. Claudet has just issued a portrait of the able experimental philosopher Dr. Faraday, whose researches on electricity and magnetism have placed him in the first rank of the investigators of nature. The portrait is lithographed from a daguerrotype taken by Mr. Claudet. The truth of the likeness is well preserved; and, although we could have desired a little more artistic feeling in some parts of the picture, we feel that the artist has been bound by the stern truth of the original, to which he has rigidly adhered. The result is a most faithful, unflattering resemblance to the celebrated original. We understand Mr. Claudet intends from time to time to publish portraits of eminent scientific men from daguerrotype pictures in his possession. The reality of these productions is such, that the public will be certain of obtaining possession of the most faithful resemblances which can be secured of those whose genius and industry have secured them the world's honour.

**THE TUBULAR BRIDGE AT MENAI.**—Two interesting lithographic views of the greatest engineering work which has ever been undertaken by man—the tubular bridge which is to cross the Menai Straits—have been submitted to us by Mr. Russell the artist, by whom they have been executed from drawings made on the spot. One of these lithographs shows the mode of constructing the gigantic tube, through which the railway train is to run; and the other represents the embankment, piers, and towers, now in the progress of construction. Although these drawings have been made rather with a view to exhibit the engineering skill which is displayed in this great work, than with any aim at artistic effect, yet the last is not sacrificed; and we have two lithographs which combine these distinct qualifications in such a degree, as to render them available alike for use—as mechanical drawings—and ornament, as pictures.

**THE VELASQUEZ PORTRAIT OF CHARLES I.** Mr. Snare has recovered his picture from the fangs of the law, and is now exhibiting it in Edinburgh, where the notoriety of its seizure has materially augmented the number of visitors who desire to see it.

**MOIST COLOURS.**—The inconvenience felt by artists and amateurs when sketching from nature in water-colours made after the ordinary manner, from their liability to crack and become hard when exposed for any length of time to the open air and the action of the sun, some time since suggested to the manufacturers of these materials the advantage to be derived from a colour that would not be subject to such results. Various attempts have been made with more or less success, but the best that have been submitted to our notice are those manufactured by Mr. Newman, of Soho Square. We have tested the qualities of these colours, and found them peculiarly brilliant and free working; nor do they appear to become in any degree deteriorated from the causes already referred to. Another important feature with regard to them is, that being contained in cups of gutta percha, the weight of the box is very sensibly diminished, an advantage which every sketcher can fully appreciate. Moist colours are now used by a large number of painters, in their studies as well as out of doors, as they require no *grinding*, but merely the application of a wet pencil.

**THE HIGHLANDS.**—Mr. Jacob Thompson's picture, under this title, exhibited in Westminster Hall in 1847, representing a lake among the mountains, and a ferry boat filled with numerous figures in front, is now being engraved on an important scale in the line manner by Mr. Wilmore. The etching of it has been completed, and is a very satisfactory commencement

of a work worthy of both the distinguished artists.

**ENGRING AND GILDING ON STEEL.**—Some time ago we spoke of an improved process of etching and gilding articles, manufactured of steel, the invention of Mr. Thomas Skinner, of Sheffield: this process he has of late so far perfected as to be now enabled to bring it into actual work; and it is, we understand, at this moment generally adopted in this town, to the productions of which it is unquestionably a boon of magnitude. The leading features of this process are its simplicity, clearness, and especially cheapness: the specimens which Mr. Skinner has submitted to us are of varied character; but the prices range from one penny to threepence, for the decoration of each article: that is to say, by adding the sum of threepence to the cost of an article—knife, scissors, or objects of greater size—such articles may be decorated with some elegant and appropriate design in gold. The process is not limited to steel: although to this metal it will prove of especial advantage. Some of the examples submitted to us are on ivory: in one case we have a knife-handle extensively engraved at a cost of threepence; and in another, a surgeon's scalpel, containing a large number of letters, the charge for engraving which, in gold, is twopence. Mr. Skinner, indeed, writes us "that any design occupying the space of a razor-blade, no matter how much work (say twenty or thirty figures), a view of London, or anything else, can be etched for one halfpenny, or gilt for twopence;" he adds "large dirks and doggers are covered with ornaments for threepence each." Our purpose is to direct attention to this great improvement on the past—whether Mr. Skinner's process be entitled to be styled an "invention" we cannot say: probably not; but at all events it is a large advance upon the practice hitherto adopted in Sheffield, which entailed so much additional cost as almost to preclude engraving, except upon articles of value. It is not too much to say that this "discovery" or application of a discovery, will change the whole character of the trade of Sheffield; from whence, hereafter, nothing however common will emanate without the adornment of Art. It becomes therefore a very serious matter for artists to consider the extent to which they can aid this movement; there is no object, however small the cost, or limited in use, to which the hand of taste may not give such value as shall render it a teacher: if a design for the ornamentation of a penknife, a fire-shovel, or a fender, can be made and executed for a few pence, how direct is the encouragement to original design for every object that becomes a want or a luxury. We trust that artists as well as manufacturers will inquire concerning this process of Mr. Skinner's: our own impression of its great value is borne out by that of Mr. Finney, the present master cutler of Sheffield, who thus writes us: "I consider the present improvement a complete triumph over the old system of ornamenting steel; it has in fact opened up an entirely new field for the most beautiful designs the skill of the artist can furnish; to the traders of this town, it is of the very highest importance; for not only is the work vastly superior, but its cost infinitely less."

**PICTURES BY THE EARLY GERMAN MASTERS.**—On Friday, May 18, the collection of these very fine specimens formed by the late Dr. Campe, of Nuremberg, will be sold by auction by Messrs. Christie and Manson, in King-street, St. James' square. As this school is but little known in England, and has been of late years only appreciated by our connoisseurs, an opportunity will be given on the public view not frequently offered. The sale will be a *bona fide* affair, in pursuance of the legal distribution of the late possessor's property among his successors.

**OIL OF TURPENTINE.**—Our attention has been directed to a discovery which promises to be of great benefit to a numerous class of artizans. By a new process of manufacture, the unhealthy and truly baneful properties of the common oil or spirits of turpentine are so far removed as almost entirely to free it from smell, and according to the testimony of an eminent chemist, to deprive it of those qualities which hitherto have caused it to be so prejudicial to health among

those who are constantly in the practice of using it. We understand that this "sweet" turpentine is adapted to any purpose for which the common spirit is required, and that to the artist it will be of important service.

**A NEW METHOD OF ETCHING.**—Dr. Schwarz and Dr. R. Bahne of Dresden have recently introduced a process for etching on copper or steel, which has many advantages. In the ordinary process with nitric acid, much care is required. The gas vesicles, consisting of nitrogen, adhere to the metal, and protect certain portions from the action of the acid. It is necessary to remove these by means of a camel-hair pencil. The nitric acid etching fluid has also a certain tendency to corrode the margins, so as to make it difficult to produce an etching sufficiently deep, whenever the line is required particularly fine. Again, the escape of nitrous gas is extremely injurious to the operator. The processes proposed by Drs. Schwarz and Bahne have given the most satisfactory results as far as they have hitherto been tried; and it is with a view to further inquiry, that we insert the particulars in the ART-JOURNAL. **Etching Fluid for Copper.**—Ten parts of fuming muriatic acid of commerce is diluted with seventy parts of water; a boiling solution of two parts of chloride of potassium in twenty parts of water is added to it. A solution containing much free chlorine is thus obtained. It may then be diluted with one hundred to two hundred parts of water for etching the more superficial portions; and by allowing the same a longer time to act, or by adding a stronger fluid, the deeper tones are produced. **Etching Fluid for Steel.**—Take two parts of iodine and five parts of iodide of potassium, dissolve both in forty parts of water, by which the strongest fluid is obtained. This solution may be again diluted with forty parts of water to draw the finest lines. By waiting some time, or applying stronger fluid, deep tones will be produced. The lines are very deep, exceedingly straight, and the finest lines will flow together.

**IRISH NATIONAL GALLERY.**—At a recent meeting of the Royal Irish Art-Union, Mr. Stewart Blacker, the Secretary, announced that a most munificent donation had just been made to this country, being no less than two cartoons of Raphael, similar to the well-known and highly-valued productions of the same great school at present at Hampton Court. The subjects were "St. Peter and St. John healing the lame Man at the beautiful Gate of the Temple," and "Elymas, the Sorcerer, struck Blind." Early in 1847 Mr. Blacker had some correspondence with a Mr. Nicolay, of Oxford Square, London, when getting up the exhibition of the works of ancient masters for relief of the then general distress. Mr. Nicolay had kindly placed his collection at his service; but not wishing to undertake the responsibility of valuable works from so great a distance, he had to decline the offer. He received the other day a letter from Mrs. Nicolay, saying that she was but carrying out the wishes of her late respected and much-loved husband in asking him, Mr. Blacker, to take charge of two cartoons of Raphael, which he prized most highly, and was desirous should be presented for the formation of a permanent Gallery of Art in Dublin. Mrs. Nicolay accompanied the gift with a short statement of their history, and how they came into Mr. Nicolay's possession, which appears to have been simply this:—These fine specimens of the great Italian school of Art were picked up by Sir Joshua Reynolds during his celebrated tour in the Low Countries, in one of the towns where they had been originally sent for the purpose of manufacture into tapestry. At Sir Joshua's death, and at the subsequent sale of his effects, they passed with one intermediate hand into the possession of Mr. Nicolay. They appear to have received the encomiums of Mr. Eastlake and others of the best judges of works of art in London; and last, not least, Mr. Holloway, whose whole life was almost spent in engraving the series of seven cartoons at Hampton Court, thought so highly of these two fine duplicates that he finished two of his engravings from the actual cartoons now presented to this country.

## REVIEWS.

LANDSCAPE PAINTING IN OIL COLOURS. By JOHN BURNET, F.R.S. Published by DAVID BOGUE.

To the aspirant in Art it is humiliating to reflect that by the wisdom which is proffered by the multitude of counsellors, he can only profit by inquiry as laborious as that by which they have qualified themselves. The legend of Art, how fascinating soever it may be, is infinitely lower in value than natural expression. That mechanism known as a manner, is appreciable only when original and purely subservient to an imitation of natural effect. The adoption of a manner, as an evidence of feebleness, denies an artist credit as an originator, and no reputation can exist without some degree of originality. Hence, it will be understood, how little "a master" can do for a pupil; how much the pupil can do for himself. In the preface to the book before us, Mr. Burnet says, "He who can render even a tree or weed with truth and taste, possesses the pass-word which makes Nature unfold her more hidden treasures. No one can conquer this seemingly unimportant object without a correct eye and much reflection; and when these are acquired by habit and industry, higher properties can be successfully grappled with and achieved."

Mr. Burnet conveys his precepts in an epistolary form, addressed to a supposed pupil. The principles which he propounds are deduced from Wouvermans, Cuyt, Rubens, Teniers, Berghem, Claude, and Titian, blended with instruction resulting from his own experience and observations upon the practice of celebrated painters of our own school. Mr. Burnet turns the attention of his pupil to these masters in accordance with a remark of Reynolds, to the effect that painters ought to apply to the Dutch School to learn the Art of painting, as they would go to the grammar school to learn language. To learn the higher branches of knowledge, they must go to Italy. It is at once evident to an artist that Mr. Burnet's analysis of the methods which he exemplifies is the result of a long practical experience. The rules which he lays down are simple; and they are always proposed in reference to nature. They are intelligible, because severely practical, and entirely unincumbered with florid cant about mystical qualities in nature, seen only in imagination, and which could be approached only by a charmed hand. The instructions commence, as, time out of mind, with the sky; and the first lesson is founded on the practice of Wouvermans, whose skies are contrasted with those of Albert Cuyt, to whom Dordrecht owes so much of its fame. The skies of Touiers, Vauderfelde, and others, are then spoken of; and the next lesson is on the subject of distance. Many of the results of the combinations of colour are so mysterious to amateurs, that we cannot help extracting the plain instructions for a method of foliage painting. "In adopting the process of glazing over your masses of trees or clumps of buildings, you will find painting into the depths of the shadow with decided dark touchings prevent the whole from being flat or heavy; also let me draw your attention to the necessities of painting into the retiring portions (while wet) with more delicate opaque tints, this will not only take off the effect of too much sameness, but enable the advancing branches to have more relief, as glazed colours have this property in a greater degree than any other method." These instructions extend to the production of various effects, and we make this extract with a view to show, as briefly as possible, the manner in which instruction is conveyed. These descriptions of skies, distance, middle distances, and foregrounds, are aided by etchings from the works of the painters already mentioned; and of the book generally, we may say it is thoroughly practical, its precepts are advanced without pretension and upon acknowledged authority. The author does nothing more than put the student in leading strings, with an injunction to look to nature for support; and this, essentially, is all that can be done for the student in landscape Art.

THE PICTURE COLLECTOR'S MANUAL. By JAMES R. HOBBS. 2 Vols. Published by T. & W. BOONE, London.

There was a time, and that not many years distant, when a well arranged and correct dictionary of painters possessed more value, and would have been more generally appreciated, than at present; but inasmuch as the desire for acquiring old pictures is very sensibly on the decline, excepting those of rare excellence and undoubted authenticity, the necessity of such a work must manifestly now be of a limited character. Yet, in our own day,

and within the compass of our individual knowledge, had some luckless collectors carefully studied the pages of some such publication, they might not only have been spared much disappointment, but have kept a few thousands in their purses which have gone to enrich the dealer and maintain those whom he employs. The writer who sits down to compile a dictionary of painters should bring to his task not only the qualifications of industry and research, but a thorough, well-grounded knowledge of Art in its various departments; that he may be able, by his own personal acquisitions, to supply the deficiencies of previous authors, and to correct their errors. He should be an *artist*, theoretically and practically, ere he profess to put himself forward as the historian of Art, even in its least important features.

How far Mr. Hobbes is really competent to the execution of such a work, his present volumes afford us little opportunity of judging; inasmuch as the first volume is little better than an alphabetical list of the names of every eminent painter, the dates of each one's birth and death, and the department in which he excelled,—an epitome, in fact, of what we find in Pilkington or Bryan. There is no attempt at criticism worthy of the name, the few observations appended to each artist being nothing more than a general reference to a few principal pictures; neither has the style in which this is done meant to recommend it. The book, indeed, bears evidence of haste in getting up, for we find in looking over its pages many grammatical errors and ill-constructed sentences; for instance, speaking of CAROSSELLI, the author says, "he was chiefly employed in (on) easel pictures and portraits, he also possessed an extraordinary talent of (*for*) copying," &c.; again, under BUNN, we find that "he was employed on various occasions by his master, especially in *painting the rebels that fled at the siege of Florence*," and again, "BUNN was a portrait painter, that is all Houbraken says of him, and other researches can find nothing more." We have no desire to be hypercritical, but clearly such sentences as these require careful revision before they were issued from the press. The second volume is by far the most useful of the two; it contains an alphabetical list of the principal scholars, imitators, and copyists of the various masters, arranged under their respective chiefs, and an index of subjects with the names of those who practised them respectively. Thus, under "Sea-pieces, Shipping," we find ARYENDE, AVIANI, BACHUYSEN, &c.; under "Moonlight Pieces," CANTU, COIGNET, &c.; under "Fire and Candle-light Pieces," BISCROP, BLONDEL, BOT, &c., and so on. Attention to this portion of Mr. Hobbes's dictionary may be of some service to the amateur and the collector in assisting his judgment upon the authenticity of works, though even here we have detected some errors; consequently it cannot be implicitly relied on. As a book of data only, we think, these volumes may be consulted with safety.

ARCHITECTURAL PUBLICATION SOCIETY. Plates to a Proposed Dictionary of Architecture.

It is about a year since a number of gentlemen connected with architecture formed the Society which owns the above name, believing, as their prospectus affirmed, "that it is expedient to form a society for the promotion of the publication of works connected with architecture, as the profession is sadly deficient in English works calculated to expand the mind and increase the stores of the memory of the student, and as in this respect this nation is not so much on an equality with the rest of Europe as it has been; many, if not most of the works daily publishing in France, Germany, and Italy, deserving to be studied, and any comparison of catalogues showing that our deficiencies are very great." Among the other propositions was one to "gradually fulfil the hope expressed by Professor Cockerell in 1845, that the English architect, taking the dictionary of Quatremère de Quincy as an example, would produce a perfect book upon the Art, one man taking one part, and one another part, so as to render it of the highest authority, of extreme use, and of a character to reflect such dignity and glory on all concerned, that he was anxious to see it commenced." This is now begun in the work before us, containing many plates of architectural details in illustrations of particular terms,—*campanile, ceiling, chimney, &c.*, which are to be discarded on in the text. The idea is an excellent one, and it will be well if the profession in general will throw open their portfolios for general use, forgetting all that exclusive jealousy which is the bar to the improvement and information of all. The examples in the part before us are good. The field is a large one. Many equally interesting works are also proposed, the general utility of which cannot be doubted.

THE ANGEL'S WHISPER. Painted by F. GOODALL. Engraved by E. GOODALL. Published by H. GRAVES & Co., London.

The poem which suggested this charming picture is, we need hardly tell our readers, from the pen of Mr. Samuel Lover; a name connected so closely with Art and Literature, that it is impossible to say to which it most belongs; all his songs are *artistic*, that is to say suggestive of illustration; even more, for they not only create, but call into action. The very poem from which Mr. Goodall has certainly selected the choicest line, the point upon which the poem turns, is in itself a series of pictures; and this is the reason why Mr. Goodall deserves so much praise: he has not only expressed but combined; and proved that while the artist is deeply indebted to the poet, the poet owes a debt of gratitude to the painter; for giving to the eye, palpably, what before reached the heart only through the medium of the ear.

That Mr. Goodall has a deep and earnest love for poetry, more especially the *ballad-poetry* of our country, is evident from his choice of subjects; the Muse of Campbell inspired him with "The Soldier's Dream," which he has now with equal excellence accompanied by "The Angel's Whisper." They are both engraved by his father, and are well calculated to adorn our English homes; "The Angel's Whisper" is clearly and beautifully rendered; mezzotint engraving is well calculated to impart softness and tenderness to such a subject, and the engraver, whose hand has lost nothing of its cunning, has worked out amongst the subjects, furnished by the high genius of his son.

Mr. Lover is more highly favoured in one respect than the great Scottish poet; he has returned to England in good time to see his "poem set to painting;" and to feel, we hope, that his exquisite imaginings are appreciated as they deserve.

THE ROMANCE OF THE PEBBAGE. By GEORGE LILLIE CRAIK. Vol. 2. Published by CHAMMAN & HALL, London.

"The family history," Mr. Craik tells us in his preface, "has gone over in the present volume, which is still confined mainly to the reign of Elizabeth and James, is most of it closely connected with the public history of the time."

The volumes already published, are nearly, if not quite, indispensable to a right understanding of the history of the period to which they refer, and it is impossible to speak too highly of Mr. Craik's patience and labour, in searching out authorities, and plodding through old histories, so as to get at facts—facts! which, coloured and distorted as they are by writers of the past and the present, frequently appear of little more value than fictions.

The contents of this interesting volume are a many-leaved history in themselves.—

The kindred of Queen Anne Boleyn.

The old Percies, these "Hot-purs of England."

Earl Henry the Wizard, more noted for his confederacy with Raleigh and Cobham, than for his quarrel with Sir Francis Vere.

The Romance of the Last of the Rutlhens.

The tragedy of Lady Jane Grey and her sisters, showing Elizabeth, not "the good Queen Bess" of song and story, but the tyrannical imperious blood-stained Queen, who, however suited to *times past*, would not have been tolerated on any throne in Europe, in *times present*.

All the "histories," in fact, that Mr. Craik has as yet compassed, are full of the *Romance* of a fearful *reality*, and are the more valuable from their simple and unostentatious mode of telling. What we require in such a work is *truth*, not *eloquence*; volumes to refer to, with certainty and safety; the narratives might have been rendered more amusing if their author had adopted a lighter style, but the incidents only need a calm and quiet recital, unbiassed by interest or party-spirit, to become necessary to our domestic literature, and this Mr. Craik has accomplished.

THE PALACE OF WESTMINSTER. Published by WARRINGTON & SON, London.

The first three numbers of this interesting publication have reached us. The principal illustrations in them are "The Royal Court;" "The Elevation of the Lower Part of the Victoria Tower;" "View of the South Wing Towers;" "Interior View of East Entrance, Victoria Tower;" "North Wing Towers," and the "Back of South Wing Towers." Some of these are engraved on steel, while others are very delicately executed in lithography; woodcuts, &c., also accompany the letter-press descriptions. The work, when completed, will prove an interesting record of the noblest edifice of modern times.

## THE ART-JOURNAL.



LONDON, JUNE 1, 1849.

## THE ROYAL ACADEMY.

THE EIGHTY-FIRST EXHIBITION—1849.



On the first Monday of May, as usual, the Exhibition was opened to the public, the Friday and Saturday preceding having been accorded to the private view, "the dinner," and the visit of the Queen.

The Exhibition of 1849 differs in no respect from that of either of the ten or twelve preceding. We miss from the walls, as usual, a few established favourites; others contribute but little; others again appear in all their strength; and we perceive, here and there, satisfactory and safe proofs of on-progress on the part of those younger aspirants for fame upon whom must depend the future of British Art. The character of the Exhibition is, then, just what it has always been: a "show" of the works of the Royal Academy (the only great monopoly left us of the many bequeathed by the wisdom of our ancestors) augmented by the voluntary contributions of sundry British artists; that is to say, the whole of the Profession throughout the empire, auxiliary to the privileged and fortunate "Forty." Those who love Art, who earnestly desire to extend its salutary influence, and especially to promote its welfare in Great Britain, will look in vain—and with deep regret—for any evidence of rational movement and wise reform to indicate, on the part of the Academy, a spirit in harmony with that which distinguishes the age. The nobleman and gentlemen who dined in the "East Room" of the Royal Academy on Saturday the 5th of May, and saw assembled there a number of eminent and prosperous artists, brimful of hope—whose labours of the past year had been, generally, well recompensed, and to whom "the line" had now secured the additional compensation of fame—such visitors little knew how many "sick hearts" were on the outside of these beautifully furnished walls—how many struggling painters were starving, literally, while professional magnates feasted with munificent patrons.

It is this year as it has always been: "want of room" is the poor excuse for crushing many an aspiring, hopeful, and anxious spirit—of dragging back many who are on the high road to fame; and of engendering hickories, heart-burnings, and antipathies, which are equally fatal to health of body and of mind.\* We might furnish scores

\* The public have been informed through the Police Reports that one rejected contributor to the Royal Academy—an artist named Evans—has been so mad (for we can only attribute the act to madness) as to commit a brutal assault upon Mr. Knight, the Secretary of the Academy. Mr. Knight's evidence, at Marlborough Street, was as follows:—

"A circular was sent round to those artists whose works could not be accepted. Mr. Evans sent works to the Academy, but they could not be exhibited, and a printed circular, in the usual form, was sent to Mr. Evans. On the evening of April 27, about eight o'clock, witness, while engaged with the counsel, received a message from one of the porters of the Academy, who said a gentleman, named Evans, wished to see him on the subject of a letter he had sent. Witness told the porter there must be some mistake, as he had himself written no letter to Mr. Evans. Afterwards, thinking that some mistake might have oc-

curred in the delivery of the circular, witness determined to see Mr. Evans, who was a perfect stranger, and explain anything that might require explanation. Witness went into the hall, having fortunately taken the precaution to put on his hat, in consequence of the coldness of the weather. Witness saw Mr. Evans, and, in reply to a question, said he had not sent a letter to him. The defendant produced a circular, and asked if his name was on it? Witness replied it was, but the circular did not come from him individually, but as the organ of the society. The defendant, in a violent manner, desired to have "no—no—no" said, witness replied he could no longer handle words with the defendant; if the defendant wished for further information, he would get it in the clerk's office. Witness turned to leave the hall, but on hearing a step following, and the words "shutler" and "infernal sounder" used, he turned round, and saw the defendant lay hold of the small end of a stick which he carried, and strike a blow at him with the thick end. The blow was aimed at witness's head. It fell on the forehead, broken in force by the hat, but sufficiently violent to raise a large swelling on his head. The porters rushed in and prevented further violence. Witness never offered the least attempt at violence. Witness had turned to leave the hall, when he was followed by the defendant. From the effect of the blow he fell against the wall, and was unconscious for a moment or two; was very sick and dizzy.

of cases—of those whose offerings have been rejected altogether, and of others whose works have been effectually blighted by ill places—which might carry conviction to the honoured guests of the Academy, that no public Institution exists in Europe more open to those changes which "eighty-one" years have rendered necessary, and of the policy of which no second opinion can be, by any possibility, entertained. We have so frequently dwelt upon this topic, that we may now content ourselves with a passing remark—arising out of painful impressions derived from the knowledge that once again we visit an Exhibition of the Royal Academy, of a character unchanged and consequently unimproved. We have still the Octagon bole; the lines of paintings over the miniatures and architectural drawings; the lines of paintings close to the ceilings and touching the floors; and among the pictures thus condemned, we may, as usual, recognise some of the best masters of our school,—in more than one instance of masters of whom the most prosperous member of the Royal Academy might take lessons, with benefit to himself and advantage to his Art. Nay, we may ask, in passing, which of the members has not taken lessons from the works of Mr. J. D. Harding, one of whose perfect productions (a picture, small in size, and singularly delicate in subject and in finish) has been placed at the top of the Architectural room? Is it to a sin of omission or of commission that this accomplished artist is to attribute the happy circumstance under which he makes his public appearance in Trafalgar Square?—where, unluckily for him, he sought a removal from less stately but more comfortable apartments adjoining—in Pall Mall East. Is it by accident or design that Mr. George Harvey, one of the best painters of the age, appears as an "over-door" of the West Room?

We may allude to these cases, because Mr. Harding and Mr. Harvey are removed by professional rank and by general esteem, from all danger that might follow exposure; but artists less firm in their seats cannot bear the notoriety of their condemnation, neither can they dare to quarrel with those in whose hands is the destiny of their lives; but Mr. Harding and Mr. Harvey are by no means the only painters who have been thus put down—for a purpose: while of the hundreds of the excluded (more fortunate perhaps than those who, like Mr. Harding and Mr. Harvey, have been publicly proclaimed "incompetent") there are, as we well know, many whose works would confer honour upon the line in the East Room, where the brilliant assembly of honoured guests met on the 5th of May to congratulate and rejoice.

We are weary of this theme, but we dare not cease to recur to it until some change for the better shall be effected in the Royal Academy. We say again, that if its members were in earnest to desire "more room," more room would be found for them; but we also again say, that so long as there is in Trafalgar Square space sufficient to display to advantage their own pictures, so long will the Academy abstain from efforts by which that space might be so augmented as to exhibit to equal advantage the pictures of all artists who desire and deserve

exposition within the walls of the only National Gallery of British Art.

Our present business, however, is with the Exhibition—as we find it. We are not without hope that the members of the Royal Academy will, at no very distant period, see how greatly they may advance the Arts and their own interests by a more liberal policy than that which they have hitherto pursued; individually, there are no men more worthy of respect and honour; collectively, they have unquestionably arrayed themselves against that national advance in Art, which it was especially their duty to foster and to strengthen. But Time is doing its work with this Institution as with all others; the men who have lived with a past age, and who are fit only for a past age, must relinquish their places in due course to men who are of, and with, the present. It cannot be doubted that various causes will, in addition, contribute to bring about that reformation in the Academy, which will be alike the safeguard and the glory of British Art.

The present Exhibition consists of 1341 works, including 145 works in sculpture, forced into the miserable "gallery," against which there have been useless protests without end. It is however only just to observe, that this year there is a very striking improvement in the placing of the works here; there is nothing like confusion, each of the principal sculptures is well seen, and the visitors are not embarrassed in narrow passages. The exhibition of pictures is on the whole encouraging. It may not be an advance upon that of last year, and certainly not upon that of the year preceding; but it sustains the character of our school, and is enlivened, if it be not elevated, by some two or three of the issues of the trials at Westminster Hall. Our leading artists have essayed nothing new—they have gone on as they have gone on always; the major part being content to "dwell" in those "decencies" which are more profitable than fame-giving; but the young men are supplying proofs of a better and more aspiring spirit; they show that they have been reading and thinking, and not confining themselves to a library of two books.

These introductory remarks may for the present suffice; some such observations have appeared necessary, ere we proceed to our duty of reviewing the collection.

No. 7. 'Monsieur Guizot,' N. MOTTET. These features are so well known that the title might have been dispensed with. The cast of habitual thought which prevails in the expression is precisely that of the reality. The colour is somewhat foxy and the surface of the flesh overwrought.

No. 8. 'Henrietta Maria in distress relieved by Cardinal de Retz,' A. L. EGG, A. The subject is from Miss Strickland's "Lives of the Queens of England." The passage which is quoted describes a visit paid by the Cardinal to the Queen when "her last loaf was eaten and her last faggot had been consumed and she was destitute of the means of purchasing more." The unfortunate Queen is seated on the right of the composition, and the Cardinal occupies a position facing the spectator, and is speaking of the relief which he causes to be brought—provision for her table and wood for her hearth. Besides the Cardinal and the Queen there are two or three other figures. In conception of character and pictorial quality this is a production of a high order. About the centre of the composition is a window which shows a wintry day without. This induces sympathy in the privations of the suffering Queen, but for which perhaps too much has been sacrificed.

No. 10. 'Fruit,' MRS. HARRISON. A composition of black grapes, leaves, a pine, and other items, all presented with a feeling which we have rarely seen surpassed in this department of Art.

No. 12. 'Tilbury Fort—Wind against Tide,' C. STANFIELD, R.A. This is a large picture affording a prospective up the river, the spectator having Tilbury Fort immediately on his right at a point of the river close to the Essex shore. The immediate objective consists of a hay-barge,—a telling craft on canvas, a Thames dredger with two figures, an Indianan at anchor, and a

varied fleet coming down the river. The most has been made of the shred of Italian architecture, forming the river face of the Fort, and sorting so ill in the reality with the red tile roofs. The disposition of the graduated lights in this picture is truly masterly; the eye is first caught by the shining side of the hay-barge, it is then led to the Fort, then passed to the broken and more subdued lights scattered throughout the composition. The great purpose in the water has been to avoid hardness, the waves even are not crested with any opaque wind-card, but they are transparent in their volume, and their movement is singularly descriptive of the stiff breeze which is sensibly blowing across the field of view. The picture is equal in execution to the best works of the artist, and in subject more interesting than those of a great many of his recent productions.

No. 13. 'The Desert,' E. LANDSEER, R.A. The interest of this work centres at once in a dead lion, a study we believe from an animal which died recently at the Zoological Gardens. The scene supports the title of the work, being a drear and rocky solitude, veritably "the place of a skull."—The two components of this picture are distinct, the lion, and the gloomy landscape; but they are admirably adapted. The pose of the animal does not look so much that of the ultimate agony, as a studied position. The head and shoulders, with their garniture of mane, have all the fulness of life, but the odor parts of the frame seem wasted by disease—this is a repulsive feature of the picture, but we presume that the animal is described as he appeared.

No. 22. 'His Excellency the Prince Metternich,' H. W. PHILLIPS. A half-length portrait of the size of life, showing the Prince attired in ordinary costume, but bearing the decoration of the order of the Golden Fleece and other insignia. This work is remarkable for the high finish of the flesh textures and the successful elaboration with which the resemblance has been perfected.

No. 23. 'Religious Controversy in the time of Louis XIV.," A. ELMORE, A. An admirable subject for the display of character of that description which it is the forte of this artist to delineate. It is derived from "Louis XIV. et Son Siècle," being a passage in which is mentioned the resolutions in public situations, "meaning thereby good Catholics; which, being publicly announced, it was not unusual for those infirm of faith to institute religious discussion in their own houses. The subject of the picture is as emphatically pronounced as any subject can be. The discussion is proceeding between a Huguenot clergyman and a Capuchin; on the left is seated a cardinal, but he is too young for Mazarin. Near him is the inquiring and hesitating lord of the mansion, and on the left are the female and other branches of the family. The Protestant preacher sits collected, referring to his bible, but hearing at the same time the intemperate arguments of the Capuchin. This figure is a carefully studied development of argumentative essence; the head is beautifully painted, its legible characters bespeak self-possession and extraordinary determination of purpose. And not less powerful in expression are the other impersonations; in every part of the picture we are met by an assertion of *savoir faire* which distinguishes this work as an emanation of mind far exceeding everything that has yet been exhibited under this name.

No. 24. 'Avenue of Lines at Hatfield,' J. MIDDLETON. In execution, composition, and chiaroscuro, this work possesses great merit; but the uniform brown tint of the foliage had been better if relieved.

No. 28. 'A Ruin of a Monastery near Boulogne,' E. J. COBBETT. A small picture showing the ruin, associated with trees, which are kept down in tone, inasmuch as to contrast very strongly with a powerfully effective sky. The materials are slight, but they are subjected to a treatment which yields a result, that in forcible description, we have rarely seen surpassed.

No. 29. 'Sketch from Nature,' R. J. LEWIS. A small picture, the subject of which is a glimpse of sylvan scenery; the trees are beeches

with their Autumn foliage, which may be a trifle too hard, but the chequered light is spirited and full of truth.

No. 31. 'Portrait of R. J. Wyatt, Esq., Sculptor, Rome,' S. PEARCE. A small half-length, very simple in treatment. The subject is in his studio and accompanied by a small clay sketch which he may be supposed to be studying. The portrait is characteristic, but it is deficient in force.

No. 36. 'Portrait of the Right Hon. the Countess of Eglinton and Winton,' J. WATSON GORDON, A. The lady is presented at full length, standing; she is attired in white satin, a highly successful imitation of the material. This artist does not exhibit many portraits of ladies, his power is more manifest in masculine portraiture.

No. 37. 'Clearing off after Sunset,' T. S. COOPER, A. Again we tread the milky way in company with this eminent expositor of bucolics. Taurus, however, is not this time in the ascendant,—the chief place is given to a milch cow, having her ribs finely "developed," as phrenologists say, by the morning and evening visits of the milk-pail. The composition strongly reminds the spectator of the Dutch pictures of this class—

"Est via sublimis celo manifesta sereno,  
Lactea nomen habet candore notabilis ipso—"

that is, it presents a raised mound, which, together with the entire region, is called "lactes," as being admirable pasture for cows. The sunshine effect in this work is equal to the very best efforts of the artist, and the animals are painted with his usual finish and accuracy. This picture is pronouncedly Dutch in composition; the foreground being a green mound surmounted by a cow. The substantial life of the animal is extraordinary, she is tangibly relieved against the sky. The proposition of the picture is light, and the word of promise in the catalogue is not broken on the canvas. There are other animals, especially two sheep, the fleeces of which light up with admirable effect. The shred of landscape is pure in feeling.

No. 39. 'Interior of an English Cottage,' G. HARDY. Every brick in the floor is marked; it is a successful study in all but the white round the fire place.

No. 41. 'Among the Lyamouth Hills,' H. J. TOWNSEND. A small picture, representing a romantic piece of scenery, the principal feature of which is the rocky bed of a mountain stream. The whole is united into agreeable composition.

No. 42. 'Sunday Morning,' T. CLATER. A cottage interior, with its inmates engaged in their devotional exercises. The head of the family, an aged man, is reading the bible; this is the best figure of the group. The composition is treated in the usual firm manner of the painter.

No. 43. 'Omnia Vanitas,' W. DYCE, R.A. A Magdalen, of whom only the head and bust are given; a skull is before her, and she looks upwards with much intensity of expression. The style of this picture is at once severe and elevated; it is a deduction from a pure source without the slightest indication of infirmity of purpose.

No. 44. 'A Mountain Stream,' H. JETSUM. A small picture, richer in sentiment than anything we have seen by the same hand. The material consists simply of a thread of water flowing through its rocky channel—shaded in the immediate foreground by a group of trees, on the left of which are seen the distant hills where it takes its rise. An exquisite feeling pervades the colour and composition.

No. 48. 'A Portrait,' W. BOXALL. A half-length portrait of a boy; the head is executed with fine feeling; the features are full of animation, but the pose wants relief.

No. 53. 'Portrait of Sheridan Knowles,' W. TRANSCHOLD. A life-sized figure, represented seated; the features are felicitous in their resemblance to the original.

No. 54. 'Portrait of Mrs. Fraser,' E. DUBUFE. The name and works of the elder M. Dubufe are well known in this country; he has long practised portrait painting with success in Paris.

This is a full-length, life-sized figure, by his son, representing the lady costumed in a pink silk dress of excellent taste, enriched by lace. The silk, as a study of material, is most perfect; and the features are painted with infinite care. This work is a beautiful example of the best style of the French school of portrait painting.

No. 55. 'Scene from Henry VIII.," C. R. LESLIE, R.A. A composition from the fourth scene of Henry VIII. The king disguised, with a company of maskers and torch-bearers, enters and salutes Cardinal Wolsey, by whom the royal person is, of course, recognised without difficulty. The king leads Anne Boleyn, and these two impersonations occupy the centre of the grouping. The picture is distinguished by valuable points of this painter's practice, but the subject is by no means a grateful one.

No. 56. 'Sympathy,' J. WARD, R.A. The "sympathy" exists between a sleeping colt and its dam; the former lies extended upon the grass, while the latter stands dozing. This is the best picture that has lately been executed by the venerable painter.

No. 60. 'Amoret Chained,' W. ETTY, R.A. This is but a life-sized head and bust; there is nothing whereby to distinguish Amoret from Andromeda. It is highly felicitous as a display of flesh-painting.

No. 62. 'Portrait of Sir William Davy,' W. GUSH. A half-length portrait of an officer in military uniform. The figure is standing in a easy pose, with the left hand resting on a sword, and the right holding a plumed hat. The features are drawn with decision and firmness.

No. 63. 'Scene on the Clyde, the Kyles of Bute—Mountains of Arran in the distance,' W. A. KNELL. This work is hung very high, but it nevertheless declares good quality. The river is introduced under the subdued light of evening, which brings the distant mountains in marked relief against the fading light.

No. 65. 'Portrait of a Lady,' T. F. DICKSEE. We find here the same good qualities which we have more than once praised in preceding works exhibited under this name. The lineaments are accurately drawn, and the skin textures are so successfully wrought as to appear as if they would yield to the touch.

No. 66. 'Portrait, Sir William Allan, R.A. That of a lady attired in black velvet, the depth of which material has enabled the painter to force the features into striking brilliancy.

No. 67. 'River Scene—North Wales,' F. R. LEE, R.A. The view is one that no artist could pass by unmoved. The centre of the composition is occupied by the course of a stream, in which the current is interrupted and broken by rocks, in a manner to afford valuable dispositions of relief. The banks of the river are screened by luxuriant foliage, which at a short distance closes the view. The execution of this picture is unusually careful; the water is distinguished by depth and good colour. The harmonies in this part of the work contrast in some degree with the unsubdued hues of the foliage.

No. 68. 'Old Age,' E. V. DOUNARD. This is a cottage composition, in which we see as principal, an aged man—one who has long lived on in "second childishness." The head is a careful study; the impress of extreme age being effectively made out.

No. 71. 'Portrait of John Bright, Esq. M.P.," J. P. KNIGHT, R.A. A half-length figure with features strikingly like the original. It is simple in style, the purpose being solidity of execution in the mask, an end which is sufficiently answered.

No. 72. 'Lear disinheriting Cordelia—in progress in fresco in the New Houses of Parliament,' J. R. HERBERT, R.A. In producing imitations of fresco by means of oil, we apprehend that the better characteristics of each are in some degree unavailable. This work therefore being in the feeling of fresco, must be considered as a work in that department of Art, although there is in the execution what could not be attained in fresco; to account for which it must be remembered that the fresco will not be so near the eye. Lear is seated on his throne, and occupies the centre of the composition; on his left stand Cordelia and Kent—before him kneel Goneril and Regan, and on his left are

Cornwall, Albany, and others. Cordelia has declared in favour of a division of her love between her father and her future husband, to which her father replies, swearing by all the "operation of the orbis"—

"Here I disclaim all my paternal care,  
Propinquity, and property of blood;  
And as a stranger to my heart and me,  
Hold thee from this for ever," &c.

The old man's effort lifts a load of years from his frame; equally with his eyes and his lips he expels his daughter, while he presents his crown for equal division to his sons-in-law. The whole of the characters have been assiduously studied; ingenious expression would not more become the features of Guenil and Regan, than would a sinister aspect suit those of Cordelia. To the narrative every item of the composition is made to contribute in language so intelligible that the subject is at once declared without a title.

No. 73. 'Portrait of H.R.H. Prince Albert—intended for presentation to the University of Cambridge,' F. R. SAY. This is a full-length portrait, presenting the Prince in Academic robes. The ample draperies are relieved by a red curtain, and the dais upon which the Prince stands is also covered with red. The pose of the figure is easy, and the situation may be supposed to be that of addressing an assemblage.

No. 76. 'Portrait of a Lady,' D. MACNEE. An *abandon* is communicated to each figure by representing the lady leaning against a table. The portrait is high, but the head seems to be carefully drawn and judiciously coloured.

No. 77. 'Mrs. Entwisle,' F. GHANT, A. Very agreeable in expression, and particularly rich in colour.

No. 80. 'Waiting for a Customer,' E. ARMSTRONG. A composition of figures in Italian costume, brought forward in the feeling of a foreign school. Two men, a woman, and several children are variously grouped in the picture, and so perfectly accurate is their nationality in costume and feature that they must have been studied with much care from marked types.

No. 81. 'The Wreck Buoy,' J. M. W. TURNER, R.A. This artist follows as nearly as he can the "good old plan" of Scott—that of selecting titles, which shall, merely as titles, convey nothing to the "courteous" reader either of the book or the picture. The spirit of the canvas is a rainbow effect at sea, and it is certainly the best of his late productions. When we lose sight of passages of objectionable execution, and these works are reduced to black and white, they are frequently more pleasing in such simple elements than in the compounded form of pictures. A variety of vessels are here distributed on the water, all more or less aiding the effect. On the left the sky is closed, and the immediate part of the picture lies in shade; the rain-cloud stoops upon the waters in a manner which renders it difficult to account for the rainbow. It is, however, there—the second in all its gorgeousness—yet again the contracted span of the arch is difficult to understand; but not so the chiaroscuro, dispositions and depth, which are all eloquent in description. The nearest undulations are not sufficiently transparent to save the perspective from question. But let no man speak of the *beaux restes* of this great artist, who writes on this canvas—

"— tell my friends,  
Tell Athens, in the sequence of degree,  
From high to low throughout, that whose pleasure  
To stop affliction, let him take his haste,  
Come hither, ere my tree hath felt the axe,  
And see me."

No. 83. 'Trusty Tomkins appearing before Sir Henry Lee,' C. LANDSEER, R.A. The subject is supplied by a passage in "Woodstock," beginning "As he spoke, the military preacher abandoned his leafy screen, and stalking forward," &c. The old cavalier, Sir Henry Lee, and his daughter Alice, are seated, and according to the text, Trusty Tomkins stands before them. The characters are rendered with so much accuracy that the source of the theme is at once evident.

No. 84. 'The Crochet Worker,' W. ETTY, R.A. The head and bust of a girl sedulously occupied according to the title. There is certainly great facility of execution in the work, but it is not advantaged by proximity to the eye.

No. 85. 'Charles Barry, Esq., R.A.,' H. W. PICKERSOLL, R.A. The figure is of the size of life, representing the subject in a loose morning dress. The features are distinguished by a vivacious expression and a striking resemblance to those of the eminent original. The work is remarkable for the absence of colour.

No. 90. 'Mrs. John Walton,' Mrs. CARPENTER. The lady wears a dress of crimson velvet, the depth of which, with the appropriate background, gives great power to the flesh tones. In execution the work equals some of the most prominent exhibited on these walls.

No. 91. 'A See Saw,' T. WEBSTER, R.A. A plank having been adjusted across the hole of a newly felled tree, a mischievous hatcher's hoy has induced another hoy of lighter weight to become his *vis-a-vis*, when he plays him the trick of keeping that end of the plank upon which the latter is mounted, in the ascendant, much to his confusion. His expression of apprehension is highly relished by the hatcher's boy, and another who is present as a spectator. It is impossible that an incident of this kind could be more readily rendered by any other hand. We hear, even at a distance, the wicked chuckle of the two elder boys, and equally distinctly the plaintive deprecation of the victim. The whole of the material of this beautiful production is brought forward with the most delicate finish.

No. 93. 'A Sister of Charity of Ravenna,' S. A. HART, R.A. This small picture exhibits the figure kneeling in a devotional attitude. She is attired in a white religious habit, that seems to have been studied with much care. The entire interest centres in the face, which is characterised by great beauty.

No. 100. 'Fireside Musings,' C. W. COPE, R.A. This is a small composition, showing a single figure, that of a lady seated according to the title. The costume is of a graceful form and medieval taste, but the accessories of the composition are modern. The head and hands are remarkable for the beautiful miniature finish with which they are painted. The figure is seen in an unbroken light; we think had this been modified, the work would have acquired force.

No. 101. 'The Wounded Greek,' A. COOPER, R.A. The distance in this picture is occupied by two contending hosts, the conflict from which "the Wounded Greek" has retired. He is attended by two women of his nation, and his horse stands near this group. The incident is set forth with good taste, and reads well.

No. 102. 'Francis, the Son of William Beckford, Esq.,' J. SANT. This, as a portrait, is one of the most original compositions we have lately seen. The hoy is posed upon cushions in a manner widely differing from the commonplace of portraiture. The head is painted with much firmness.

No. 107. 'Life's Illusions,' G. F. WATTS. This is a large picture, the title is illustrated by an allegorical essay, in which the vanity of human pursuits is pointedly shown, especially in one passage of the work, where a knight in panoply of plate-armour is careering after a bubble. He has arrived at the brink of the precipice to which the gaily bubble has led him, and, Curtius-like, he plunges forward, though not with a motive so worthy. Others are driven by their various vanities to the dread brink; and on the left of the composition, and forming its principal feature, appears a female figure ascending. These impersonations have not the fear of the demons that accompany them, which operated upon the adventurer in the fifth *balgata*, when in company with the ten. Their demon drives them on—they see

"— un diavol nero  
Correndo, en per lo scoglio veniva.  
Ah! quanto egli era nell'aspetto fiero  
E quanto mi pareva nell'atto scerbo,  
Con l'all' aperte e sovra i pile leggiadro!"

No. 108. 'The Forester's Family,' E. LANDSEER, R.A. This charming picture sets forth in the plainest phrase a beautiful passage of simple nature. This family consists of the forester's wife who has been cutting long grasses or fern, for the sake of which she is followed by a number of fawns that have, perhaps, lost their dams; she is also accompanied by her little boy, whose kill, more emphatically than her own

attire, tells us that the incident is gathered from the Highlands. The boy carries on his shoulders the antlers of a stag with somewhat of grotesque arrangement. There is less of nice finish in the work than we observe in the productions, generally, of this painter; that is, the extremities of the figures are only marked. The colour of the whole is singularly sweet; the figures are relieved against an open landscape, composed of a piece of lake scenery.

No. 110. 'Study from Nature, near Reigate, Surrey,' G. E. HERING. A small picture, supporting the assertion of the catalogue. The view is extremely picturesque, and bears the impress of a truth which nothing but close study from nature could confer.

No. 113. 'Fortress at Orvieto, in the Roman States,' T. J. ELMORE. This is also a small picture, presenting an extensive view, bounded by the remote mountains. It is brilliant in colour, and remarkable for its dreamy tranquillity.

No. 115. 'Il Tempo del Camovio,' C. LANDSEER, R.A. The subject is a girl looking from a window; whence, we may suppose, she views the crowd below. The features are expressive of fixed attention.

No. 116. 'A Study,' R. F. ABRAHAM. A small study of the head of an old woman, which is drawn and painted in very close imitation of nature.

No. 117. 'Coloured Study for Fresco in the House of Lords—Griselda's First Trial,' C. W. COPE, R.A. A small essay in colour; the cartoon is exhibited in the miniature-room. Griselda has cast herself on her knees before the empty cradle of her child who is borne off by a rufian brandishing a dagger in his hand. The figures are few, but they individually contribute to the story in a manner which at once declares the subject. If the fresco is brought up to the brilliancy of this sketch it will be a work of extraordinary power.

No. 120. 'Portrait of the Infant Son of T. K. Hervey, Esq.,' F. STONE. A small head and bust, hung too high for close examination. It looks cold in colour, but the life-texture appears soft and yielding from the nicety of pencilling.

No. 124. 'View of Venice—Sunset,' C. BURTON. This picture is hung very high, but the effect seems to be realised with much success. On each side of the composition the palaces of the City of the Sea rise apparently from the water against the lighter evening sky. The materials are slight, but the effect is finely felt; beyond this nothing can be seen. We have, however, seen elsewhere pictures under this name which sufficiently satisfy us that the work is worthy of a place on the line.

No. 125. 'Doña Chimene do Gormas—Cornelle's Cid,' F. NEWENHAM. This is a life-sized figure, and were it not for the severity of the expression, more of a portrait than a picture. It has, however, been assiduously studied.

No. 127. 'The Sirens,' W. E. FROST, A. These three ladies are seated on the shore of their isle, singing to lure the luckless crew of some passing craft. Whatever may be their success with these coasting amateurs we know not, but it is signal with the throng of spectators now around them; none can pass their isle without stopping to listen. The centre figure is singing; she on the left invites the enchanted visitors, and the third addresses the spectator. The expression of the features is voluptuous, and the heads are altogether modelled with a fine feeling for the beautiful. The drawing of the figures is accurate, and their movement graceful; they are not idealised according to sublimated and improbable types—but warm and breathing realities, individualised from well-selected examples of living symmetry. The skin textures are warm, soft, and yielding, and with great care a distinct complexion has been given to each. The figures are placed on the open shore, close to the water's edge; the background rising into a distance is painted with much sweetness.

No. 130. 'A Dutch Calm,' E. W. COOKE. If the group of boats were on the right instead of the left, this picture would very much resemble, in composition, the small one in the Vernon Collection. This, however, is much larger, and the light upon the water is somewhat more

forced than in the other. The material is extremely commonplace, but it is impossible to praise too highly the profound tranquillity of the whole scene. The sails hang in idle indulgence, not a whisper of the "felon winds" is heard; and the glassy surface of the tide is untroubled by a single ripple. The Dutch and their dirty water were never more worthily celebrated; the picture has only to be seen in Holland—then will the artist be immediately elected burgo-master of some place ending in *dam*.

No. 131. 'A Glade in the Forest,' T. CRESWICK, R.A. From the nature of its composition the subject is of great difficulty, and this may be considered to be confessed by the artist himself, from the extreme care of the pencilling. On the right stands a group of trees, the leafage of which is described in a manner more light and feathery than we have before seen in these works. The masses are deep, judiciously broken, and harmoniously coloured, disclosing the season to be that immediately preceding the serene maturity of the leaf. In the more distant trees of the left there is little massing, the structure of the trees is shown, and the thinner foliage touched with much delicacy. This is, perhaps, the most finished of the painter's works.

No. 132. 'A Mother Praying to the Madonna for the Recovery of her Sick Child,' P. WILLIAMS. We see but few of the productions of this artist in consequence of his being settled in Rome; but of those that have of late years been exhibited, his present contributions are the best. This picture shows an Italian woman who, while holding her sick child, tells her rosary before an image of the Virgin. The work is extremely brilliant in colour, and is executed with a finish singularly careful, but in the face of the mother there is an absence of that kind of expression which should accompany earnest prayer. The title of another picture is "The Italian Mother," which is equally careful in treatment, and not less bright and harmonious in colour.

No. 135. 'Women Bathing,' W. MULREADY, R.A. This is a comparatively new genre—that is, the artist has never before, we believe, essayed the nude. The picture presents principally a half-length female figure with the back turned to the spectator: she stands nearly up to the middle in water, and other figures are grouped near her. When we remember the beautifully elaborate academy studies of the artist, they afford a key to the feeling of this essay. The outline is somewhat too severe in some parts, and the colour is not quite the outdoor colour of the nude. The distant figures are also in tone and colour equal to those of the principal, and this brings them up to the eye with equal power. The interest of the work is diminished by the absence of a face in the picture. We admire a well-painted back, but this picture will not be so highly appreciated as those of the Primrose family:—

"What, shall King Henry be a pupil still,  
Under the surly Public's governance?"

This may not be, for we think the painter will not again paint the nude.

No. 139. 'A Royal Party at a Ferry,' J. W. GLASS. This is hung too high to be examined, but its general effect is that of a composition of much merit. The period is that of Charles I., who is himself present waiting with a party of followers, until the ferryman obeys the summons of one of his people, who calls him from the other side of the river. The costume has been carefully studied, and, as far as can be determined, the whole is distinguished by much spirit.

No. 140. 'The Right Hon. Sir Frederick Pollock, Lord Chief Baron,' F. GRANT, A. This portrait has been painted for the County Hall of Huntingdon. The figure is seated, wearing robes of scarlet, which in some degree overpower the colour of the face. The features are full of animated expression.

No. 141. 'Scene from Don Quixote, Part II, Chaps. 31 and 32. The Duke's Chaplain, after attacking Don Quixote for his Devotion to Knight Errantry, and Sancho for his Belief in his Master, reprimands the Duke for encouraging their Fancies, and leaves the Company in

a Passion,' C. R. LESLIE, R.A. The quality of expression in which this painter excels is eminently shown in this work, which is a worthy continuation of the "genteel comedy" series that has won him the distinction he enjoys. It is more careful in detail than many that have preceded it, and there is not a face in the whole that does not contribute to the spirit of the scene. The incident takes place in a sumptuously decorated room, the tone of the enrichments of which being deep, affords abundant means of relief for the figures. The duchess is seated at a table on the left, and facing her is the duke, overcome with immoderate laughter at the grotesque transport of the chaplain, who is precipitately leaving the room with violent gestures, and features disturbed with anger. Don Quixote is on the right of the duke; he wears a red cloak, and has risen with excitement at the observations of the chaplain; Sancho is by his side—the same interesting and valuable person whose acquaintance we have already made on preceding occasions. He is as pungent as his own proverbs, a veritable stereotype of some Sancho that this artist must have ever about him. The duchess turns and looks after the chaplain, a ruddy and well-conditioned person, who is shaking the dust from his shoes with a violence that gives considerable movement to his robes. The decided manner in which this figure is placed upon the canvas clears up the whole composition into much brilliancy.

No. 143. 'Alival,' an Arab charger, the property of Sir Henry G. W. Smith, G.C.B., and ridden by him at the battle of Alival,' A. COOPER, R.A. A small picture, presenting only the horse, which is drawn with a perfect knowledge of the distinguishing points of the varieties of the equine races.

No. 144. 'Helena,' C. L. EASTLAKE, R.A. This is a head and bust bearing the impress of that purity of style which characterises the productions of this artist. There is no aspiration after *καλον* in its vulgar acceptation. The subject is derived from "All's well that ends Well," and the conception suggests the lines—

"—It were all one  
That I should love a bright particular star  
And think to wed it,—he is so above me,  
In his bright radiance and collateral light  
Must I be comforted,—not in his sphere."

This appears to be the text, for the realisation sets aside the succeeding dialogue that occurs between Helena and Parolles.

No. 149. 'Portrait of Her Grace the Duchess of Bedford,' C. SMITH. The figure is presented in profile but the head is turned so as to show the three-quarter face. The lady is standing, and wears the robes of a peeress, but the work is hung high, inasmuch that the detail is not discernible.

No. 151. 'Lugano,' C. SPANFELD, R.A. This is the town situated on the lake of the same name, the capital of Tessin in Switzerland. The place at a distance looks like a miniature city of palaces, but we are placed here on the brink of the lake at the entrance to the town, a position which at once dispels any such illusion. The houses run from left to right, with many a picturesque architectural gem sparkling in the retiring line; the whole shut in by mountains, which rise gradually from the water's edge. There are in the foreground boats, figures, and more movement than is seen there; but we would not have one object removed. The solidity, finish, and colour of the picture are beyond all praise.

No. 153. \* \* \* E. W. COOKE.

"Thou hast the sunset's glow,  
Rome, for thy dower,  
Flushing the Cypress-tree,  
Temple and tower."

These lines stand in the place of title to this picture, which presents a view of a portion of Rome, with the Tiber in the centre of the composition, on the right of which are seen the castle of St. Angelo and the Vatican. The time is evening, and the buildings tell in strength against the warm sky, which by the way is charged with clouds in greater number than we think is generally found over Rome. This is the best we have seen of the Italian subjects of the artist; it is a picture of great interest, but the comparison between these Southern subjects

and those gathered on the shores of the North Sea, is not a little instructive to the reflective mind.

No. 158. 'Portrait of Mrs. Thomas Todd,' C. BAXTER. A small head and bust. The features are qualified with beautiful colour, and are extremely vivacious and penetrating in expression.

No. 159. \* \* \* F. R. PICKERSGILL, A.

"—Circe with the Syrens throng,  
Amidst the flowery-kirtled Naiades;  
Who, as they sing, would take the prisoned soul,  
And lap it in Elysium."

So says Comus of his witching mother, who is here the centre of the knot formed of her own kind—but we believe not a word of what Comus says of the society into which she was admitted—Egle and her friends were company too good for her. Here, however, she is quickening even the sluggish waves with her "moist vows," and behind, a choir of nymphs are dancing under the shade of the trees. The figures are numerous, and disposed with good effect. In execution and valuable quality this work is much superior to others that have been exhibited by the same artist. In the treatment of the sky, and the objective, there is allusion to the enchanted isle of Circe. We humbly submit that by dispensing with this, the effect had been yet improved.

No. 166. 'Mrs. Claypole—Cromwell's favourite Daughter—on her Death-bed at Hampton Court, admonishing him to repent of his Sins and Guiltiness,' C. LUCY. In this composition the two figures are of the size of life. Mrs. Claypole is sitting up in bed, earnestly addressing her father, who is seated at the foot of the bed, on the left. Although we do not see the full face of Cromwell, yet the resemblance declares him himself. The artist describes him as a peculiarly ragged character, violently acted upon by an irresistible touch of nature, for in excess of emotion he covers his face with his hands. The narrative is clear in every passage, but the subject is perhaps better suited for a smaller canvas.

No. 168. 'Swanilda, accused of Crime, is exposed to be killed by wild Horses: she is innocent, and is caressed instead of injured by the Animals,' G. JONES, R.A. The same subject has, we believe, been exhibited by this artist as a drawing. It is now reproduced as a small oil sketch, in which Swanilda appears surrounded by the horses. It is spirited, and remarkable for fine colour. Near this hangs No. 173. 'A Sketch for an Altar-Piece,' by the same hand, composed from St. Matthew, chap. xxvii., verses 51 and 52, describing the miracles that attend the Crucifixion of our Saviour. This is also small, but admirable in colour and effect.

No. 169. 'Sun and Shadow,' R. REDGRAVE, A. This appears to be a piece of green lake scenery. The foreground is shadowed by trees, between and beyond which, we have glimpses of the sunny fields and the airy distance. It is one of the largest works of the class of subject we remember to have seen under this name. The masses of foliage are finished in a manner which seems to have been acquired by painting earnestly from nature.

No. 171. 'A Slide,' T. WEBSTER, R.A. Never upon canvas was such a Gordian knot of adventurous youth before tied. The slide immediately traverses the picture, and one of the sliders having fallen, many others have been precipitated upon him; some of whom are laughing, others remonstrating, and one is remarkable for the howl that he raises about his almost broken arm. The cry is still—"they come!" and many are dreading the fearful descent. There is less colour in the picture than in others of the artist, but in expression and description of boyish character there is no work of its class comparable to it. The composition involves nearly fifty figures in every diversity of pose; some extremely cold, others warm with the exercise of the slide. The sky is clouded, but it is, nevertheless, a bitterly freezing day; so cold that even in the sight of the smoke from the village chimneys there is some little comfort.

No. 174. 'The Stream at Rest,' R. REDGRAVE, A. One of those shaded passages of river scenery which this artist reuders with such natural truth. The water is a dark and deep

pool, the proper home of some tyrant jack; it is shaded by trees and fringed with weeds and rank grass. The sentiment of the picture is charming, and the execution masterly.

No. 177. 'The Chevalier Bayard wounded at Brescia,' J. C. HOOK. He is extended upon a couch, and by him are seated the two ladies to whose charitable attentions he was much indebted for his recovery. It is an extremely graceful composition, rich in the charms of colour and character. The face of the chevalier resembles that of Francis I. in some degree; the features, together with those of the two ladies, are remarkable for life-like truth. In general colour the work is striking; the associations of hue support each other admirably.

No. 178. " \* \* \* ", W. ETTY, R. A.

" Gather the rose of love  
While yet it's time."

A small picture presenting two half-length figures, a lady and gentleman; the former plucking a rose, the latter addressing her. This picture, although slight in execution and inferior to others on these walls, has still that in it which, by the professor of the Art, is recognised as the emanation of a master.

No. 179. 'Portrait of Sław Lefevre, Esq.' J. WATSON GONDOVA, A. This artist possesses two enviable gifts—he knows how to light his faces for the best effect, and has the power of realising that effect on his canvases. The head of this figure is most successfully endowed with thought and argument.

No. 180. 'The Eve of the Battle,' N. J. CHOWLEY. A lady, surrounded with military appointments, prays for the safety of her husband or lover; the face is expressive of deep emotion.

No. 183. 'Mrs. Fraser Grove with a favourite dog,' T. M. JOY. This is the semblance of a very charming lady; a portrait subject, of which the excellent artist has availed himself with his usual skill and judgment. The work is admirably painted, the pose easy and graceful, and the expression very life-like. No. 146. 'Portrait of Miss Juliana Somerset,' is another work by the same artist, and is a production of considerable merit.

No. 186. 'Portrait of Halil Aga Risk Allah,' W. MADDOX. This is the likeness of a Turkish officer; he is presented standing in a pose of relief, and resting his drawn scimitar on his left arm. He wears the fez, and the rest of his costume is national; the head is a careful study, characterised by thought and inquiry.

No. 188. 'Sir Guyon (fighting for the Virtue of Temperance) under the Conduct of his Spiritual Guide, destroys the Enchantments that have tempted his Companions from their Duty,' T. URRIS, R.A. This is a large picture, the subject of which is not of the class usually exhibited under this name. The particular passage here illustrated is from Spencer:

"The constant pair heard all  
Yet averted not, but kept their forward way  
Through many covert groves and thickets close,  
In which they creeping did at last display  
That wanton lady and her lover lose,  
Whose sleepe head she in her lap did soft dispose," &c.

Sir Guyon, who is panoplied in a suit of steel plate, having arrived in sight of the lady and her "lover lose," who is disposed according to the letter of the verse, contemplates them in a stooping attitude, his conductor standing by him. The light falls upon the more distant agruppment—the two figures are canopied by a drapery raised by attendant Loves, a graceful and classical arrangement. A remarkable part of the picture is the armour of Sir Guyon, which is painted with extraordinary success. Every part of the composition abounds with pointed narrative, inasmuch that the allegorical argument is distinctly legible.

No. 189. 'A Gust of Wind and Rain,' A. W. WILLIAMS. This is a small landscape of extraordinary excellence. It is a river-side view, with a few pollard willows, on which and the water the wind acts with perceptible violence. The sky is dark with driving clouds and rain; in short, the descriptive truth of the whole is beyond all praise.

No. 192. 'A Village Genius,' MISS J. MACLEOD. The scene is a cottage interior, in which appears

a boy in a red jacket, playing the violin to the delight of a wondering audience, composed of his grandmother, sisters and brothers. There are good colour and composition in the picture.

No. 193. 'The Ogwen Lake, North Wales,' F. R. LEE, R.A. A large picture, but not composed of the material usually selected by this painter. The mountains which rise from the water's edge form a principal feature in the work, as occupying the centre breadth of the upper part of the canvas. The immediate foreground is the rocky shore, which continues to the left until its importance is diminished by distance. The scene is susceptible of much grandeur of effect; but the artist prefers the simplest daylight phase. The water and lower portion of the work are substantially laid in, and serve by their force to throw off the more distant parts.

No. 195. 'Hethermet Church, Norfolk,' J. STARR. Of the church we obtain but a glimpse through the trees which rise immediately before us, on each side of the lane leading to the edifice. The perspective and chiaroscuro dispositions are striking features of truth in this picture, which has the appearance of having been carefully elaborated on the spot. The manner of the foliage and the breaks, which occur everywhere in it, are points that suggest comparison with the careless and ineffective manner of surface-painting, which prevails too much in leafage.

No. 196. 'The Free Church,' E. LANTSEER, R.A. This is a scene from the heather braes of the far north; a section of a Highland congregation, consisting of an aged herd, his equally aged wife, their daughter, and the other members of the family—two sheep-dogs and a terrier; and hence the freedom of this church. The freedom of the land, some, like the Mavis of Ayrshire, would interpret in another way.

"Scotland, my auld respected mither,  
Thou' whikes ye mistyly your leather, &c.  
Freedom an' whisky gang theither,  
Tak aff your dram."

Why may there accept this as an improved acceptance of freedom which since the days of Burns has "marched," as our French neighbours say. The dogs here have the place of honour; we are not sure that it is not intended they should be upon the table; however, they accompany the aged dame, while the old man stands without the pale of their society. The decorous conduct of the animals is most exemplary, and the expression of one (perhaps the sermon is long) is a triumph of Art. The head of the old man is a profession of deep devotion, and that of the old woman is beautifully painted in reflected light. We observe in the picture that the execution is much more free than we have been accustomed to see in the works of this artist. The head of the herd is a study of Rembrandtesque character.

No. 205. 'The Summons of the Conclave,' S. A. HARY, R.A. This is a composition in which the figures are life-size. The title is literally rendered; the summons being conveyed to a cardinal by a monastic scrivener, who waits the opening of the missive. There is a third person present, the secretary of the cardinal, but it is in the last-mentioned impersonation that the interest centres; his head is a fine study; he opens the letter thoughtfully, and his manner of doing so at once engages the attention of the spectator. The work is brilliant in colour.

No. 206. 'Venus and Adonis,' J. M. W. TURNER, R.A. A work that will bear comparison with the best of its class that ever emanated from the Venetian school. The artist has passed through many changes, having grown up to giant force in each. We never heard of him in a chrysalis state—do not believe that he ever was a feggeling; no register of his birth is extant, and we have no faith in stories about his ever having made cheap water-colour drawings. His reputation has been high, time out of mind, and here is proof that he lived in the light of Giorgione, and was the friend of Titian and Paul Veronese. This is a landscape subject; Venus is lying in the shade on a bank, she is very badly drawn, but so much the better. Adonis holds his dogs in leash (these Veronese himself put in afterwards) and is taking leave. The trees were rubbed in by Titian and worked upon by Mr. Turner, and hence an invaluable

picture, the production of those days when he touched the lyric string with the appropriate sentiment—

"Τὸ ἔργον γὰρ τ' ἀβίβον  
Μικραῖσι, βροῦντα μίσηται  
Πολυβίβον, αἰδῶν."

Who would say that this picture was executed by the same hand, as, for instance, the other in this exhibition, or even those all-beautiful Venetian subjects. Thus in more than one way has he

"— gone forth,  
Tried what his credit could in Venice do."

No. 207. 'The First Born,' C. W. COPE, R.A. This is a group of figures of the size of life, consisting of a child asleep on a bed, over which the father and mother stoop with affectionate solicitude. The face of the mother, lighted by reflection, is an admirable study.

No. 211. 'Salvator Rosa's Studio,' C. STANFIELD, R.A. The title describes at once the picture. A composition of wild and rocky precipices, animated by groups of the fierce men who supplied models to the "savage Salvator." In the centre of the composition yawns a cavern, the home of Salvator, who stands, a boy, by the side of his dark abode sketching the picturesque and iron-clad figures of his friends, and the rugged features of the world they lived in. A brow of rock overhangs the cavern, which, with its feathery vegetation, is painted with infinite care. Beyond this the mountains rise into the region of snow, the entire scene being one admirably conceived in realisation of the subject.

No. 217. 'Sunborough Head, Coast of Zetland—with the French Corvette "Prevoynant" retiring from the Protection of their Inland Fishery, August, 1847—The Fifful Head in the Distance,' J. SCHETKY. The picture is kept low in tone, with a view to forcible effect, and the result is attained. The water is well painted, and the ship is skilfully drawn.

No. 220. 'The Breakfast,' W. F. WITHERINGTON, R.A. This picture is of a character superior to those which have been recently exhibited under this name. It is a composition of rustic figures, the principal of which, a worthy example of an English yeoman, is occupied in the discussion of the "breakfast," which has been brought to him by his wife and children. His *salle* is the open fields, and his "state" a newly felled log of timber. The whole presents a picture of self-evident truth.

No. 224. 'The Interior of a Highland Inn,' A. COOPER, R.A. Two apartments are shown, the nearer is common to man and beast, as we find it occupied by a horse, goats, and other animals, together with human members of the family. In the other apartment are seen two sportsmen, refreshing themselves. It has the appearance of a reality.

No. 225. Portrait of Mr. Serjeant Thompson, late Recorder of Beverley, J. P. KNIGHT, R.A. This is a work of rare excellence, it is uncommonly powerful in effect, and singularly rich in colour. It will be classed among the best of the works of its author.

No. 233. 'Head of a Jew—a Portrait,' J. H. MILLINGTON. This small canvas has the appearance of being a work of some merit, but in consequence of the chilling of the varnish it cannot be seen.

No. 235. 'Interior of a Highland Cottage, from sketches made on the spot,' ELIZA GOODALL. A very small picture, charmingly coloured, and possessing the characteristics of high quality.

No. 237. 'A Peasant of Auvergne,' C. CHARLIS. This is a small sketch of an old woman, broadly marked with the feeling of the French school. The figure is entirely unaccompanied, low in tone, but very forcible.

No. 239. 'Beech Mount, Merden Park, Surrey,' J. WILSON, Jun. The subject is apparently a section of a beech avenue, the foliage of which is uniformly low in tone. The ground is in shade, chequered here and there with sunlight. The following number is by the same artist, it is entitled "Stepping Stones, a Study in North Wales;" both of these pictures are productions of much excellence.

No. 242. 'The Cup found in Benjamin's Sack,' SIR W. ALLAN, R.A. A large composition, inter-

preting so literally the passages from the forty-fourth chapter of Genesis, that the story is at once declared. The steward, according to the order of Joseph, has pursued the children of Jacob, and the sacks being opened, the cup is taken by a Nubian slave from that of Benjamin, at the sight of which he appeals in a state of frenzy to his brothers. The steward and his attendants are attired according to the authorities which exist for Egyptian costume; the features are also moulded after national characteristics gathered from the reliques found in the valley of the Nile.

No. 243. 'The Countess of Zetland,' F. GRANT, A. The lady, dressed in black velvet, is seated resting her arm on the base of a column, holding a set of crochet needles in her left hand. The pose is graceful, and the general treatment of the figure unaffected. The features are painted with much brilliancy, and characterised by much sweetness.

No. 248. 'Harvest Ale,' A. PROVIS. A girl is here represented drawing ale from a butt; a simple subject, but the effect and manner are unexceptionable, and the composition of the lower part of the picture is masterly. In the upper part too much of the roof is seen.

No. 249. 'A Glenner,' J. HOLLINS. A girl resting with the result of her day's labour. The face is animated in expression, bright in colour, and well supported by the hues of the draperies.

## MIDDLE ROOM.

No. 251. 'The Forest of Arden,' F. H. HENSHAW. This is a large picture, but, nevertheless, it is too high to be satisfactorily examined. A screen of trees traverses the canvas from the left. The feeling of the work will remind the spectator of the Dutch landscape painters. It is qualified by depth, solidity, effective dispositions, and apparently much earnestness of execution.

No. 257. 'Evenings at Home,' R. ROTHWELL. A domestic circle, consisting of figures of the size of life. These are a lady and her children, the former reading to the latter. The picture is not, perhaps, so striking as others lately exhibited by this painter, but it is distinguished by much of the usual excellence of his works. It certainly is not an advance: we have looked in vain of late years for the fruit of which the artist's early career gave promise.

No. 258. 'Grasmere,' W. F. WITHERINGTON, R.A. In this picture the sentiment of the verse is successfully rendered—

"O vale of Grasmere! tranquil and shut out  
From all the strife that shakes a jarring world."

Faithfully repeating the lights of the sky and the shades of the earth, the lake extends from the nearest section of the composition, leading the eye to the foot of the mountains which confine the view. The foreground is traversed by a gleam of sunshine forced into effective light by the strong tones by which it is surrounded. The poetic feeling prevailing throughout the picture is an expression of infinite sweetness.

No. 259. 'Old Friends,' R. B. DAVIS. These friends are a grey horse, a brown cob, and some fox-hounds. The animals are well drawn, but the picture is uniformly low in tone.

No. 260. 'Portrait of a Lady,' T. W. MACKAY. A small half-length, seated, of which the face is painted with much nicety of touch and sweetness of colour.

No. 262. 'On the Hills—North Wales,' S. R. PERCY. The nearest passages of this picture are laid in with a beautifully light and feathery touch. The sky is charmingly felt, and the impress of nature is perceptible throughout.

No. 263. 'Hunt the Shipper,' F. GODDALL. A picture which materially differs in many points from those we have been accustomed to see from the hand of this artist. The title is accompanied by a quotation from the "Deserted Village"—

"How often have I blessed the coming day,  
When toil remitting lent its turn to play,  
And all the village train from labour free,  
Led up their sports beneath the spreading tree," &c.

The scene is one of extraordinary spirit, abounding with those youthful sunny faces which we find only in the works of this artist. A circle of young villagers is seated under the shade of "the

spreading tree," in the centre of which is the huntress of the shipper. The greater part of the composition is in shade, the highest light falling on the centre figure, in which is shown great spirit and action. The colours are thrown in with admirable effect, the warm and cool colours operating upon each other in every part of the circle. The aged figures are not less felicitous than the youthful of the party. The tree and the landscape parts are equally finished. On the treatment of the subject we venture one suggestion, and that is that its interest had been much enhanced with one figure more, an impersonation of him who loved the simple scenes of Auburn not less than those hilarious groups before us; of him, who writing in the first person identifies himself as much with the "Deserted Village" as any of its neglected primroses—we mean of Goldie himself—as a contemplative spectator.

No. 266. 'La Esmeralda,' W. GUSH. A life-sized half-length figure, beating a tambourine, and dancing, as we usually see the character represented. The subject is readily determinable.

No. 269. 'Lear and Cordelia,' H. LE JEUNE. "Had you not been their father, these white flakes Had challenged pity of them. Was this a face To stand against the deep dread-bolted thunder?" &c.

Lear is extended on a couch in his tent, and Cordelia bends over him, gently touching his hair, as she soliloquises. The physician stands on the left, and the musicians behind the couch. The features of Cordelia are an expression of the most moving tenderness, and the figure of the physician is a study of pure Attic taste. It is evident that the mind of the artist is deeply imbued with the essence of the antique, which cannot contribute truthfully in any extent to the *personæ* of such a play as this. The drapery of Cordelia is yellow; we may observe that had it been a suitable tone of red it would have told more harmoniously and brilliantly against the bluish-grey drapery of the old king.

No. 270. 'Three Versions of one Subject,' W. ETTY, R. A. These are three heads prosecuted in the manner of the famous portrait of Charles the First. The studies are those of a female head, the centre full face is looking up, the others respectively in profile and three-quarter face. The lineaments of the centre head are interesting, but those of the others degenerate.

No. 273. 'Image-boys at a Roadside Alehouse,' J. COLLINSON. This composition is crowded with figures, of whom those of the Italian boys are the least conspicuous. The circle comprehends persons of all ages, busily conversing Flo Nono, Joan d'Arc, Cupid and Psyche, Napoleon, and perhaps, Richard Cobden. The scene is rendered with much spirit, and the characters individually well becoming.

No. 277. 'Cattle returning from the Meadows,' F. R. LEE, R.A., and T. S. COOPER, R.A. This is a large canvas, presenting a scene partially closed on the right by a large tree overhanging a stream at which the cattle are coming from meadows on the left to drink. The leafage is painted with careful solidity and of a tone less lively than usual. The cattle have the benefit of all the skill and experience of the latter-named artist.

No. 278. 'A Friend,' J. F. DICKESEE. The interpretation of the title is, that the subject is a member of the Society of Friends. He is presented at full length, seated, the figure being circumscribed in such a manner as to give peculiar force to the head, to which also has been communicated a tone of thought that at once challenges the attention of the spectator. It is a work of a very high degree of merit.

No. 279. 'Sycamore Trees—a Southerly Wind,' W. E. DUNTON. This picture is evidently the result of earnest study, but it is hung so high as to place it beyond the reach of examination. The effect of the wind upon the trees is realised with much felicity.

No. 282. 'Rotterdam,—An October Morning,' J. HOLLAND. This appears to be the best of the pictures of northern subjects that have lately been treated by the artist: but we must express surprise at the place to which a picture of this class should be raised.

No. 284. 'Drawing for the Militia,' J. PHILLIPS.

The subject is one affording a wide field for diversity of incident and the development of striking character; of its susceptibilities the artist has abundantly availed himself; the canvas is thronged with figures, the scene being a Town Hall or Court House, wherein the authorities are assembled on the left, while the right is thronged with a variety of appropriate characters. A striking incident is the operation of measuring the men, and the most important personage in the circle figures in this quarter. This is a burly recruiting-sergeant who is tailed and powdered in the military fashion of the beginning of the present century. The picture is a decided advance in what we have hitherto seen exhibited under this name—it displays more depth of thought—a greater command of the means of characteristic description than any other work we have seen exhibited by the artist.

No. 285. 'The Temple of Female Fortune,' with the *Acqua Felice*, W. LINTON. The class of subject lately adopted by this artist and his manner of treating it, is much more felicitous than those which have hitherto appeared in his works. The ruin is seen on the left, whence a deep shade traverses the scene, the distant mountains rising into light. A greater value, we think, would have been given to the deeper tone if it had been more transparent.

No. 286. 'The Duet—Andante con moto,' F. STONE. The scene is a section of a modern drawing-room with a small society, principally young people, habited in the taste now prevailing. The duet is played by two young ladies both seated at the same piano, whose easy movement sufficiently marks the "Andante." Every part of the picture is remarkable for refinement and finish.

No. 288. 'A Study from Nature,' J. S. RAVEN. A small picture, presenting an open foreground immediately bounded by a screen of trees. The treatment of the material is a sufficient evidence of the truth of the title.

No. 290. 'The Destruction of Jerusalem by the Romans under the command of Titus, A.D. 71,' D. ROBERTS, R.A. A stupendous work of Art—it must have been in contemplation for years. The local knowledge of the artist has supplied him with the scenery around Jerusalem, and the city has been laid out and the superstructure raised according to plans of its ancient state; but the labour and study necessary to such a process with such a result, displays a power to which in this kind of composition no limit may be affixed. A collation of the composition with the acknowledged dispositions of the best authorities, would prove an interesting examination, but we have not the space to do justice to the picture in this way. The spectator overlooks the city on the side of the temple, and from a point which shows its extent.

The siege was carried on from the 14th of April until the beginning of September, and the particular time represented seems to be after the capture of the fortress Antonia. A portion of the Roman forces occupy the near heights, and these operate upon the devoted city, which is fired in several places. The picture cannot we think be less than twelve feet in length, and no portion of this large field is without its particular interest. It is a production which can never be surpassed in interest, and is the greatest work of the painter.

No. 291. 'Portrait of Mehemet Ali,' T. BARGROCKE. This picture, besides its merits as a work of Art, which are considerable, has much to interest; it is the latest portrait of one of the most remarkable men of the age. The artist has been for some time resident in Egypt; this picture supplies proof that he has not been an idler there; that he has not impaired the reputation he had acquired previous to his travels.

No. 292. 'The Old Wagon Office—View in Kent,' G. A. WILLIAMS. A small picture seemingly well executed, but placed too high for inspection.

No. 296. 'Heavy Weather—Riding on a Lee Shore,' J. W. CARMICHAEL. A ship riding with the loss of topmasts, and almost among the breakers; a signal of distress flies in her rigging. The description is very circumstantial, inasmuch that we are all anxiety for her fate. We pray that she may hold her own till the turn of the



tide. The sea-pieces of this artist are always admirable, because always true, no living painter more happily combines portraiture (in shipping) with the picturesque.

No. 299. 'Scene from the Lady of the Lake,' A. JOHNSTONE. The Douglas has just separated Greame and Roderick, with these words—

— Chieftains forego!  
I hold the first who strikes my foe;  
Madness forbear your frantic jar,  
What! is the Douglas fallen so far?" &c.

he is now standing between them. With reference to the other two, Douglas is an elevated conception. The spirit of the description is fully realised in the scowling manaces with which the foes regard each other. On the left are Ellen and Margaret, and, retired from these groups, sits a harper, beautifully effective in treatment, and contrasting powerfully in his repose with the discord of the principal figures.

No. 302. 'A Summer Evening on the Thames,' W. A. BRUNTING. The view resembles the riverside scenery a little above Chelsea. The water of the middle distance is judiciously painted.

No. 303. 'Benjamin West's First Effort in Art,' E. M. WARD, A. As the early history of West is so well known, this story, we need scarcely say, is that of his drawing from his sister's child when desired to watch while sleeping in her cradle. We accordingly find little West earnestly kneeling to his work, using, instead of a pencil, a pen and ink. The door is open, and Mrs. West is seen in the garden plucking flowers. To those who have read the life of West even carelessly, this picture will at once suggest the source of the subject. All the components are justified by that propriety which characterises the works of the artist; no young painter is a more assiduous student of nature, and none have laboured more successfully to combine sentiment with truth.

No. 304. 'A Quiet Bend of the Thames,' A. W. WILLIAMS. The material may be gathered from the title, but the manner of bringing the objective together merits a longer description than we can give. It is a small work, presenting the view under a clouded aspect; the feeling of the picture cannot be too highly praised.

No. 306. 'A Dance of Nymphs and Satyrs,' S. A. HARR, R.A.

"Meanwhile the rural ditties were not mute:  
Temper'd to the ecstasies  
Rough satyrs danced, and fauns with cloven heel,  
From the glad soil would not be absent long." &c.

We have waited long for a subject from Lycidæ, the most perfect imitation of classic verse in our language; and, with respect to its sentiment, there is nothing so tender in the Eclogues of Virgil,—nothing so entirely elegant in the Greek minor poets. Every line is suggestive of teeming imagery; but our artists generally do not read for themselves, and the selection of the theme in this case is indicative of independent research. A dance of satyrs and nymphs is not a new subject, and, if we remember the great ones who have dwelt upon similar compositions, it will be understood that there is no room for valuable originality. In a scene like this there is little choice between spirit and grace, the former must be the prominent characteristic, as it is here. The picture is large, and every figure has been brought forward with elaborate care.

No. 307. 'Portrait of the Right Hon. Lord Rollo, J. WATSON GORDON, A. The composition of this work is original and effective. The relief of the head exemplifies the desirable qualities of substance and roundness.

No. 308. 'Loch Scene on the Newton Marshes—Dartmoor Hills in the distance,' W. WILLIAMS. A bright daylight effect, painted with much sweetness.

No. 309. 'Mr. Serjeant D'Oyley,' J. SAINT. Portrait of an elderly gentleman, in which the head is one of the most successful studies we have ever seen.

No. 311. 'Isabella,' J. E. MILLAIS. The works that have been exhibited under this name have already drawn forth unqualified eulogy at all hands. This picture is not less worthy of praise than any of those that have preceded it, and these are few, for the author of the work is a young painter, but already rich in

reputation. The picture differs in style from its predecessors, inasmuch as it is a pure aspiration in the feeling of the early Florentine school. The subject is from Keats's poem, that passage describing the feelings of the brothers on discovering the mutual love of Isabella and Lorenzo, who

"Could not long in the self-same mansion dwell  
Without some stir of heart, some melody;  
They could not sit at meals, but felt how well  
It soothed each to be the other by."

The composition, with all the simplicity of the old painters, presents two rows of persons seated at tables, all for the most part seen in profile, and there is no more shade than is demanded for the drawing, the relief being effected by opposition of colour. The figures are crowded, but this is a characteristic of the period to which the work points. Upon the whole the picture is an example of rare excellence and learning; the artist arrives with apparent ease at a result which others, with old reputations, have been vainly labouring for half a lifetime to acquire. The picture is, perhaps, on the whole, the most remarkable of the whole collection; it cannot fail to establish the fame of the young painter.

No. 312. 'Autumn,' T. S. COOPER, A. The season is illustrated by the brown and harmonious hues of a sheep pasture, with two or three animals of the black-faced race lying immediately under the eye. The fleeces are painted with a success equal to that of the very best productions that have ever been exhibited under this name.

No. 313. 'Shipwrecked Snugglers,' H. P. PARKER. A group of two are concealed under the cliffs on the sea-shore, where they have been wrecked. The picture is small, but one of the most successful produced by the painter.

No. 316. 'The Farm-Yard,' Mrs. H. ARYOLD. An actual transcript of the scene, painted with much skill and judgment.

No. 318. 'Daniel Defoe and the manuscript of Robinson Crusoe,' E. M. WARD, A. Robinson Crusoe was written by Defoe after he had been a political writer for thirty years, and even after he had been stricken by apoplexy. His reputation had however no effect in procuring him a publisher—the manuscript went the round "of the trade"—subject to the fate of "Waverley," and a score of other immortal works, the history of which is patent. We see here poor Defoe receiving his manuscript (which, by the way, is too small for the first part of Robinson Crusoe) from a lounging puppy, seated at a desk—no doubt young Quarto, who is bound in silk, but "not lettered." This appears in the outer shop; while within we see old Quarto in a suit of plain unteoled Russia, bowing to a noble authoress who offers him her manuscript, which he receives with pleasure. The subject, like all those of this artist, is judiciously selected, and the satire circumstantially carried out. It is the work of a big mind; there is no bordering on caricature; yet, as in all the productions of the artist, it is as pungent as usual.

No. 323. 'Portrait of the Rev. Edward Rice, D.D., Head Master of Christ's Hospital,' T. H. LLIDGE. This gentleman is presented in robes, relieved by a dark-red curtain. The arrangement of the picture judiciously fixes the attention on the head. As a resemblance the lineaments are highly successful; indeed, as a whole, the work may be classed among the most successful of the painter's productions. It is intended for the Board Room of the Royal Free Hospital, Gray's Inn Lane.

No. 324. 'Rienzi vowing to obtain Justice for the Death of his young Brother, slain in a Skirmish between the Colonna and Orsini Factions,' W. H. HUNT. We have this year seen more essays in the manner of early Art than we have ever before remarked in the country within so short a period. Of this class is the picture now noticed, and it is perhaps more austere in its denials than any of the others we have observed. The locale appears to be a public road, where we see the youth lying on a shield whereon he has been borne. Kneeling by the body, for he is already dead, Rienzi breathes his vow of revenge, and how he kept it is matter of history. As an imitation of the works of the early Italian schools, the picture is admirable, but it must be remembered that it adopts the weaknesses of the period

to which it recurs. The figures and their costume approach very nearly those of the fresco compositions which represent certain of the guilds of Florence on the cloister walls of one of the monasteries of that city. The work is, however, assuredly that of a man of genius; if he be young (we have not met his name before) he is of a sirely destined to occupy a foremost place in Art.

No. 325. 'Lago Maggiore,' C. STANFIELD, R.A. This view is taken on the waters of the lake, which extend under the eye until they reach the distant shore; this rises into the mountains that shut in the horizon. On each side, the buildings at different distances are most advantageously employed as points of light. In the near part of the picture appears a boat with figures, as a vehicle of colour. The water is, as usual, charmingly toned.

No. 326. 'The Fountain—a Scene at Molta di Gaeta,' P. WILLIAMS. The fountain is on the right of the composition, shaded by the rich luxuriance of the "gadding vine." There are several female figures in their holiday attire engaged in carrying and drawing water. The water-jugs borne upon the head as here seen (also the Oriental manner of water carrying) afford opportunity for graceful composition. The picture is very highly finished, and charming in colour; it is, indeed, one of the most meritorious works of the collection.

No. 327. 'The Death of Gelert,' R. ANSDSELL.

"Hell-hound! by thee my child devoured;  
The frantic father cried,  
And to the hill his vengeful sword  
He plunged in Gelert's side."

This is a painful story; the father holds his child while vainly caressing the noble dog that in his agony licks the hand that has slain him—the dead wolf lies on the floor. The figures are of the size of life, and the general effect is good; the dying dog is a beautiful and touching picture, painted with singular accuracy.

No. 331. 'Near Miori—Gulf of Salerno,' C. STANFIELD, R.A. The principal object here is an old tower situate at the water's edge, and hence the eye passes at once to the mountainous ridges which occupy the right of the composition. The left opens to the sea, which surges on the rocks in a heavy volume. The old machicolated tower is a most substantial representation; among the nearest objective lies a brass gun on a worn-out carriage; one of those items which appear from time to time in the works of this artist, marked by the most extraordinary *finesse* of execution.

No. 332. 'Consulting the Astrologer,' H. N. O'NEIL. Three figures enter into this composition—two ladies and the astrologer—the last being on the right reading the star of one of the ladies, who, in alarm at what she hears, grasps the arm of her companion. In every part of this picture the most elaborate execution prevails; of the features and the hands it may be said that they are too much refined upon. The draperies and accessories all share the same care. The narrative is clear and pointed.

No. 333. 'At Bath—a Roadside Scene,' H. B. WILKS. A small picture of very ordinary material, as the title declares, but it is painted with knowledge and good execution.

No. 334. 'Artists demanding a Night's Lodging at a Convent,' L. SMITH. A small picture showing the interior of the entrance to the monastery, which is kept in shade, so as to give great value to the sunlight admitted by the opening of the gate.

No. 336. 'Viscount Hardinge on the Field of Ferozhushur,' &c., F. GRANT, A. We have seen exhibited elsewhere a picture from a sketch similar to that which supplies the background to this work, in which Lord Hardinge appears accompanied by his two sons, one acting as aide-de-camp, the other as private secretary, and Col. Wood his military secretary. The figures are small; the resemblance to Lord Hardinge is very accurate.

No. 338. 'On the Ledder,—Derbyshire,' W. WEST. On each side of the water-course the rocks rise abruptly, inasmuch as to form a passage of scenery, romantic to a degree. The subject has been judiciously selected, and it is brought forward with much success.

No. 339. 'On the Tiber—Porta Portesia at Rome,' W. OLIVER. The principal features of this composition proclaim themselves, even at a distance; the picture appears carefully painted.

No. 342. 'Sabrina in the Hall of Nereus,' C. ROLL. Poor Sabrina! Her Majesty's commissioners for the embellishment of the new Houses of Parliament, have been instrumental in calling her too often before the curtain. But we love these hacknied subjects, because variety makes them so difficult. There is, however, some justifiable originality here, but it is by no means gentlemanly in Nereus merely to—

"—near her bank head,  
And give her to his daughters to imbatho  
In nectared lakes strewn with asphodel,"—

and then retire to his chair in the corner. The composition is spanned by an arch, beneath which appears the water and a group of nymphs, secondary to those occupied in the foreground with Sabrina. In the composition there is too much parallelism of line, and there is a deficiency of beauty in the beads. The merit of the work is its conception.

No. 343. 'A Stream in the Hills,' T. CRESWICK, A. The current, tranquil and apparently shallow, passes on the left, without addressing the eye as the conspicuous feature of the composition, which rises from the immediate foreground, piling mass upon mass with picturesque confusion. The whole is seen under shade, and although the subject is of the class usually painted by the artist, it is not one of his most felicitous efforts.

No. 344. 'An Incident in the Life of Benjamin West, afterwards President of the Royal Academy,' C. COMPTON. This is the second version of the subject we have observed in this exhibition, and is here literally rendered according to the spirit of the passage selected. It is a fine and very agreeable conception of the incident; the grouping exhibits much skill, and the minor details are all carefully finished.

No. 347. 'Hampton Court,' G. HILDITCH. A small picture, showing the garden front of the palace at some distance. The edifice is represented with extraordinary care, but the effect of the picture is marred by the overbearing tone of the near trees.

No. 348. 'Garden Scene,' J. D. WINGFIELD. This is also a view of the palace of Hampton Court. We cannot but consider the subject ungrateful, but it is here treated with much sweetness.

No. 349. 'Coming of Age,' W. P. FRITH, A. This majority occurs *Temp. nos. dom. Elizabethæ Reginae*, and the rejoicings are participated by some sixty persons. The scene is the narrow limit of the court-yard of an ancient mansion or castle, and we see the young lord, on the steps of the entrance to the right, receiving the hearty cheers of the assembled tenantry and retainers. He is accompanied by his father and mother, his grandmother is placed upon a chair near him, and at the foot of the steps is the family solicitor, a very business-like figure, announcing, from a legal document, to those who chafe to listen, the prospects of the young lord. A bullock has been roasted whole in honour of the memorable occasion, and wine and ale flow in abundance. The variety of the characterism brought forward displays uncommon resources, and the solidity of execution prevailing throughout the entire work renders it in this important respect superior to every thing that has preceded it from the same hand. Mr. Frith amply maintains his position, and establishes his right to the honour not long ago conferred on him.

No. 354. 'The Holy Family,' W. OLIVER. This, as far as can be seen, is an imitation of the Giotteschi. Perhaps the picture may be too far removed from the eye to declare its valuable points, but we cannot see any good purpose in reference to a period so remote.

No. 356. 'Colly Dogs,' E. LANDSEER, R.A. They are placed upon a heather bank on which their master also has been seated, having left his bonnet and bible in his place. He is still in sight of the dogs, for the attention of one of them is directed to him. The picture is as usual charming, but we observe less finish in the works of this year.

No. 357. 'The Awakened Conscience,' R. REDGRAVE, A. "Look not thou upon the wine when it is red—when it giveth its colour in the cup," &c. The subject is from the twenty-third chapter of Proverbs, and is of course treated allegorically. The scene is an open landscape, in which is seen a man admonished by an angel. The wine cup is by his side, he looks at it with a shudder. The subject is original, and treated with great perspicuity.

No. 359. 'Rotterdam,' A. MONTAGUE. A small picture showing the canal, with the cathedral as a principal object at the extremity. The sky presents a delicate atmospheric expression, and the general effect is forcible.

No. 361. 'Pêcheurs des Côtes de Flandres,' A. COLIN. A small picture in which is introduced a group of figures, according to the title, but the arrangement and poses are too much those of a *mise en scene*. The manner is firm.

No. 362. 'Gipsy and Child,' C. DUKES. In pictorial quality this is the best picture that has ever been exhibited under this name. The skin textures are brilliant and mellow in hue, and well supported by the other parts.

No. 363. 'Mill on the Ogwen River—North Wales,' F. R. LEE, R.A. This stream is an inheritance of the painter; it affords associations of material equal in interest to anything even in the most vaulted regions. The mill is on the left, and the water-course passes it in descent, the stream being broken by numerous rocks. The effect is that of unqualified daylight.

No. 364. 'Rhodope, the Greek Cinderella,' C. LANDSEER, R.A. This incident in the life of Rhodope is given by *Ælian*, who says that while she was bathing, an eagle made a descent and bore off one of her sandals, which having carried to Memphis, he dropped into the bosom of King Psammicticus as he was administering justice. The beauty of the sandal excited his admiration, and having caused Rhodope to be brought to him, he married her. The picture describes the simple incident regarding the slipper; the eagle to the astonishment and terror of Rhodope and her attendants carries it off. The passage is a remarkable one, and it is here rendered with striking perspicuity.

No. 365. 'A Fresh Breeze,' J. WILSON. A small picture, the treatment of which is limited to an expression of the title in the simplest form. We have therefore only a breadth of sea, on which is seen a boat making way under the "fresh breeze," which is rebased with great truth of effect upon the water.

No. 366. 'Esquisse sur la Mort de l'Archevêque de Paris—June 1848,' E. DELFOSSE. This is by no means an agreeable subject for a picture, and, if painted at all, could only be executed as a link of a public historical series. There are but few persons present. The wounded man is tended by insurgents and others, the objective of the surrounding locality being veiled in smoke.

No. 367. 'Brook Scene with Cows,' J. DEARMAN. A small composition of the utmost simplicity, but coloured with much sweetness.

No. 369. 'Banditti at Cards,' J. H. VAN DER LAAR. The figures are small, but the picture derives value from its depth of tone. Two bandits are playing, they are sitting in profile, and, as spectators, some of their companions are introduced, but they are in deep shade. The chiaroscuro is perhaps artificial, but it is very forcible; it is borrowed from examples of the Italian school. The picture is careful in execution.

No. 371. 'Passing Showers,' T. CRESWICK, A. This is an entirely open scene, in which a windmill appears in the near part of the composition, whence the eye passes over a wide expanse of country to the lower sky. There are two masterly results attained in the foreground of this picture; these are, the wet appearance of the ground, and the management of the light, showing that there is a clear portion upon the ground. The rain cloud on the left is instanced with the most impressive effect. Fusch, if he were living, would not approach this picture without his great coat and umbrella.

No. 372. 'The Destruction of Idolatry in England.—Coif, the High-priest, on his conversion

to Christianity, destroying the idols of his former worship, in the presence of Edwin, the Saxon King, A.D. 625,' G. PATEK. This is a very large composition, of which the principal figure, the High-priest, is mounted on a war-horse, and directing the destruction of a statue on the right. The king with his court, and Paulinus with his attendants, occupy the left as spectators of the work of demolition, which is directly effected by the friends and agents of the High-priest, who wield their axes in a manner that nothing, save a stone, could long withstand. The scene of this event, according to Sharon Turner, is a locality a little to the east of York, which in Bede's time was called Godmaddingham. The subject is interesting as an important step toward the establishment of Christianity in this country.

No. 376. 'The Children of George Smith, Esq., Mrs. W. CARPENTER. Two little girls, the one semi-nude, the other dressed in white. The picture is distinguished by that excellence which we have so often had occasion to eulogise in this lady's works.

No. 378. 'Subject from Tristram Shandy,' A. ELMORE, A. The passage here illustrated is "Leave me thou the breeches in the tailor's hands, with my father standing by him with his cane, reading him, as he sat at work, a lecture upon the *latus clavus*," &c. Thus we have the tailor seated at his window receiving instructions from the old gentleman according to the title of the text. In this picture both heads are remarkably fine—that of the tailor possesses refinement enough for a deeply reading student; and in the other, which is seen in profile, we have seldom seen a more vicious appeal. This picture is executed in a manner entirely free from affectation; the figures are well rounded and forcibly lighted.

No. 380. 'The Dessert,' J. C. MERTZ. A small picture, modelled in every thing on the works of the genre painters of the northern schools, as Metz and Ferburg. It shows two ladies in ancient costume, one of whom is offering to a little dog a piece of biscuit. The picture is low in tone, but the dispositions are judicious.

No. 381. ' \* \* \*,' F. S. CARY. The subject of this picture, to which there is no title, is a nun reading at a window. The head and bust only are shown; the face appears in reflected light, and is painted with a perfect apprehension of this effect. The study is highly successful.

No. 382. 'Othello's First Suspicion,' J. C. HOOK. Othello, overcome by conflicting emotions, has covered his face with his hands—

"I will deny thee nothing;  
Wherein I do beseech thee grant me this,  
To leave me but a little to myself."

The concern of Desdemona is impressively rendered, she regards Othello with painful surprise, and stoops by his side unable to penetrate the source of his affliction. The pose of neither figure admits of grace or dignity, but the character and circumstance point at once to the subject.

Nos. 383, 384, and 385, P. F. POOLE, A. These numbers refer to three compartments in one frame, forming altogether a work of considerable magnitude. The subjects are from "The Tempest." Ferdinand declaring his love for Miranda occupies the compartment to the left. The scene is before the cell, and Ferdinand and Miranda are seated, while Prospero stands in the shade listening to their conversation, but he is too near to support the idea of concealment; a strong light falls upon the figures from without. The subject of the principal compartment is 'The Conspiracy of Sebastian and Antonio,' the particular point being the frustration of the plot by Gonzalo awaking. The *personæ* of this scene are, besides Sebastian and Antonio—Alonso, Gonzalo, Adrian, Francisco, "and others;" but by a license, we find ladies among the sleepers. The two principal figures occupy the centre of the composition, the others are disposed in sleep on the green sward, and Ariel descends to the ear of Gonzalo. In colour, the figures, sky, and all the components are very powerful, and the manner of relief forcible to a degree; but there are in the drawing peculiarities, which here and there

strike the eye. The subject of the right compartment is 'Ferdinand and Miranda discovered by Alonso at the entrance of the Cave playing Chess.' This picture we venture to prefer to the others, the union of parts is more perfect; nevertheless, the series is uniform in qualifications of a very high order.

No. 387. 'Plough Horses started by a Railway Engine,' Miss J. WEDDERBOURNE. This is an extraordinary subject for selection by a lady; it is, however, treated in a singularly substantial and spirited manner.

No. 389. 'Auld Robin Gray,' A. MINNES.

"When mournful I sat on the stone at my door,  
I saw my Jamie's ghost—I could nae think it he,  
Till he said 'I'm come hame, my love, to marry thee."

Jamie accordingly presents himself to the young wife of Auld Robin Gray at the door of the cottage, and this is all that can be distinctly seen, for the picture is distant from the eye. It appears, however, to be as carefully touched as the works of this artist usually are; and might have extorted from common honesty a better place.

No. 391. 'Hessian Girl and Cows,' J. W. KEYL. The composition of this work is skilful; the girl drives two cows down a descending road, which brings them in relief against the shade of a bank. The heads of the animals are admirably painted; inasmuch as to make the landscape look crude and neglected.

No. 392. 'The Solitary Pool,' R. REDGRAVE, A. We have, hitherto, seen no figure pictures by this painter; the observation, however, does not escape us from any indulgence of the wish that there should be one silvan subject the less. This is a pond of clear water, surrounded and overshadowed by trees; the haunt of the painted king-fisher, for the smallest of *piscatores* is the only sign of life we have in this luxuriant nook. Like other similar works of the painter, this seems to have been closely studied from nature; the water is deep and full of beautiful reflection, and the leafage is worked out with much freshness of colour.

No. 393. 'Scène d'Intérieur,' E. DELPOSE. This picture is entirely in the feeling of the Dutch school, and without effort at originality.

No. 395. 'A Nook on the Coast,' H. J. TOWNSEND. The subject is evidently rendered literally from nature; it consists of a section of a rocky cliff on the sea-shore covered with brambles and weeds, which are all accurately made out. The view extends to distance, observing the line of the cliff, and forming on the whole a highly profitable study.

No. 397. 'Innocence and Guilt,' A. RANKLEY. The contrast is shown at public worship in a country church, in a section of which we see a portion of the congregation, consisting, on the left, of the girls of the charity school; the centre is occupied by various figures, chiefly elderly women, and on the right we observe in an open pew two persons,—both young, habited in the extremity of fashion, that of the latter part of the last century. We presume that it is between the demeanour of the lady (one of the two figures) and the earnest devotion of the humble worshippers, that the comparison is to be drawn; she is making some idle remark to her companion, and to attract his attention tapping him with her fan. As an illustration of the title the composition is, perhaps, obscure; but in every other quality it is admirable. The chiaroscuro has been studied with the best results, and the drawing and execution are unexceptionable.

No. 401. 'Sunshine and Showers—A Sketch in the Meadows,' H. M. ANTHONY. The components are of the simplest class, serving only to demonstrate the effect. The sky is charged with a heavy black cloud, represented with singular truth. The whole of the near composition is in shade, while the distance is lighted up by sunshine. Freedom and firmness are the characteristics of the execution. The work is another satisfactory proof of that high ability by which the name of the artist has already been made famous.

No. 403. 'The Village Schoolmaster,' F. BROOKS. This is the famous disputant of "The Deserted Village"—

"In arguing, too, the pastor owned his skill,  
For e'en though vanquished he would argue still;

While words of learned length and thundering sound  
Amazed the gazing rustics ranged around," &c.

His "argument" is addressed to the pastor, and his positions are supported by earnest gesticulation; the *ris verbosum* is all on his side, and his opponent has the appearance of admitting himself to be worsted. The others who perfect the group are a knot of villagers, listening with the wonder ascribed to them in the text. They are assembled under one of the trees that Goldsmith describes, every figure being brought forward with the utmost attention to detail; but the work had been infinitely better with greater depth of shade.

No. 404. 'Sandpits,' J. LINNELL. This work is a triumph of art; it is one of the purest gems that the English school has ever produced. The elements are of the most ordinary kind, but their beautifully compact disposition constitute the charm of this kind of simple material. The point of view is from a descending road, on the right of which are the sandpits, with much broken ground. Beyond this we are met by the middle region, where the eye passes to a distance, enchantingly touched and brought up with incomparable sweetness to the sky at the horizon. From long practice the artist has acquired a perfect mastery over transparent colour; it has never before been used to this extent with such perfect success. We cannot conceive any thing more brilliant in landscape art than this picture.

No. 405. \* \* \* J. GILBERT. There is no title to this work, but the subject is from the second part of "Don Quixote," showing how 'Master and Man alighted from their beasts and seated themselves at the foot of the trees.' Sancho is already asleep, but the gadding thoughts of the knight keep him awake; we see him in profile, his head tells against the fading light of the twilight sky. In considering this picture together with others that we remember by the artist, the comparison is incontestably in favour of the present production—a work of very high merit.

No. 406. 'The Cuirassier's Forge at Caen—Normandy,' E. A. GOODALL. For a blacksmith's shop, this interior presents the most picturesque association we have ever seen. It appears to be the remains of a church; on the right of the picture the light is admitted through a lofty Gothic window, and in the centre rises a large column, beyond which are perceptible the remaining arches of the edifice. A military blacksmith is working at the anvil, surrounded by the circumstances of his craft, all painted with exquisite nicety. The picture is admirably lighted, and every part of the work is wrought with the utmost care.

## WEST ROOM.

No. 407. 'Wise and Foolish Builders,' G. HARVEY. The scene is on the sea-shore: the foolish builders, a company of schoolboys, having constructed their walls of sand within high-water mark, their edifice is destroyed by the rising tide. Another set erect their structure beyond reach of the waves, but the picture is so high that the manner of the execution is not discernible. It is, however, needless to say that the work is one of very great merit; it is a production of the chief painter of the Scottish school of Art—a school not second to that of London—it is his only contribution to the Academy; and it is quite unnecessary to state that the excellent artist and highly esteemed gentleman was not likely to forward to the Exhibition a work unworthy of him to send, or of his brethren in Art to receive. Last year, it will be remembered, Mr. Harvey's most exquisitely beautiful work—"Life's Bubbles"—was placed in the Octagon Room; this year his fate is a degree worse, for he stands above the door of the first (and consequently the worst) of the three rooms, just above where the crowd enters. Is it possible to believe that this is either the result of accident, or of a conscientious opinion that Mr. Harvey's picture demanded no better place? Mr. Harvey holds a rank far too elevated to render this effort to "dama" him at all dangerous; he is beyond the reach of "envy, hatred, and malice"; but the public have a right to complain of insult—conveyed by injustice towards one

of the most popular painters of the age and country.

No. 413. 'The first pair of Trews, R. MINNES. It may be perhaps necessary to explain that this is a Highland subject, and that the title, *Anglice*, alludes to the substitution of the dress of the Sassenach for that of the Gael. We are therefore introduced within the residence of the tailor, who is measuring a fine youth of fifteen or sixteen who has hitherto worn the kilt. The father of the boy is present, and to him the tailor's wife proposes the national beverage as refreshment. The work is remarkable for its high finish, but we contend that with some modification of the light which prevails throughout the work, the effect had been improved.

No. 414. 'Autumn,' G. LANCE. This picture is somewhat larger than the compositions hitherto usually exhibited by the painter, but the same elegant taste prevails in it that distinguished the long and gorgeous series on which his catering reputation is founded. The principal object is a basket which is filled with fruits in variety, all painted with surpassing truth.

No. 416. 'On the frontier of Holland,' C. ADLOFF. The material is simply a tower surrounded by water, presented under an aspect of winter. The water is frozen, and skaters are assembled on the ice. Thus from these few words of description it will be understood that the composition is essentially Dutch—it is not so much the colour, but it is the minute elaboration of the picture that attracts attention. Microscopic Art cannot be carried further.

No. 417. 'The Shade of the Beech Trees,' T. CRESWICK, A. The immediate foreground is shadowed by two groups of beech trees, one on the right, the other on the left. The ground is almost uniformly in shade, inasmuch that it is difficult to suppose that the sun's rays could be so effectually shut out. A very few spots of light are admitted, which acquire from the circumstances of their introduction a dazzling power. In the meadow beyond we see the outside sunshine in all its breadth.

No. 418. 'Preparation,' G. LANCE. This large picture is a pendant to one already noticed; the canvas is covered with a profusion of fruits and flowers in "preparation" for a banquet: the flowers and some other components exhibit rather firmness than finish.

No. 419. 'Happy Hours—Italy as it was,' W. D. KENNEDY. The subject of this rather large picture is a kind of *fête champêtre*, held in the environs of some Italian city. The scene, like many sites round Rome, affords a glimpse of a church or loggia towering above the houses. The figures are numerous, some in the light, others in the shade of the trees, all introduced in a variety and ease of pose which sustains the movement and describes the inter-communication of the figures. The costume seems to be a *mélange* of different periods—the sixteenth and seventeenth centuries. The picture displays all the high qualities which distinguish the productions of the artist. It is original in style, charming in colour, and remarkable for clear and spirited execution.

No. 420. 'The Crafnant Mountains—North Wales,' J. DANBY. A passage of scenery so full of truth as to seem to have been painted on the spot. It is a green mountain solitude, into which the intrusion of any ordinary animated being had been an impertinence. The material is of a kind that is continually painted, but we rarely see it brought forward with such a feeling.

No. 428. 'Back Washing—on Dutch Meadow,' J. CLIFTON. The affectation of this title had better have been spared: the subject is a realisation of Falstaff's description of his being thrown into the Thames at Dutch Meadow. The back-basket is held by two stout fellows, who turn Falstaff out of it into the river. This picture is remarkable for its drawing and elaborate finish—the basket itself is a marvel of patience.

No. 494. 'Evangeline in Church,' C. LUCY. The subject is derived from the verse of the American poet Longfellow—

"Many a youth as he knelt in the church and opened his missal,  
Fixed his eyes on her as the Saint of his deepest devotion."

The picture renders most literally the descrip-

tion of the two lines. Evangelina, the principal figure, as she kneels conspicuously apart from the rest of the congregation, is the observed of all observers. The point of the picture is at once determinable.

No. 438. 'Lago Maggiore,' J. D. HARDING. The point of view is admirably selected for the effective association of objective. The immediate right of the picture shows a small part of the shore, near which is a boat and some figures, and far over the blue waters of the lake we see the Isola Bella, that "pyramid of sweets ornamented with green festoons and flowers." The picture is beautiful in colour, the boat and figures tell powerfully in the near part of the composition, and the cool hue of the water throws off with striking effect the lighter and warmer objects. This is one of the most judiciously selected views of the lake we have ever seen.

No. 441. 'Dover from the Canterbury Road,' J. DANBY. The view seems to be taken from the road just above the village of River. The material is of the utmost simplicity, but much interest is communicated to it by harmony of composition and the finely felt gradation of the distances.

No. 443. 'The Return of Ulysses,' J. LINNELL. A large picture, presenting a powerful effect of sunlight. The scene is a little bay, having an outlet in distance to the open sea. A single galley, with her sails yet unfurled, floats near the shore, from which Ulysses is removed.

"—hed, and all  
That furnish'd it; he still in thrall  
Of all subduing sleep—"

There is no other incident, the utmost care of the artist having been to force the light. The picture as a composition, without immediate reference to nature, is not so attractive as other productions of the painter.

No. 445. 'Romance,' E. V. RIPPINGILLE. The title is accompanied by a stanza from 'Poetical Scraps by the Painter'—

"There is a region boundless as the sky,  
A thought-created world exhaustless, rife  
With beings that know no decay, nor die,  
But ever fresh and young continue life," &c.

The subject is idealised in a sylvan composition, containing one nude female figure extended by the side of a gushing rivulet. It is graceful in pose, elegant in proportion, and in colour such a hue as the human skin would acquire by exposure. The whole is harmoniously rich in colour, and in feeling it reaches the essence of the title.

No. 447. \* \* \* E. ARMITAGE. The subject of this picture is derived from the story of Gilbert Becket, who was made a prisoner in Palestine while fighting for the cross. After two years' captivity he was released by the daughter of his captor, who had conceived a devoted attachment to him. She followed him to London, and we find her here after a fruitless search through the streets, resting by chance at the door of Becket's house, and exposed to the taunts of a crowd of children that her dress and appearance has attracted round her. In the features of the principal figure there is a deficiency of beauty, and this in some degree deprives her of the interest which should attach to the character. The picture wants depth and a greater proportion of shaded parts, but in all else it is a work of great merit, very broadly marked by the peculiarities of the French school.

No. 449. 'St. Peter and St. John healing the Sick,' E. U. EDDIS. This is a large composition, showing the apostles on the left, and near them groups of those who seek relief. The figures of Peter and John are placed together, and stand too much apart from the others for that compactness which should distinguish a subject of this kind.

No. 459. 'A Stormy Day—Scene in Surrey,' T. J. SUPPER. The greater part of the breadth of the canvas is occupied by a road, the parallelism of which is not advantageous in composition. A storm cloud lowers upon the distance, that is graduated in a manner to produce a very powerful representation according to the title.

No. 460. The Glen—Chudleigh—Devon,' J. GENDALL. An upright composition in which is

presented, with good taste, a passage of landscape gardening of very romantic character. The foliage is painted with extraordinary care.

No. 463. 'The Maids of Aloysa—The Enchantress endeavouring to tempt Rogero,' P. R. PICKERSGILL, A. The subject is from the "Orlando Furioso," and its treatment is a spirited deduction from the text. The knight wears a cap-à-piè suit of plate armour, and maugre the temptation of the nymphs who attend him, he urges his charger forward at a rapid pace. These three figures are qualified with a lightness necessary to fitting rapidity of movement; they are graceful, well-drawn, and are circumstanced so as at once to declare their mission.

No. 465. 'The Old Hall at Stiffkey, near Wells,—Built by, and once the Seat of, Sir Nicholas Bacon, Knight, Lord Keeper of the Privy Seal to Queen Elizabeth,' H. BRIGBT. The ruin is seen at a little distance; it shows in its architecture the taste of the sixteenth century. In the near part of the view flows a stream crossed by a bridge, and upon the further bank is concentrated the strongest light of the picture, and thence the tones are graduated with a perfect mastery of chiaroscuro. The picture is very firmly painted and charming in colour.

No. 471. 'Lady Macbeth,' A. ELMORE, A. She listens at the door while soliloquising—

"Hark! pace!  
It was the owl that shrieked; the fatal bellman  
That gives the stern't good night. He is about it:  
The doors are open."

The upper part of the figure is in shade; the lower part being lighted up. The face is expressive of the conflict going on within, but the features are, perhaps, somewhat too heavy. The manner of the work is characterised by much firmness.

No. 472. 'On Hampstead Heath,' G. STANFIELD. The material consists of a pool with ducks, a screen of trees, a low bank, and a section of a cross-road; but the dispositions of light and shade give great value to these simple components. The execution is careful throughout.

No. 473. 'Launce's Substitute for Proteus's Dog,' A. L. EGG, A. The subject is found in the fourth scene of the fourth act of the "Two Gentlemen of Verona." Launce brings back a bulldog, the animal having been substituted for another committed to his care as a present to Mistress Silvia. The figures are numerous and have been carefully studied; the execution is less marked by manner than that which we have been accustomed to see.

No. 474. 'Malvolio in the Sun practising Behaviour to his own Shadow,' J. C. HORSLEY. The affectation of this figure is a very just conception of the character; it is, indeed, scarcely possible that it can be exaggerated in this respect. Maria, Fabian, Sir Toby and Sir Andrew are in the background, but they are brought too forward. Malvolio is scarcely alone. The figures are painted with great brilliancy.

No. 483. 'Mozart's Last Moments,' H. N. O'NEILL. Holmes's "Life of Mozart" supplies the subject. The great master is on his death-bed taking the alto part in the Requiem which was sung by friends assembled round him. The death of a great musician is sufficiently obvious, but it is, perhaps, not so clear that the dying man is Mozart.

No. 489. 'The Outcast of the People,' J. R. HERBERT, R.A. The passage illustrated is the 58th verse of the 9th chapter of St. Luke. "The foxes have holes and the birds of the air nests, but the Son of Man hath not where to lay his head." The scene is a rocky wilderness, and the time deep twilight. The Saviour is presented near the centre of the picture, seated on a piece of rock; his eyes are cast down, and the expression of his features is that of profound sorrow. The deep blue sky is studded with stars, and the moon, in her first quarter, sheds from the left a subdued light upon that side of the figure. We cannot help comparing the manner of the execution of this picture with that of "Lear"; this picture has all the depth that the oil vehicles can afford. The subject is original; and in treatment it is endowed with a sentiment profoundly touching.

No. 492. 'Portraits of the younger Sons of

the Earl of Burlington,' J. LUCAS. Two boys grouped with a pony; they are drawn and painted with much neatness. The character of the heads is very much that of the Cavendish family.

No. 497. 'Academy for Instruction in the Discipline of the Fan—1711,' A. SOLOTOX. This elaborate composition is suggested by a letter in No. 102 of the "The Spectator." The ladies, distinguished by variety of personal qualifications, are seated round in readiness to receive their lesson from the professor who is now addressing a lady on the right remarkable for embonpoint. The costumes are admirably painted, and the professor is a grotesque of some pretension.

No. 498. 'Moonlight off the Reculvers,' C. STANFIELD, R.A. The spectator looks from the sea along the coast towards Margate; in the near part of the picture is a small portion of the sand; whereon lies a piece of drift wood with nails painted with all the nicety whereby the artist gives such importance to these trifles. A ship has apparently just brought up, and at a little distance, partially shrouded by a cloud, is a bay-berge, and beyond her another craft. The distant objective is too definite; the manner, however, of the work has all the usual excellence of the artist.

No. 499. 'On the Monte Colma, above the Lake of Orta, looking towards the Alps of Monte Rosa,' G. E. HERING. The principal object in the foreground is the niche, with a statue of the Virgin; and beside this a fresco of the Descent from the Cross. The lake lies below on the right, bounded by the distant mountains. The view is judiciously selected, and its execution renders it, perhaps, the best picture ever painted by its author.

No. 500. 'On the Conway, North Wales,' J. BARLAND. A small picture showing the stream flowing between banks covered with trees. The subject appears to have been carefully studied from nature.

No. 505. 'Haddon from the Bowling Green Avenue,' E. J. NIEMANN. The scene is nearly closed by trees, which are painted with great firmness of touch; very little is seen of the Hall; the effect is that of deep twilight.

No. 508. 'Frost Scene, Evening,' C. BRANWHITE. These subjects are painted by the artist with a better development of quality than any other which he exhibits. The picture is a faithful representation from nature.

No. 512. 'Evening Scene in the Highlands,' E. LANDSEER, R.A. The subject is very similar to that of "The Challenge." A stag appears in the immediate foreground, the shore of a broad lake, on the other side of which, but in the water, is another—each being observant of the actions of the other. With the exception of the tops of the distant mountains the whole is in deep shade, laid in with a mixture of some transparent brown colour, in a manner different from the usual clearly marked style of the painter.

No. 514. 'The Blackberry Gatherers,' P. F. POOLE, A. A group composed of a girl, and a boy carrying a child, circumscribed in a nook closed in by wild vegetation. The principal figure is tall and her feet appear too small, but the head is an admirable study, as is also that of the child; the skin textures look carefully stippled, but the dresses are treated with freedom. It is rarely we see so much interest given to a subject so common-place.

No. 517. 'Bianca Capello,' J. C. HOOK.

"The young Bianca found her father's door;  
That door so often with a trembling hand,  
So often—then so lately left ajar,  
Shut—"

Bianca and her lover have just stepped out of a gondola, they stand upon the steps of the palace, and she is wrung in agony at finding the door closed. Her lover urges flight, and the result of his persuasion is well known. These two figures are made out with fine feeling, they have been carefully studied according to the tenor of this oft-told tale.

No. 524. 'The Rising Mist,' T. S. COOPER. An effect seen in mountainous countries; the foreground is a sunny cattle show, the composition being closed by the forms of the high mountains

seen through the thickening mist. The description is full of natural truth.

No. 531. 'Morning on the banks of Zurich Lake—with Pilgrims embarking on their way to Einsiedeln,' F. DANBY, A. The descriptive power of landscape art cannot be carried further than we find it in this picture. On the right is the place of embarkation forming a part of a dark mass—trees, houses, and other material lying between the eye and the light, and consequently rendered with all the depth which is given to shade in the works of the artist. The lake opens in breadth immediately before the spectator, and there lies the charm that operates so powerfully upon the sense. A boat with pilgrims is making way across—the substance of this mass throws off the filmy air, through which, as a medium, we survey the retiring water and the remote shores of the lake. The light and atmosphere of this part of the picture have never been surpassed at any period of the history of painting.

No. 535. 'Family Jars—Study of Still Life,' J. D. CHROME. An original association, well grouped and painted with much firmness.

No. 538. 'The Wolf Slayer,' R. ANSDALL. The figure and animals are, as they are always represented by the artist, of the size of life. The scene is a rocky hill in the mountains, where the hunter seems to have challenged his dangerous game. He grasps one wolf by the throat, and his uplifted axe is about to descend upon the animal's head. The wolf had no chance, his skin is now a trophy in one of the wooden huts or huts in some nook below the Urals. The other is engaged by two dogs until their master can bring his axe to bear also on her. The composition is singularly spirited; the drawing of the animals is a result of long and laborious study.

No. 544. 'The Quiet Lake,' T. CREWICK. This is like a passage of Welsh Scenery. The entire breadth of the lower part of the canvas is occupied by shallow water and a portion of the shore lying in shade which extends to a cliff crowned by trees, beyond which the filmy light breaks upon the distant trees and cliffs with an enchanting effect; the intermediate water both in light and shade is lustrous and transparent.

No. 547. 'A View on the Blackwater, near Fermoy—Ireland,' CAPT. J. D. KING, H. Taken from a point which shows the winding shores on both sides covered with verdure. There is great truth in the representation, and for pictorial quality the subject has been well selected.

No. 549. 'The Holy Sepulchre,' J. SEVERN. The composition is according to the twentieth chapter of St. John. There are two angels seated at the tomb; one is intended to represent the angel of the Crucifixion, the other the angel of the Resurrection. The women are descending to the tomb followed by a mourning train. There are in this picture many points of high excellence. The composition is ingeniously devised to contribute to the awful solemnity of the subject.

No. 550. 'A Forest Village,' J. STARK. Like all the works of the painter, these houses and trees bear the impress of productions which no experience could improvise.

No. 554. 'Portrait,' L. W. DESANGES. That of a lady, but treated with a license which few portrait painters dare allow themselves, being lighted by reflection. The head is a skilful study.

No. 560. 'The Crimple Valley Viaduct, near Harrogate—Yorkshire,' J. D. HARDING. The perspective extends to distance from a roadside point of view, which affords a foreground broken and diversified with trees and other valuable objective. The viaduct traverses the picture retiring from left to right—now in light, now in shade under a passing cloud. The subject is extremely difficult of treatment; it may have been proposed as a *tour de force*—be that as it may, in colour and descriptive truth it is a production of rare excellence.

No. 564. 'Vue de Gènes—embarquement de l'Amiral Doria,' M. T. GUDIN. The artist is a distinguished marine painter of the French school. We see here very little of the city of palaces, being placed upon the beach which bends round from the right. It is an effect of sunshine

described with the usual felicity of the painter in all such essays, but the detail cannot be seen.

No. 566. 'Arthur and Egle in the Happy Valley,' J. MARTIN. The subject is suggested by Sir Edward Bulwer Lyton's 'King Arthur.'

"'Tis morn once more."

Such is the argument of the picture, and the solemn light, just sufficient to show the dim forms of near and distant masses, is distributed by a hand conscious of power. But all "happy" influences have been overlooked; the place is a wilderness of rocks, and the lake that is set in the midst of them is a Stygian pool. Arthur and Egle are two figures on the left of the picture. With the exception of an intensely blue sky, there is no exaggeration of colour in the picture; in the conception there is much sublimity, and the terms of the narrative are appropriate and earnest in description of a scene of desolation, for the voice from the earth drowns the singing of "the prophet race of the cold stars."

No. 567. 'Portrait of the Countess of Shrewsbury, Waterford and Wexford,' T. MOORHEAD. A small three-quarter-length figure, representing the lady attired in black, and standing in a pose of relief on a terrace overlooking the sea. It is painted with the utmost nicety of finish.

#### OCTAGON ROOM.

We observe that this year spaces on each side of the window are left vacant, upon, we presume, the principle that it is better to reject pictures entirely than to give them that "had eminence."

No. 576. 'Isaac of York in the Vaulted Chamber,' J. A. HOUSTON. He kneels as about to unlock the heavy iron-guarded chest in which he keeps his treasure. A lamp is on the floor, which affords the only light admitted into the picture. The head of the figure is too large, but the effect has been sedulously studied.

No. 577. 'A Daily Scene in Bunyan's Prison Life,' W. O. HARLING. The drawing of the extremities of the figures is imperfect, but the dispositions of light and shade are judicious.

No. 579. 'Portrait of the Rev. Oliver Raymond,' W. EWART. A small full-length figure, relieved by a dark background composed of trees, and of a depth which gives great emphasis to the head.

No. 581. 'On the banks of a river—Medway,' A. GILBERT. A small round picture, in which appears a row of pollard willows, and between these we have glimpses of the water. The picture is characterised by the masterly execution of the artist.

No. 588. 'Portrait of Tavish M'Tavish, a Highland fox-hunter of Invernesshire, with his pack of dogs,' T. WOODWARD. He is seated on a rocky mountain side surrounded by his dogs. The work presents valuable qualities; the dogs especially are successfully drawn.

No. 589. 'A Sandy Road at Red Hill, Surrey,' G. E. HERING. This is a beautiful passage of simple nature. The road seems to be nearly on the crest of an eminence, whence is afforded an extensive prospect of the rich country below. Patches of fresh verdure are associated with the bright hue of the road, offering in the nearest site an unequalled contrast of natural local colour.

No. 592. 'Trout Fishing,' J. PEEL. The scene is a work in a rocky stream, closed in by a screen of trees: the water is still too red for trout fishing. The picture displays knowledge of good pictorial quality.

No. 594. 'Soldiers Surprised by a Party of Indians,' R. HANNAH. Some boys playing at soldiers are solicited for alms by one or two poor Hindoos. The picture is full of material, even inasmuch as to embarrass the legibility of its point; but the figures and every accessory are drawn and painted with accuracy and firmness; still we must observe that the perspective is not intelligible, a circumstance to be regretted, since the work is distinguished by great originality and decision of manner. It is a work that undoubtedly ought to have had one of the places of honour, instead of being thrust into this hole.

No. 601. 'Group of Flowers,' W. H. GELLER. Hollyhocks of various colours, drawn and painted with much accuracy and freshness.

No. 602. 'A Vase of Flowers,' EDITH AGRAMAN. The arrangement is relieved by opposition to a red curtain: the flowers are selected and painted with much taste.

No. 607. 'Portrait of George Mackenzie, Esq.,' W. CRABB. A small full-length, representing a Highland Laird in the costume of his clan. This work is rather a picture than a portrait, the principal figure grouping with that of a lady seated near. It is placed high, but it is obviously painted with much decision, and the colour is extremely fresh and brilliant.

#### MINIATURE ROOM.

No. 614. 'Portrait of F. Cruse, Esq.,' T. F. DICKSEE. The quality of drawing in this head evinces that kind of artistic power which possesses a perfect mastery of expression. The vitality of the features is beyond all praise.

No. 628. 'Enamel Portrait of the Hon. Mrs. Watson, from a Sketch by G. Woodley, Esq.,' W. ESSEX. This work and another by the same artist, 'A Portrait of Lady Nugent, after Lawrence, display the utmost excellence of enamel-painting; the latter work, especially, is a production of rare merit.

No. 676. 'Portraits,' MISS M. GILLIES. Two figures, a lady in black and a child, painted in oil with a singularly minute finish.

No. 707. 'John Dixon, Esq.,' T. CARRICK. The figure is seated, holding a newspaper; the head is brought forward with great brilliancy by a dark background. The great power of this artist is evidenced in every part of the work, and this year, it is to be observed, that his life-colour is warmer, more mellow than we have ever seen it before. He exhibits also miniatures of 'Mrs. Graham,' 'Lieut.-Col. Hood,' 'George Mould, Esq., Mrs. Mould, and their Son,' &c., &c.

No. 722. 'The Wife and Family of H. W. Eaton, Esq.,' R. THORBURN, A. This is a large picture, for such it may be called, of several figures, a lady and children, together with a pouty, all circumstances in a landscape composition. It is eminently marked by that unapproachable excellence which ever distinguishes the works exhibited under this name. This is a reminiscence of Reynolds and Gainsborough. Other works by the same hand are 'The Earl of Maclesfield and his Grandson,' 'Lady Elizabeth Lawley,' &c.

No. 731. 'Brooch Miniatures of Georgina Flint and Emily Montague,—Niece and Daughter of the Hon. Mrs. Spencer Montague,' MRS. V. BARTHOLOMEW. These minute works are admirably adapted for their destined purpose; they are two heads of children, charming in colour and remarkable for *finesse* and delicacy of touch.

No. 736. 'Mrs. Henry Moore,' W. EOLEY. A miniature possessing in a high degree, the best qualities of this department of Art.

No. 768. 'Portrait of Mrs. Marshall,' SIR W. NEWTON. In colour and manner this work very much resembles oil-painting; it is one of the best we have seen by the artist, who also exhibits portraits of the 'Right Hon. Sir G. Clerk,' Bart., of 'John Clarke, Esq.,' &c.

No. 774. 'Sir Robert Heron, Bart.,' C. CORZENS. The head in this miniature is distinguished by a palpability and roundness rarely attained; it is life-like in colour and accurate in drawing.

No. 776. 'Her Grace the Duchess of Marlborough, Lady Louisa Spencer, and Lord Almarie Churchill,' SIR W. C. ROSS. This composition we had an opportunity of noticing while in progress, on the occasion of its exhibition at the Institute of British Artists. It is a charming production, abundantly exemplifying the colour, drawing, expression, and elegant taste, in which this eminent artist stands alone. Other works now exhibited are portraits of 'His Grace the Duke of Marlborough,' 'Mrs. Sigmond Rucker,' 'Oswyn Cresswell, Esq., and Son,' &c.

No. 796. 'The Lord Bishop of Worcester,' T. RICHMOND. This work is in oil, treated like a water-colour drawing; it is successful as an example of the artist's peculiar manner.

No. 808. 'John J. Calley, Esq.,' E. D. SMITH. A work remarkable for the vitality communicated to the features, as also the colour, which so admirably supports the living expression of the face.

No. 897. 'Water-Colour Portrait of William

Essex, Esq., W. B. ESSEX. Rather a large drawing, showing the head made out with great care, and yet with a freedom of execution extremely valuable in this department of Art.

No. 900. 'Subject from Isaiah—Design for a Fresco,' G. F. WATTS. A red chalk drawing of charming feeling; it is a small figure composition, reminding the spectator of both Correggio and Raffaello.

No. 903. 'Cartoon of Griselda—painted in Fresco in the New Houses of Parliament,' C. W. COPE, R.A. A small oil-colour sketch of this composition has already been noticed.

No. 916. 'The First Voyage,' W. MULREADY, R.A. One of those beautiful red and black chalk drawings which are exhibited from time to time by this painter. The story is of a child who was permitted to sail in a wash tub.

No. 908. 'Algeron, fourth son of Mr. and Lady Caroline Turner,' J. S. TEMPLETON. This is a chalk drawing on tinted paper; the head is brought forward with great power.

No. 931. \* \* \* G. JONES, R.A. A chiaroscuro sketch in the free and effective manner of this artist. The subject is the secret interment of some of the Colonna family. No. 933 by the same hand is 'The Battle of Meenac,' an outline drawing showing unexampled patience.

Other productions of much interest are—'Whalley, Lancashire—looking over Ribblesdale from the grounds of John Taylor, Esq., at Moreton Hall,' J. D. HARDING; 'Mr. Edmond St. John Midmay, J. DEHAUSSY; 'The Viscountess Jocelyn,' JAMES SWINTON; 'Portrait of Mrs. Valentine Bartholomew,' JAMES SPERLING; 'A Portrait,' Mrs. HENRY MOSELEY; 'Portrait of the Hon. Miss Caroline Dawson,' J. HATTER; 'The Lady Caroline Leigh,' W. EGLEY; 'Mrs. Mowatt, Emily Anne Scott, The Hon. Frederick Petre,' W. WATSON; 'A Letter from Australia—a family group,' C. EARLE, &c. &c.

In this room also are two very beautiful imitation cameos by Miss M. A. MICHOLES, and some oil pictures of a degree of merit which entitles them to a better place. If there were not works infinitely inferior to them occupying some of the best positions on the walls of the other rooms, this fact had not struck us so forcibly. As it were no compliment to signalise the works of artists of talent as thus disgraced, we forbear enumerating them, in the hope of seeing their productions perhaps on a future occasion more worthily considered.

In the ARCHITECTURAL ROOM are also some oil pictures and water-colour drawings of great merit, but many of them are distant from the eye, inasmuch as to render description difficult. Of these we may mention—'Roslyn Chapel,' S. READ; 'Mill on the Medway,' E. WILLIAMS, Sen.; 'The Skirts of the Common,' H. J. BODDINGTON; 'A Vale in Kent,' H. JUTSUM; 'The Withered Elm,' J. M. YOUNGMAN; 'Near Gisborough—Yorkshire,' J. PEEL; 'Coast Scene—Evening,' J. WILSON; 'Skirts of a Common,' E. C. WILLIAMS; 'Bamborough Castle—Northumberland,' W. C. SMITH; 'Retirement,' W. LINTON; 'Venice,' J. D. HARDING; 'Landscape and Cattle—Evening,' E. J. CORRETT; 'Inversnaed on Loch Lomond,' W. WEST, &c.

## SCULPTURE.

No. 1196. 'Marble group, a Nymph of Diana taking a Thorn from a Greyhound's Foot,' R. J. WYATT. A realisation of the incident without poetical allusion. The nymph is seated, holding the foot of the dog, which expresses pain; her features, however, do not indicate the feeling with which a woman would afford similar relief to a suffering animal. The figure is semi-nude and very appropriately adorned, rather with the graces of simplicity than qualifications more aspiring.

No. 1199. 'Eve, a model,' P. MAC DOWELL, R.A. The subject is the temptation of Eve, who stands with the right arm raised, the hand resting on the head. She is supported against a tree, round which the serpent is twined. We have never seen a piece of sculpture containing so little allusive accessory, in which the subject was so clearly defined. We see at once that it is Eve,—she listens to the voice of the Tempter, whose

"— words replete with guile  
Into her heart too easy entrance won."

She is lost in thought on the import of what she has heard,—the pose is easy and natural, and in the proportions of the figure we behold the recognition of living graces in preference to everlasting conventionality.

No. 1201. 'Richard II. and Bolingbroke entering London,' E. G. PAFWORTH. This is a bas-relief in plaster, one of those recently exhibited by the Art Union. The composition is according to the spirit of the description in Shakspeare.

No. 1202. \* \* \* J. H. FOLEY. A small bas-relief in plaster, detailing a touching story. There are two figures, a mother and child, kneeling at a grave, that of the husband and father. There is great originality in the character of the work, and a tenderness of sentiment very rarely developed.

No. 1204. 'Marble Statue of Sir William Follett, M.P., Q.C.' W. BEHNES. A colossal statue in marble, presenting the subject in robes, and standing as if speaking in Court. The left hand holds, and rests upon, a roll of papers, the right arm hangs by the side, hence it will be understood that the treatment of the statue is of the most studious simplicity. The entire interest is concentrated in the features, which are amply endowed with language and thought, as well as affording a striking resemblance of this eminent lawyer.

No. 1205. 'Marble Statue,—the Startled Nymph,' W. BEHNES. This figure is life-sized, the pose is erect with the head inclined downwards, the attention of the nymph being attracted by a lizard at her feet; the expression of surprise is perfectly natural, and the movement easy and graceful. The work is remarkable for its softness of finish.

No. 1207. 'Christ's Journey to Jerusalem,' J. HANCOCK. This we believe is the successful bas-relief selected by the Art-Union for the engraving; if so, it has been already noticed in this Journal.

No. 1209. 'Group, in marble, of the Graces,' E. H. BAILEY, R.A. This is an entirely original method of treating these ladies. They may be said to be seated, and to form, as seen in front, a pyramidal composition; the centre figure being somewhat higher than the others. Two figures are seen in front, the third shows her back. It is a work of a nature so delicately complicated that its execution must have taken years of labour. The figures are modelled with all the elegance of proportion which distinguishes those of the sculptor, and the lines of the composition are made to flow into each other with admirable skill.

No. 1213. 'Statue of Thomas Campbell to be erected in Poet's Corner, Westminster Abbey,' W. C. MARSHALL, A. The figure is of the heroic size; it represents the poet standing writing "The Pleasures of Hope." The countenance is expressive of deep thought, and the lineaments resemble closely those of the original in his better time.

No. 1217. 'Eurydice,' L. MACDONALD. This is a small statue showing Eurydice at the moment she is stung by the serpent. The serpent clings to her ankle, and she stoops, but evinces no pain or alarm. The head is a close study from the Greek.

No. 1219. 'The Earl of Arundel, a statue to be executed in bronze for the new palace of Westminster,' W. F. WOODINGTON. This is in plaster; the figure is of the size of life wearing a suit of mail under a surcoat.

No. 1226. 'Monumental figures of the late Samuel Whitbread, Esq. M.P., and Lady Elizabeth Whitbread, to be placed in Carlington Church, Bedfordshire,' H. WEEKES. The figures are life-sized *alt-relievi* in marble; they are represented in a devotional attitude and are treated with the simplicity of portraiture.

No. 1229. 'Model of a Colossal Statue of the late Sir James Shaw, Bart., executed in marble for the subscribers and placed at the Cross of Kilmarnock,' J. FILLANS. This work, in the marble, was noticed at great length in the *Art Journal*, previously to its removal to Scotland.

No. 1231. 'The Hours and the Horses of the Sun,' J. GIBSON, R.A. A marble bas-

relief of an exquisitely classic feeling. Each of the four horses is led by an Hour, and the various movements of the animals and figures form a composition in the purest feeling of the antique.

No. 1240. 'Sir Felix Booth, Bart., F.R.S.,' W. BEHNES. A marble bust treated without affectation, and remarkable for its resemblance to the living subject.

No. 1259. 'Bust of Capt. Maconochie, R.N., K.H., late Commandant of Norfolk Island,' C. ESSEX. The subject seems to possess all the valuable points for a fine work, and these have been dwelt upon with much felicity by the sculptor. The lineaments are endowed with language dictated by firmness of character.

No. 1264. 'Frederick Robertson, Esq.,' T. CAMPBELL. A Bust in Marble, remarkable for the expression given to the features by the drooping of the eyelid.

No. 1265. 'A Marble Bust of Angus Mac Donell, Esq.,' M. NOBLE. The features and contour of the head were a profitable study, but the whole is outweighed by the massive beard.

No. 1267. 'Charles Barry, Esq., R.A.,' W. BEHNES. Presenting a faithful resemblance of this eminent architect.

No. 1272. 'Marble Bust of Viscountess Castlereagh,' G. G. ADAMS. Plain and unassuming to a degree; the features are moulded into an expression of much feminine sweetness.

No. 1278. 'Bust of Sir Richard Morrison,' J. E. JONES. This work is in plaster, preparatory to execution in marble; it is characterised by much spirit.

No. 1281. 'Il Penseroso—a study in marble,' J. DURHAM. This is a bust, the subject being essayed by the sentiment and pose of the head, which droops in a thoughtful manner. In the style of the work there is a vein of refined poetry.

No. 1288. 'Marble Bust of John Elliotson, Esq., M.D., Cantab., F.R.S.,' T. BUTLER. A work remarkable for fidelity of resemblance to the life. Like many of the best antiques, it is simple even to severity in treatment. The features are eloquent of grave argument, and the character of the whole is eminently that of a thinking head.

No. 1308. 'Bust of R. Dumas, Jun., Esq.,' J. G. LOUGH. Vitality and intelligence have been communicated with much felicity to the features.

No. 1316. 'Bust in Marble of Avery, son of Edward Tyrrell, Esq.,' E. A. FOLEY. The artist has succeeded in amply communicating to this little head that boyish motive which asserts so well with the tone of the features.

No. 1317. 'Bust in Marble of James Matheson, Esq., M.P.,' W. C. MARSHALL, A. The head is slightly inclined upwards with an expression of inquiry; the features are characterised by a benignity well adapted to their peculiar cast.

No. 1318. 'Marble Bust of Lady Clementina Villiers,' L. MACDONALD. The head is slightly inclined forward, a pose which, with the retiring disposition of the features, gives a feeling of infinite sweetness to the work.

No. 1325. 'Marble Bust of Mrs. George Forbes,' H. WEEKES. The high and elaborate finish of this bust is instantly declared to the eye. The marble is, in some degree, transparent; which, with the delicacy communicated by minute elaboration, gives an extraordinary softness to the skin textures.

No. 1335. 'Marble Bust of His Excellency the Earl of Clarendon, K.G., G.C.B., Lord Lieutenant of Ireland,' C. MOORE. This is almost a small life size; the vitality and argument of the features are much assisted by the addition of sight to the eyes.

To other works which we had marked for notice we regret the impossibility of giving the space which to their merits is fully due. Every one on which we have remarked we could have considered at greater length had our space been sufficient for this purpose. The titles of a few of those for which we cannot find room, are,—'Marble Bust of Mrs. Wood,' G. G. ADAMS; 'Athena,' L. MACDONALD; 'Silvia and the Wounded Fawn,' T. EARLE; 'Boy Crowned with Hops,' a marble bust, P. THURPE; 'Marble Bust of Sir John Jervis,' E. DAVIS; &c.

## EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER-COLOURS.

THE private view of the Exhibition of this Institution took place on Saturday, the 28th of April, and on the following Monday it was opened to the public. The number of drawings contributed is three hundred and sixty-five, forming the most attractive Exhibition that has for some years been seen on these walls. There are no drawings of any considerable magnitude, but we feel no disappointment on this account. Water-colours are not, in our judgment, suitable materials for large pictures, and we have always found that those of moderate size are not only better appreciated, but the most saleable. The majority of artists, even in this department, hold the same opinion; but it is a rule of this Society to offer to its members in succession (three or four in a season, we believe), a premium for executing a large drawing to enhance the apparent importance of the Exhibition: hence it rarely opens without the appearance of some such in the gallery. The plan is by no means injudicious, as it tends to show what may be done even with such comparatively slight material. Indeed, our school of water-colour painters is unrivalled throughout the world; no country, either in ancient or modern times, has produced such works. This season our old friends give no sign of their having "fallen into the sea and yellow leaf"; there is no diminution of their powers—no evidence of worn-out conceptions and intellects weakened by advancing years; while the younger exhibitors seem determined to show that they are worthy to follow in the same course, and that the Society is not likely to suffer in character when the "patriarchs" shall have ceased from among them.

No. 9. 'Porch of Ratisbon Cathedral,' S. PROBY. This is an attractive subject; it has already been exhibited by this artist, but we think the former work had not so much of the colour of the grave reality as we see here. In the upper part of the drawing there is a great denial of colour, and hence the variety in the drapery of the figures below acquires greater power. The architectural ornamentation is described with mastery tact.

No. 15. 'The Rival's Wedding—Brittany,' JOS. J. JEMKINS. A peasant girl is leaning over a bank, looking at the nuptial procession below, which is the key to the sentiment of the composition. The story is legible, and at once interests the reader. In every production of this artist there is a point which goes far beyond the simple forms wherein it is embodied, and which discourses of the romance of every-day life. Upon this it is a luxury to fall back from the impertinences of hacknied routine.

No. 14. 'View from the Mous, above Tarnuil, looking to Ben Slarive, and the Mountains at the head of Loch Etive—Argyllshire,' CORLEY FIELDING. A striking passage of Highland scenery, in which the mountains close the view in the distance. The remoter parts of the drawing are forced in colour, but this is well carried off by the accompanying tones and hues. This is one of a series of works of unusual interest by this artist, many possessing the most exquisite qualities of Water-Colour Art.

No. 18. 'On the River Stör—Harwich in the distance,' C. BENTLEY. The principal object in this drawing is a fishing-boat containing a figure with a red cap, telling with good effect against a black thunder-cloud in distance. The breadth of the paper is occupied by the water, which is transparent and full of movement. The material is slight, but the drawing is a work of high character.

No. 22. 'Harvest Boys,' O. OAKLEY. These are two figures represented as gleaners; they are carefully studied, but the faces might have been improved by colour. The manner of the features is admirably adapted for portraiture. This artist exhibits many drawings, all more or less successful, but it is prejudicial to their more valuable qualities that the figures generally play to the spectator.

No. 27. 'Barden Tower—Yorkshire,' D. COX. The one aspect which this artist presents is

certainly brought forward with infinite power and truth. The tower is but a small part of the picture—it is a ruin seen on a near eminence, over some trees. The drawing is as free in execution as are usually those of the artist, and equally simple in colour. There are other works by the same hand, but the sky is so menacing that few will seek their amusement in those passages of landscape, how romantic soever, if they would escape a wetting.

No. 28. 'Morning,' FRED. TAYLER. The scene is a kennel, the inmates of which are two brace of setters listening with painful anxiety for the gamekeeper coming to let them loose for a day's sport. This admirable drawing has a pendant entitled 'Evening,' in which we see a leash or two brace of dogs asleep after their day's work. The point of each drawing is sufficiently clear. Under the same name are exhibited some small figure compositions, 'perfectly unique in their peculiar excellence of colour, composition, and elegant feeling.'

No. 32. 'Interior at Levens—Westmoreland, the seat of the Hon. Mrs. Col. Howard,' JOSEPH NASH. One of those unscotched rooms of the sixteenth century, with a chimney embellished with elaborate carving. In richness of detail, surpassing execution and effective truth, this drawing equals the best productions that have been exhibited by the artist. What may be the appearance of the room now we cannot say, but this drawing presents it as in its best time. The shadows are blacker than we have been accustomed to see in these works.

No. 38. 'View on the River Dart—Devonshire,' P. DE WINT. The subject, like all those of this artist, is by no means remarkable for any striking picturesque association. The compositions are ordinary, but they are treated with decision, and the colour is unexceptionable. The manner of this work reminds us of the best qualities of the old school of water colour. It is accompanied by others under this name, some of which are the long flat scenes which this artist paints with unapproachable excellence.

No. 47. 'Near Chatillon—Val d'Aoste,' GEO. FRIPP. The character of this scene is something like that of the larger oil picture exhibited by this artist last year. It is highly elaborated, but by no means so agreeable either in colour or material as his English subjects, in which is evidenced much improvement.

No. 56. 'Bellaggio, Lago di Como,' F. M. RICHARDSON. On the right of this composition and at the water's edge appears a house, grouping with a boat and figures; the left is open, carrying the eye to the mountains rising on the other side. The drawing is beautiful in colour and successful in its atmosphere. Another charming drawing under this name is entitled 'Hay-makers Resting.'

No. 72. 'The Afghan Fisherman's Return,' ALFRED FRIPP. A cottage interior with figures, the principal of which is the wife of the fisherman, a seated figure, which is brought forward by a strong light from the fire. A remarkable feature of this drawing is the opacity of the shadows. The execution is looser than we have been accustomed to see in preceding works.

No. 82. 'The High Altar—Cathedral of Toledo,' LAKE PRICE. This subject is generally made a *cheval de bataille* by those artists who can paint it. It is here drawn with an infinite nicety of execution, and probably with unquestionable truth; but it is to be regretted that, to the elaboration of the drawing, its full value is not given by a judicious play of chiaroscuro.

No. 96. 'Evening,' C. BRANWHITE. A foreground with water and trees is here opposed to an evening sky; but there is too much light in the horizon. This should be toned down to bring it into harmony with the lower parts. There is another work exhibited under this name, 'On the East Lynn—North Devon'—a large drawing, but deficient in breadth and harmony of parts.

No. 103. 'An Old Street in Frankfort,' W. CALLOW. The striking feature of this drawing is an ancient and curiously built house on the right; it is worthily accompanied, the whole forming a subject of much picturesque interest.

No. 112. 'Noontide Retreat,' G. DODGSON. One of those elegant garden compositions which

this artist executes with so much taste. Others are entitled 'The Terrace,' and 'A Sunshine Holiday,' which are equally distinguished by their composition, and by a careful finish that does not detract from the general breadth.

No. 120. 'Buchal Etive—Argyllshire,' W. A. NESFIELD. The peculiar features of Highland scenery are maintained to good purpose. The left middle distance is the most effective passage of the composition.

No. 136. 'The Carland Crags—Lanarkshire,' G. CATERMOLE. This is a study of rocks—rather a large drawing—which it would be difficult to ascribe to its author, without the assistance of the catalogue. This class of subject is not adapted to the powers that set before us so perfectly those middle-age associations of which he possesses an inexhaustible fund.

No. 139. 'View of Lincoln from below the Rock,' P. DE WINT. The height of the cathedral renders it a prominent object in any view of this city. We see it rising on the right of the composition, whence the objective descends gradually to the river. The time is evening, and the tone and tranquil breadth of the drawing are charming.

No. 144. 'The Chase in the time of Charles the Second,' FREDERICK TAYLER. This is one of those subjects in the realisation of which this artist stands alone. It is graceful in character, and brilliant in colour.

'The Fisherman's Home,' F. W. TOPHAM. The scene is a cottage interior, in which the fisherman's wife is seated between two lights, that of the fire, and that admitted by the open door. The effect is managed with much success; indeed, the artist is eminent for his treatment of this class of subject. The character given to the figures is full of truth; this, together with the colour, depth, and texture, which we find here, constitute a rare assemblage of valuable qualities.

No. 152. 'Houston Crag and Buttermore—from Crummock Water,' W. C. SMITH. The material of this view has been drawn and painted times innumerable. The view is here treated with simplicity, and presents a striking resemblance to the locality. Another view by the same artist is entitled 'Greenwich from the One Tree Hill.' This we need not describe; it is enough to say that it is extremely difficult to deal with, but the result is a highly meritorious drawing.

No. 167. 'Lowestoft Roads—Vessels in a Gale making for the Harbour,' E. DUNCAN. A large drawing, presenting as near objects a Belgiau or Dutch fishing-boat, and a ship standing in with a wind apparently dead in shore. The boat is reeling, bows under, on the crest of a sea, and all hands, wherever we look, are taking in canvas. The water is drawn and coloured with infinite truth and skill, and the vessels are described in a manner which can be acquired only by earnest observation.

No. 174. 'The Mouse, or the Disappointed Epicures,' J. M. WRIGHT. The subject is not of the most attractive kind. A fraternity of monks having sat down to dinner, one of the company, who is about to send round the soup, draws from the tureen a mouse, to the great horror of the brethren. The incident is very circumstantially described.

No. 175. 'Sheltering from the Storm,' S. PALMER. The principal object is an old spreading tree, beneath the spare foliage of which some figures are supposed to be sheltered. This tree alone is an interesting study.

No. 183. 'On the East Lynn—North Devon,' C. BRANWHITE. A large drawing, the subject-matter of which is an association of the most attractive features of riverside scenery, forming a composition of romantic interest. But the treatment leaves the eye no resting-place: the chiaroscuro is unfortunately broken up into spots.

No. 187. 'Nature and Art,' MRS. CRIDDLE. A lady seated holding a child, and near them is a canvas with a preparatory sketch of the sacred subject, "Suffer little children, and forbid them not," &c. The two figures are substantial and like nature.

No. 195. 'The little Boat Adrift—Scene in Glen Dochart,' H. GASTINEAU. A close river scene, in which on the opposite bank are some

boys, one of whom is preparing to bathe. The subject is selected with good taste, but would have told better with more shadow.

No. 203. 'Hollyhocks,' V. BARTHOLOMEW. These flowers are grouped in variety, as red, yellow, and purple; they are drawn with a truth, and coloured with a tenderness, which approach more nearly the delicacy and freshness of nature than anything we have ever seen in this department of Art. No. 217. 'Flowers and Fruit' is by the same artist. The former are grouped in a jug round which the fruit is disposed, and every object of the composition is alike successful. The floral essays of this artist place him at the head of his branch of the profession.

No. 208. 'Devotion,' JOS. J. JENKINS. A peasant girl kneeling on a chair before the altar. The pose, character, and circumstances support perfectly the title.

No. 212. 'Mussel Oatherers—Rhosik Bay, South Wales,' E. DUNCAN. An open coast scene, painted with infinite sweetness—figures are distributed in the foreground and middle distance. There is little in the drawing, but it is distinguished by a captivating mellowness of tone.

No. 216. 'Admiral Collingwood Breaking the Line at Trafalgar,' W. C. SMITH. A large drawing, showing the manner in which this daring feat was accomplished, according to the description in James's Naval History. The order of battle is clearly laid down, and with this recommendation, and the nicety with which the ships are individually drawn, the work will be interesting to lovers of marine painting.

No. 242. 'The Chapel,' G. CATTERMOLE. One of a series of small figure-drawings which this artist contributes to the Exhibition. There is no important complicated work, but all are endowed with the best qualities of Art. This drawing prescutes an assemblage of retainers in a castle chapel. We know not whether to designate him who officiates at the reading-desk a learned clerk or a belted warrior. Another beautiful production by this artist is entitled "The Goldsmith;" it shows a goldsmith's shop, in which the principal is surrounded by his men, variously occupied with pieces of gold and silver plate. In these and the other figure subjects we find all the power and original quality and sketchy precision which give such a charm to these works.

No. 259. 'Plums and Grapes,' W. HUNT. The works exhibited under this name are generally fruit and flower subjects. There is a hiatus in the narrative of the fortunes of the youthful rustic, with whom we have sympathised for many a year. These plums and grapes are painted with extraordinary power of imitation; but all the works exhibited by the painter are equally happy in their microscopic resemblance to nature.

No. 270. 'Traeth Maur, North Wales,' W. EVANS. This is the best work we have seen exhibited under this name. It must be remarked that in the works of the artist there is a strong predilection for black opaque shadow, the effect of which no excellence of management in the light can relieve.

No. 197. 'Maison des Francs Bateliers, at Ghent,' W. CALLOW. This is one of the richly ornamented façades of the fifteenth century; it is a striking piece of architecture, more important in the drawing than in reality; it is, however, brought forward with great spirit, and is readily recognisable by those who may have seen the *localité*.

No. 186. 'Basket of Roses,' MARIA HARRISON. These flowers are grouped with much taste, and painted with great spirit and natural freshness of hue. Other contributions are No. 63, 'Jar of Flowers,' No. 292, 'Grapes,' &c., all of which sustain the reputation of this lady in her department of Art.

The latter of these works are upon the screens, of which there are four, covered with small drawings, many of which are works of very great excellence, especially some of those by COPLEY FIELDING, DAVID COX, W. HUNT, FREDERICK TAYLER, SAMUEL PROUT, &c.; and of certain of these productions it may be said that they possess a charm of which larger works by the same hands are devoid.

## THE VERNON GALLERY.

### WAITING FOR THE BOATS.

Sir W. Callcott, R.A., Painter. J. H. Kermot, Engraver.  
Size of the Picture, 2 ft. 11½ in. by 2 ft. 4 in.

THIS is a comparatively large picture, considering the subject and its treatment, both of which require the mind and the hand of a master to work up into anything like an agreeable scene; for there is little in the subject to arrest the artist's eye, nor has he ended it with that bustle and activity which might have been applied to make a more attractive picture; and yet there is a charm in its very simplicity and repose—a repose which seems to be shared by every object, animate and inanimate; for there is not the slightest indication of a breath of air in the atmosphere to create a ripple on the distant ocean.

The scene is evidently on the Dutch coast, as the figures exhibit the costume of that nation; they are presumed to be waiting for the arrival of the fishing boats just perceptible in the horizon (for in the catalogue of the gallery the picture is merely described as a "Coast Scene"); there can, however, be no doubt that the artist had this idea in mind. These figures, and the old pier, seen at low water, constitute the materials of his work, which the painter has unquestionably made the most of.

It is painted with considerable force and freedom; but there is a cool, grey tone which pervades the whole, and renders it less effective as an engraving than if the lights had been more strikingly brought forward; such a treatment would, indeed, have destroyed the harmony of the composition.

## THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.

THE works of this Society were submitted to private view on the 21st of April, but it was too late in the month for us to give any lengthened notice of them. We were limited to a statement of the fact with the mention of the names of the new members and the titles of some of the prominent works. The striking feature of this body has been their figure-compositions, but this year they are more than usually strong in landscape. Many of the figure-drawings are productions of rare excellence, but the range of subject is generally matter of fact and unassuming; it is impossible to see more absolute command of material, greater variety of marvellous textures; but there is less amount than usual of sentimental and melodramatic narrative.

No. 13. ' \* \* \* ' CHARLES DAVIDSON. This drawing may be a composition, but it has the superior merit of not looking like one. The observation escapes us because it is catalogued with a passage from Thomson, in the place of a title. The scene is a verdant pastoral landscape, richly wooded, presented under the aspect of a clouded summer day, the effect of which is admirably sustained.

No. 14. 'Mussel Gatherers,' J. H. MOLE. It is, of course, low tide, and the principal group is assembled on the left of the composition. The figures are drawn with accuracy, finished with extraordinary care, and strikingly brilliant in colour.

No. 35. 'Fontainebleau in the Sixteenth Century,' JOHN CHASE. One of the spacious saloons of Francis the First, with its magnificently carved chimney. In this drawing there is an infinity of work, but it is executed with great neatness, and would have derived advantage from greater depth of tone.

No. 39. 'The Washing Place—Coast of France,' WILLIAM LEE. This is the most successful essay we have ever seen by this artist. The figures are costumed in the manner of the French women about Boulogne; each is a highly successful study, distinguished by much characteristic truth, coloured with much sweetness, and endowed with no common share of beauty.

No. 55. 'Plenty,' JOHN ABSOLON. This is a large composition,—a harvest field with numerous harvestmen and gleaners dispersed in various groups, the nearest of which contain many successful rustic figures. It is a work of very great power, and is singularly brilliant in colour.

No. 77. 'Portsmouth—Spithead from the Spit-Buoy,' T. S. ROBINS. The subject is, we believe, exhibited elsewhere in oil, under the same name; but if we may compare the two works, he deals with it in this drawing in a manner much more satisfactory. Here the water is deep, clear, and heaving: the principal object is a fishing-craft, but with a jib square sail, mainsail and mizen; she carries too much canvas, considering the squall that is at hand.

No. 89. 'Flowers and Fruit,' MARY MAROFTTS. There are roses, a melon, grapes and other fruit, drawn and coloured with much truth, and disposed with taste and good effect. This lady exhibits other works, not less meritorious.

No. 95. 'Windsor Forest—the Castle in the distance,' W. BENNETT. This is an admirable drawing; the colour may be a trifle too cold and the masses too uniformly round, but in texture and every good quality it is a work of much excellence.

No. 102. 'Vespers in the Church of St. Anne—Bruges,' L. HAGHE. The scene is a spacious church, the altar is lighted, while the body of the edifice is in deep shade; daylight, however, is not altogether obscured, for some of the near figures catch the light that falls yet from the windows. These two lights are disposed of in the most masterly manner; they are sparingly admitted, considering the extent of space, but to every ray is given incomparable value; the figures are highly picturesque, and the whole, although not so striking as the reading subject of last year, is by no means less successful.

No. 111. 'Chioggia, near Venice,' J. H. D'EGVILLE. The material of this subject is in its way as attractive as any fragment within or near the City of the Sea; it is a most substantial representation.

No. 125. 'Amiens, seen from the Banks of the Somme,' T. S. BOYS. This is a large drawing, in which the quaint and homely architecture of the north of France is successfully contrasted with that of the famous cathedral, which rises in commanding elevation above them. The composition is judiciously enlivened by river craft and figures, and forced into powerful effect by opposition of tone.

No. 135. 'The Hop Garden,' JAMES FAHEY. This drawing has the great merit of appearing to have been made on the spot. It is extremely fresh in colour, perfectly harmonious, and treated in a manner so successful as to give to the subject a more than ordinary interest.

No. 146. 'Ferry, Tilbury Port—opposite Gravesend,' G. HOWSE. A very favourable view of this locale, embracing the most available features, which are judiciously disposed.

No. 150. 'Snowdon, from near Capel Curig, North Wales,' W. ROBERTSON. Of this view we have every year at least one version. There is much truth in this drawing, but the water had better been rendered with greater breadth.

No. 160. 'The Murderers of Thomas Chase, of Amersham, drawing up "the Letter to the Clergy,"' E. H. CORBOULD. This subject is derived from Fox's Book of Martyrs. It is a work of extraordinary power, qualified indeed so highly as to rank it among the best—as, perhaps, the very best—of this artist's productions. There are two figures in armour, admirably drawn and coloured; the metallic lustre of the casques and the steel plate is most perfectly imitated. The proportion of light in the picture is small, but rendered very effective from the breadth and transparency of the shaded portions.

No. 166. 'Twilight,' AARON PENLEY. This title is accompanied by a lengthy quotation from Gray's Elegy, and the materials of the composition suggest the view to be that of Stoke Pogis. The theme is ably sustained, and the perfect tranquillity of the scene coincides with the sentiment of the verse.

No. 173. 'Le Patriarche,' CHARLES WEGALL. This is a small drawing,—one of those poultry-yard subjects which this artist treats so successfully. The patriarch is a very handsome white cock, surrounded by a brood of chickens.

No. 182. 'Panama, from the Theatre of Taormina, Sicily—in two compartments,' C. VACHER. The foreground objective comprehends the ruined theatre of the ancient Taorminum, whence







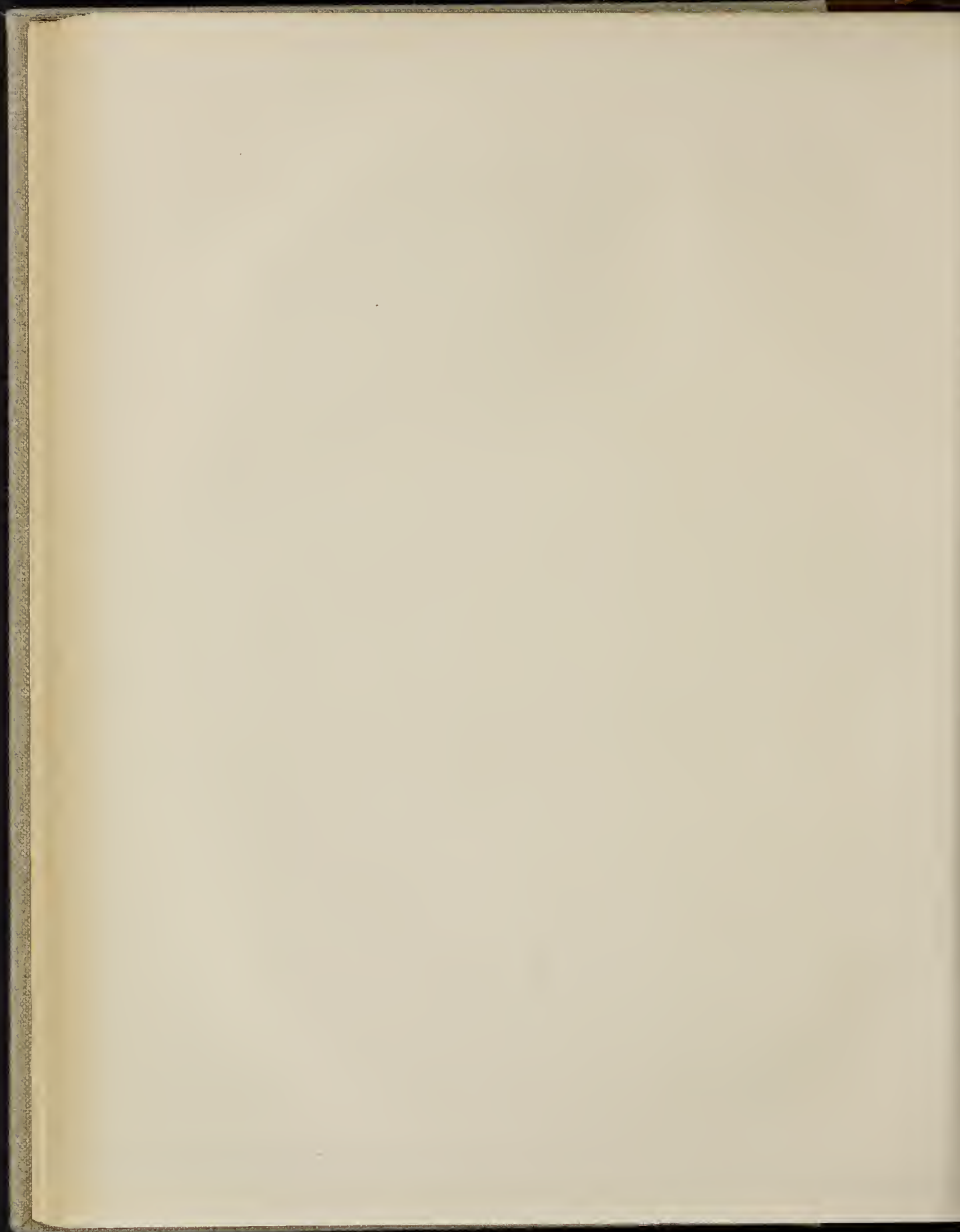


SIR A. W. CARR, R.T. PAINTER

J. H. KENNEDY, 1880-81

WAITING FOR THE BOATS

FROM THE PICTURE IN THE VERNON GALLERY



is obtained a fine view of Ætna. The drawing is extremely brilliant in colour, perhaps red is too prominent. The continuation, No. 192, is less important to the eye.

No. 185. 'Peace,' E. H. WEHNERF. This allegory is treated with but one impersonation, a winged figure, holding in her left hand a globe, and extending her right, in which is an olive branch. The person is enveloped in a brilliant orange drapery, the dispositions of which, together with the attitude of the figure, describe movement in accordance with the spirit of the apostrophe which accompanies the title. The work is everywhere very carefully elaborated, and the sentiment of the figure renders a title unnecessary.

No. 191. 'Ronen, from the heights of St. Catherine,' T. L. ROWBOTHAM, JUN. A large drawing containing, as may be well understood from the title, a great variety of complicated objective. The view is treated with an unbroken breadth of daylight, and there is no shrinking from detail, hence the subject is at once determinable.

No. 199. 'A Welsh River,' D. H. M'KEWAN. The stream flows amid a rocky solitude, to which the treatment imparts a character of much grandeur; it is, however, to be observed that the repose is disturbed by the too positive light which falls upon the near peaks.

No. 220. 'Gaffin,' G. H. LAPOITE. The subject is from the "Bride of Abydos," and the composition seems intended to display the points of the Arab horse. The mounted figures are numerous, and the animals are drawn with a precision which shows an intimate knowledge of equine character and anatomy.

'Hagar,' FANNY CORBAUX. The passage selected is from Genesis, chap. xxi., ver. 15; "she has therefore laid the boy down to die, and now hears the voice of the Angel." The work well sustains the reputation of this lady.

No. 244. 'Moonlight,' H. MARLESTONE. The moon rises behind a screen of trees, which is opposed to the lighter sky, with an effect aided by the treatment of the water. The valuable qualities of these parts are scarcely supported by the foreground.

No. 248. 'Windings of the Wye,' G. B. CAMPTON. A large drawing, presenting a highly picturesque passage of scenery. In the treatment of this work somewhat more of breadth had been desirable.

No. 253. 'Village of Audley End.' A small and unassuming production of much merit.

No. 276. 'Joseph's Coat brought to Jacob,' H. WARREN. All the figures in this composition have been studied with the utmost care. Jacob is seated on the right, and he covers his face in his grief at the sight of the stained garment which is held before him by his sons. According to the taste of this artist the background is open, inasmuch that the figures tell against the sky, a circumstance which gives to the composition very much the feeling of bas relief.

No. 281. 'The Servant of All-work,' H. WEIR. A poor patient donkey described with much truth. There is an excellent companion to this, No. 268. 'The Forester,' a rough pony in the interior of a stable, with foals, &c. Mr. Weir is a young member, who will eventually prove an acquisition to the Society.

No. 290. 'Piblandoring,' C. H. WEGALL. The scene is a garden, and the figures are numerous, distributed in "accompaniments of couples."

No. 321. 'Scene on the Lago di Garda—Morning,' W. WYLD. This and some other drawings of considerable merit are by a new member, long resident in Paris. He has also passed some time in Italy, and the works now exhibited are the results of his visits to that country.

There are yet many drawings of high merit to which want of space denies us the pleasure of giving individual description. A few of these are: No. 294. 'An Old fortified Mill on the Meuse,' W. OLIVER. No. 298. 'Lindlow, Shropshire,' FANNY STEERS. No. 315. 'The Cateran's Hearth,' R. CARRICK. No. 345. 'Bank of Primroses,' MARY HARRISON. No. 374. 'Maiden Occupation,' R. R. GREEN. No. 391. 'Margaret,' JANE S. EGERTON. No. 392. 'A Portrait,' SARAH SETCHEL &c.

## THE BRITISH INSTITUTION.

THE exhibition, which closed on the 12th ult., may be said to have been as successful, with regard to the sale of the pictures, as could reasonably be expected, considering the still comparative depression of monetary affairs. Eighty pictures and two pieces of sculpture have found purchasers, a few of these being bought before they left the studios of their respective artists. We subjoin a list of these, with their prices, where we have been able to ascertain them:—Joshua Commanding the Sun to stand still, J. MARTIN, 800 gs., bought by Mr. Scarsbrick; 'A Mountain Chieftain's Funeral in the Olden Time,' F. DANBY, A.R.A., 350 gs., bought by Mr. Appleyard, the first prize-holder in the Art-Union; 'The Deserted,' C. BRANWHITE, 150 gs.; 'Beth Gelert,' T. J. BARKER, 110 gs.; 'Harwich, from the Stour,' C. BENTLEY, 70 gs., bought by the Rev. Dr. Newman; 'Alice,' F. STONE, 40 gs., bought by the Earl of Ellesmere; 'The Old Market at Rouen,' E. A. GOODALL, 80l.; 'The Pet Rabbit,' F. GOODALL, 50l., bought by Mr. C. B. Wall, M.P.; 'The Harvest Field,' H. JUTSUM, 70l., bought by Mr. E. Bicknell; 'Domestic Ducks, after Nature,' J. F. HERRING, 50 gs.; No. 186. R. ROTHWELL, 70l.; 'Newton when a Boy,' F. NEWENHAM, 50 gs., bought by the Earl of Ellesmere; 'The Stepping Stones,' T. CRESWICK, A.R.A., 70 gs., bought by Mr. E. Bicknell; 'Dutch Coast, near Scheveling,' E. W. COOKE, 40 gs.; 'Love in Humble Life,' A. RANKLEY, 60 gs.; 'Age and Infancy,' T. F. MARSHALL, 60 gs.; 'Evening,' A. CLINT, 45 gs.; 'A Girl of Brittany,' F. STONE, 40 gs., bought by Mr. T. Creswick, A.R.A.; 'Mapledurham Mill, in the Thames,' G. STANFIELD, 35 gs.; 'Dutch Boats on the Y. of Amsterdam,' E. W. COOKE, 20 gs.; 'Venice, 1550,' J. C. HOOK, 40 gs.; 'Study of a Head,' H. W. PHILLIPS, 30 gs., bought by H.R.H. Prince Albert; 'Coast Scene, Suiset,' A. CLINT, 50l.; 'The Little Stranger,' R. SAYERS, 50l., bought by Sir J. Kirkland; 'The Red and White Rose,' C. BAXTER, 40 gs.; 'The Village Common,' J. MIDDLETON, 35l.; 'Roger and Jenny,' A. JOHNSTON, 70 gs.; 'Scene on the Moors, Staffordshire,' W. SHAYER, 36l.; 'The Itinerant Fishmonger,' W. SHAYER, 36l.; 'The Palace of La Reine Blanche,' J. HOLLAND, 16 gs.; 'A Sketch in the British Institution,' C. W. STANLEY, Jun., 10 gs., bought by Lord Colborne; 'Paris, 1818,' F. GOODALL; 'Bacchante and Young Bacchante,' W. A. SALTER, M.A.F.; 'English Meadows,' F. R. LEE, R.A., and T. S. COOPER, A.R.A.; 'Early Pencilings,' A. PROVIS, 15l.; 'The Tired Vagrant,' W. EWART, 12 gs., bought by the Bishop of Winchester; 'The Flight into Egypt,' J. LINNELL; 'A Fresh Day, on Folk Common, Kent,' R. S. PERCY, 15l., bought by T. Creswick, A.R.A.; 'In the Vale of Neath,' A. VICKERS, 10l.; 'Interior of a Farm-house,' E. A. GOODALL, 25 gs.; 'The Temple of Vesta, at Tivoli,' G. E. HERING, 20 gs., bought by Mr. T. Hope, M.P.; 'Dressed for the Ball,' T. F. DICKSEER; 'The Evening Star,' J. HAYTER, 20 gs.; 'Near Reigate,' C. SIMMS, 10 gs.; 'An English Landscape,' T. CRESWICK, A.R.A.; 'Banks of the Derwent,' A. VICKERS, 20 gs.; 'The Chapel-room, Knoie,' J. HOLLAND; 'Hungarian Peasants at the Shrine,' J. ZEITLER, 20 gs.; 'David taking the Cruse of Water from Sam's Bolster,' W. F. GRANT, 25l.; 'Summer Breezes,' F. R. LEE, R.A., and T. S. COOPER, A.R.A.; 'Study of Light Colour,' G. LANCE; 'The Interior of the Fisher's Cottage,' Miss J. MACLEOD, 25l.; 'St. Catharine,' H. O'NEILL, 50 gs.; 'The Pauper,' C. WILSON, 7 gs., bought by Mr. C. B. Wall, M.P.; 'The Idle Boy,' C. WILSON, 10 gs.; 'Winter,' G. LANCE, bought by Mr. VERNON; 'A Naiad,' W. E. FROST, A.R.A.; 'My Pretty Page Look Out Afar,' A. J. WOOLMER, 15 gs.; 'A Drowsy Shepherd, the late J. BATEMAN, 12 gs.; 'Man from First to Last requires Assistance,' J. PHILLIP; 'A Summer's Evening,' J. LINNELL; 'Michaelmas Day,' J. POULTON, 15l.; 'Timber Carting,' J. DEARMAN, 12l.; 'Girl and Bird,' A. T. DERBY, 15 gs.; 'The Roadside Barn,' J. MIDDLETON, 15l.; 'Dunstaffnage Castle, Argyshire,' COPLEY FIELDING, 15 gs., bought by Mr. E. Bicknell; 'A Misty Morning on the Sands of the River Exe,' F. DANBY, A.R.A., 20 gs.; 'The Island of Capri,' J. W. CARMICHAEL, 18 gs.; 'Coast Scene,' E. C. WILLIAMS, 10l.; 'The Lion of St. Mark, II. J. O'BONSON; 'Scene in Kensington Gardens,' E. J. CORBETT, 15 gs.; 'Fisherman's Children,' E. J. CORBETT, 20 gs.; 'Near Chiddingstone,' A. W. WILLIAMS, 15l.

The Sculptures sold are: a 'Marble Bust of Ophelia,' T. EARLE, 30l., and 'Ino and the Infant Bacchus,' (engraved in the *Art-Journal*.) J. H. FOLEY, both bought by the Earl of Ellesmere.

## MEMOIR OF JAMES WARD, R.A.

The biography of an artist, who has passed his eightieth year, and still lives to ornament the walls of a great national exhibition with works that show nothing of impaired faculty, and but little of a hand weakened by age or infirmity, falls to the lot of few to put forth. In most cases, before the man of genius has reached his allotted span of existence, his three-score years and ten, time has palsied his fingers, toil and study have exhausted his powers, or worse than all,—far worse,—neglect and disappointment have crushed his energy, vanquished him in the great "battle of life," and left only a name, which "being dead, yet speaketh."

It has not been thus with the veteran who forms the subject of this notice. But before entering on the particulars of his career, we would state that he has kindly furnished us with a long and most interesting auto-biography, which we are reluctantly compelled greatly to abbreviate, quoting, however, his own language where it is possible to do so.

JAMES WARD, R.A., was born in Thames Street, London, and was christened at All-Hallows church, near Dowgate Hill, on October the 23rd, 1769-70. At the early age of seven, the circumstances of his family entailing the weight of its support upon the mother, with five young children to provide for, he was taken from school to render what assistance one so young might be capable of affording. At this time a brother, seven years his senior, was articled to R. Smith, the mezzotint engraver, and when James was twelve years old he was taken from his drudgery and put under the same master, with a view to apprenticeship, when his brother's term had expired. Here, however, he says:

"I was made an errand boy, and so far from receiving any care or instruction from Smith, he would not allow me paper to draw upon, but, like the Israelites of old, I was required to 'make bricks without straw.' Many of my efforts at that time were drawn upon the backs of unfinished mezzotint proofs, the paper of which was rendered so rotten for printing that it would not take the ink; some of them I now have by me. Such drawings, coupled with a natural timidity, made an unfavourable impression on the mind of my employer, who was accustomed to say that I should never do any good. I suffered much both from neglect and cruelty, yet Smith reposed such confidence in me that he once sent me by coach to Norwich to ride a high bred hunter, which he had purchased there, up to London. Smith used at that time to engrave after Fuseli, whom I frequently saw, and whose oddities I thought strange in so great a man. One day he had been correcting a hand and an arm, and after he was gone I took a bit of white chalk and drew the same from recollection upon the front of an old box that contained prints. My brother seeing it, was very inquisitive to know who did it, and would scarcely credit me when I told him. This little circumstance made an impression on his mind, and he hinted to my mother that he could not bear the idea of my being bound to Smith, and go through what he had done; he therefore proposed my being turned over to him as soon as I was seven years old. Smith took advantage of this, and would not consent, but upon condition that my brother would engage to work for him exclusively three days in the week for the succeeding three years, at ten shillings per day; he also advised his removal from town. It was about this period that an intimate acquaintance sprung up between George Morland and himself, and the former coming to live with us at Kensal Green, whither we had removed, what with him and Smith, and their connexions, I witnessed little that was calculated to elevate the youthful mind—one moreover, which, from childhood, had imbued a reverence for religion."

"After serving an apprenticeship of nine years to engraving, namely seven and a half with his brother and the remainder with Smith, a slight circumstance changed the current of his pursuits. About six months before he left his brother, the latter had an accident with a picture, by Copley, which he was engraving,

and he was accordingly much distressed to get the damage repaired. Young Ward offered to do it, and getting a box of colours, succeeded. Being interested in his new acquisition, he afterwards took up an old canvas, and endeavoured to make something like a picture. This work is now in the possession of his son, Mr. G. R. Ward, the well-known mezzotint engraver. On seeing it,—

"My brother gave me a commission for two small pictures, which, after his death, got into an antion-room with a collection of Morland's works, and passed for his. I had never seen any one but Morland paint, had never seen the works of the old masters, and therefore believed that he had gone before them all. Morland's rusticity was in fashion, and having myself a strong feeling in that direction, I dashed into the same style, and with such eagerness, that although just liberated from a long servitude, I offered to put myself under Morland for two or three years. He did not refuse me, though he already had two pupils, Hand and Brown, but delayed an ultimate decision till, being questioned by his friends, he replied, 'No, no, Jemmy will get too forward for me.' Thus starting on my artist-career without instruction, I painted two pictures of rustic subjects for my brother, which he engraved and published, and they sold well, especially in France; and afterwards many others of a similar character, but all in Morland's style, many of which were also engraved and published. Among the dealers whom I supplied was one who used to send Morland's productions to Ireland; many of mine accompanied them, and were sold as his. One of my friends, a pupil of Sir Joshua Reynolds, and afterwards President of the Dublin Academy, has since told me he remembered the circumstances, and how long the imposition lasted. About this time I painted a 'Bull-hait' of rather a large size, with a multitude of figures; the picture was exhibited in a good position at the Royal Academy, and I heard the visitors remark concerning it, 'That is by a pupil of Morland'; thus I found myself regarded as a second-hand Morland, yet without his instructions, and it disheartened me from pursuing farther his style and subjects. Being at a dinner-party where my old master, Smith, was present, he said to me, '—Ward, you have taken to painting, and you are right, for it is all over with engravers and publishers,—alluding to the French Revolution just then broken out,—'but you are looking at Morland; look at the old masters,—look at Teniers; Morland after Teniers is like reading a Grub Street ballad after Milton.' I did not think so, yet desired to see what he so highly prized. At this period I was introduced to Mr. Bryan, whose wife was sister to Lord Shrewsbury; the former dealt largely in pictures, and at his house I saw the finest works of the old masters. He engaged me to engrave the 'Cornelius' after Rembrandt, the 'Diana' after Rubens, with several others; and to paint a large picture, containing himself, Mrs. Bryan, and children, life-size. There was a lawsuit between him and Lord — about a 'Venus,' by Titian, and he asked me if I could copy it. I did so, and when done, Bryan said, 'Now, Lord — may take which he pleases.' It answered the intended purpose, the Titian was *privately got back*, and I have reason to believe that my copy was destroyed. About the same period I was appointed painter and engraver to the Prince of Wales, afterwards George IV., the date of the appointment is 1st January, 1794; and I was engaged to engrave the 'Review,' after Sir W. Beechey's large picture, which I did in his gallery in London. A proof of this engraving I presented in person to the Queen, which she graciously received, and said, 'it should not be put with the ordinary presentation copies, but hung up in her bed-chamber; she therefore requested I would get it framed for that purpose.'

Another change now takes place in Mr. Ward's career. His desire to become a painter has never subsided, but his success as an engraver appears, in the opinion of some, to be an obstacle in the way of advancement; he, however, presented the necessary drawing to the Academy to be admitted a student, and also studied

anatomy under Mr. Brooks, of Blenheim Street. He was at once admitted to the drawing-school of the Academy, the President, West, and Northcote complimenting him highly upon his performance. Unluckily, at this time the schools were so crowded that a re-election of students was found imperative, and he was told that he must undergo the ordeal a second time.

"I drew back, determined to wait my studies there until I became a member; but the question arose whether I intended to come forward as a painter or engraver. I inquired whether in the event of my becoming an Associate engraver, I should then be eligible for an academical, should my success as a painter warrant the election. The answer was,—'No, you must go on, and be elected an Associate painter.' I determined at once for the painter, not foreseeing any opposition. Among those who endeavoured to dissuade me from my project was Hoppner, who called on my wife and influenced her to join the opposition. 'Ward,' he said, 'has done something which has never been done before, and we all wish him to engrave after our works; he will command everything, and make a fortune, and what more can he wish for? while, to take up painting at his time of life is folly; he will never be able to overtake and make a stand with the painters; we shall, therefore, lose the best engraver, which we want, and shall encourage a bad painter, which we do not want; I shall, therefore, vote against him.'

"When I heard this I replied, Does Hoppner think so? then I'll try; I engrave no more; and in one year, I believe I refused commissions for the copper to nearly 2000*l.*, while I do not recollect one single commission for a picture; but the opposition still went on. Being some short time after in the Isle of Thanet, I received an order from Sir J. Sinclair, President of the Agricultural Society, to paint a high-bred cow, and this I effected so satisfactorily that Lord Somerville, who succeeded to the Presidency, entered into an engagement with Messrs. Boydell, under the patronage of the King and other friends of the Society, to publish specimens of all the various breeds of cattle. I travelled through a great portion of the United Kingdom, and painted more than two hundred portraits of animals; but the King, and the patrons, and the publishers died, the Society sank, leaving me a loser to the amount of many hundred pounds. I had also another prejudice to overcome, that of the gentlemen of the turf, who thought I could only paint cows and cart-horses; but happening to paint portraits of a beautiful blood-mare and foal, which picture was exhibited at the Academy, it brought the turf gentry around me, and led eventually to the publication in lithography of my collection of horses, and, at the same time, stamped me on the public mind as a 'horse-painter.' About this time also Sir G. Beaumont bought a large landscape by Rubens for 1500 guineas: it was at West's house, and he invited me to see it. I did so, and remained in the room nearly the whole day, during which I heard the opinions of the different visitors, and the general observation was, that Rubens used some colours or vehicles which we did not. I said nothing, but took the size of the picture, and procuring a similar panel, painted my 'Bulls fighting across a tree at St. Donat's Castle,' and then invited West to look at it. The latter went instantly for Sir G. Beaumont, who came and expressed his admiration of the work. At a subsequent period West brought it under the notice of Mr. Beckford, and said to him in my presence, 'Mr. Beckford, I consider this the perfection of execution; and when I go into my painting-room and look at the Rubens, it is gross and vulgar.' Mr. Beckford engaged me to paint the 'Twelve Signs of the Zodiac.' This picture gave rise to my painting four landscapes for Lord Somerville, which I had the honour of exhibiting to the King and the Royal Family. A long conversation ensued, during which his Majesty said, 'How, how, Mr. Ward, how is this, that you so fine an engraver should take up painting, and painting landscapes too? I am sure that can never pay you so well as engraving.' 'Please your Majesty,' I replied, 'I engrave to live, and I paint from my love of the Art.' 'Well, well,' said the King, 'that puts

me in mind of Gainsborough, who told me that when he painted landscapes, nobody bought them; so he turned portrait-painter, and then he found purchasers for his landscapes: you do so too.'

West, who was Mr. Ward's strongest encourager, advised him to attempt something on a large and striking scale, to remove from the minds of the Academy the impression that he was only an engraver trying his hand at the sister-Art. He accordingly painted the picture of the 'Horse and the Serpent,' life-size, and sent it, together with a large landscape, to the exhibition of the Academy. To his great mortification it was rejected, which drew from Barry the observation, 'No wonder they rejected the picture—it would cut them all to pieces.' Smarting under the indignity thus offered him (for the work was purchased and sent to America for exhibition), Mr. Ward withdrew his name as a candidate for Academical honours; but subsequently, at the solicitation of many of the old members, who promised to support him on the first vacancy, allowed it to be replaced on the list. He was soon after chosen Associate. An introduction to Lord Ribblesdale about this time led to his painting a large picture for his lordship, of a curious waterfall, near the family seat, at Gisbourn, in Yorkshire. On the death of this nobleman, his son, who had been a pupil of Mr. Ward, came to him and said that he was unwilling so fine a work of Art should be hidden in an obscure part of the country; and therefore, with the artist's permission, he would present it to the intended National Gallery, but till this was built, he proposed depositing it at the British Museum, where, Mr. Ward informs us, it still is, rolled up. This is a matter which ought to be inquired into.

That liberal patron of the Arts, Sir John Leicester, afterwards Lord De Tabley, had hitherto no personal acquaintance with the subject of our notice, but a mutual friend brought about an introduction which led to a very intimate connexion between them. Mr. Ward passed much of his time now at Tabley Park, in Cheshire, the seat of Sir John, and he relates many interesting anecdotes of matters which occurred there, and of the pictures which resulted from his residence. We regret we cannot find room to enter upon these. One circumstance, however, must not be passed over, and that is the narrow escape from drowning which he and others had while sailing on the lake that forms the principal feature in the picture in the Vernon Gallery. Owing to the unskillfulness of one of the party the boat upset in a sudden squall of wind, and the whole crew were precipitated in the water; yet they contrived to make their way to shore without other misfortune than a thorough drenching. Mr. Thompson, R.A., had escaped a similar danger in the same place, some time previously. Another favourite place of sojourn was Wichenor, in Shropshire:—

"My earliest and latest *country home*, where the 'Fitch of Bacon' now hangs in the hall. I have the happiness to rank Theophilus Levitt, Esq., among my very first and most constant friends, with whom I had the happiness to pass a short time about three years ago, and painted for them a portrait of the mother, from memory, after twenty years' separation. Their house possesses many of my works from my earliest to my latest manner, the last which I painted for Mr. Levitt is a large landscape of the 'Deer-stealer,' and for which he paid me 100 guineas more than the stipulated price. Mr. L. told me on my next visit that he had refused 1000 guineas for it from a nobleman."

A succession of professional visits appears now to have engaged Mr. Ward in Wales and in Derbyshire; one of the results of these visits was his large painting of "The Ansel troubling the Pool of Bethesda," for a gentleman whose name is not given, but who inherited the collection of pictures, drawings, &c. of Mr. Payne Knight. This work was exhibited at the British Gallery, and according to its author's statement "was loaded with scurrilous abuse by the Press."—"This," he says, "was the beginning of a most persevering opposition to my pursuing that walk of art; and it only subsided on the death of



*James Ward*

those who raised it." He, however, commenced studying from the antique, and modelling from the marbles in the British Museum. At the suggestion of others he also sent to this Institution the whole of the engravings he had executed in their various states: these amounted to 400 impressions.

"Just at this time I received a circular from the British Institution, offering a premium of 1000 guineas for the best oil-sketch of the Battle of Waterloo, or anything connected with, or illustrative of, that event. I had no relish for troops of soldiers drawn up in modern line of battle, but a friend reminded me that I could take it up in any way I pleased,—allegorically, if I liked. As an observer of the signs of the times, and considering the battle as the crowning act of Great Britain's greatness, I conceived the allegory, determined to be the poet as well as the painter of the subject. My success exceeded my expectation, for the praise bestowed on the work was unbounded, and it was pronounced the first premium sketch. This annoyed many, and among the rest, Northcote, who told me 'there was nothing but rubbish in it.'

The Directors however awarded him the premium and gave a commission for a large national picture for Chelsea Hospital. The work was executed under many discouraging circumstances, arising from the opposition of public writers, the jealousy of professional brethren, the price he was to be paid for it, the alteration, by desire of the committee, from its original size even after commencement, the difficulty of finding a room sufficiently large to paint a picture thirty-five feet by twenty-one; and last not least, the impracticability of getting the Duke of Wellington, who was on the eve of embarking for the continent, to sit for his portrait. "I went boldly to the Duke," says Mr. Ward, "and asked him. His Grace received me very kindly, but observed, 'I am just off to the continent.' I answered 'My lord, I will follow you there!' 'Ah! Mr. Ward,' he replied 'a man that has five thousand troops under his command knows not where he may be one day after another; but I will sit to you on my return;' and he kept his word." Mr. Ward afterwards visited the Duke and Duchess at Strathfieldsay, where he was entertained with the greatest kindness and condescension.

The picture was at length completed at the

Egyptian Hall, where it was intended to exhibit it; the proceeds of such exhibition to go (*proh pudor!*) towards the payment of the work. The price demanded for the hire of the room was 300*l.* for the season; but Belzoni was there with his mummies and Egyptian antiquities; the affairs of Queen Caroline absorbed public attention; Waterloo, and all connected with it, had not only lost their charms, but had become offensive in the eyes of the sovereign people;—what could he expect? the exhibition was prematurely closed, and the picture forwarded to its place of destination. But if it be true that

"The course of true love never did run smooth,"

so neither in this country does government patronage of Art. A new mortification awaited the artist; after much discussion among the authorities, the picture was hung on the south side of the hall, with the blazing sun scorching its back through each window. It was afterwards removed to a place over the door, with its top close to the wall, and the bottom projecting over a gallery, "where," writes Mr. Ward, "I saw it for the last time, covered with dust: it is now rolled up in the gallery upon my own rollers on which it was painted." *Sic transit gloria pictoris!*

It might naturally be supposed that the illness and disappointment hitherto attending the artist's performances on a grand scale, would deter him from any future attempts in the same course, but his spirit was not so easily daunted, nor did his energies relax under discouragement. He was a frequent visitor at the residence of a well-known amateur and patron of Art, Mr. Allnutt, of Clapham, who possessed a fine Alderney hull and cow. Mr. Ward thought this a good opportunity to carry out the suggestions of his friend West, who had frequently asked him why he did not paint a picture similar to Paul Potter's celebrated "Bull." "I will know this picture," said West; "it is much overrated, the composition is poor, the figure is ill-drawn, the horns are not set upon the head; and yet it is valued at ten thousand guineas; so take up the subject, for I know you can beat Potter to nothing." He did so, arguing, as he says, "that the world might see how, while I have been soaring into the regions of allegory, I have lost none of my powers over the lower world." Thus arose his large "Bull" picture, recently exhibited

at the Christmas Cattle-Show in Baker Street. He was of course desirous to have an opinion of its merits from the lips of those who were well acquainted with the rival work. Among those who pronounced most favourably upon it were the Duke of Wellington, Stothard and Jackson, the Academicians, and (in the estimation of the painters, even of more value than these,) a Dutch artist who, by order of the Duke, removed the Paul Potter from Paris to the Hague: this gentleman said to Mr. Ward, "Your picture is for England what ours is for Holland." It may be matter of opinion how far a gigantic picture of such a subject is suited to the tastes of our collectors, identified as we English are in the minds of all foreigners with "prize oxen;" but its fate proves we have little sympathy with the animal upon canvas, in however fair a condition. The work, though well known both here and in America, has never found a purchaser, but is in the hands of the artist's son, Mr. G. R. Ward, before alluded to.

Although Mr. Ward reaped little or no pecuniary advantage from his great works, they much contributed to extend his reputation, and bring him into contact with the influential. George IV. sent for him to his cottage at Windsor; told him he was very desirous to see the "Bull," and desired that it might be sent to Carlton Palace for this purpose.

"While with his Majesty, I had an opportunity of showing him two cabinet pictures, one belonging to Mr. Allnutt, the other to Sir Charles Blount. I had a large magnifying-glass with me, through which the King examined them; then turning to the Marquis of Conyngham, he said, 'Look here, Conyngham, tell me if you have ever seen any thing like them. I never have; and I wish they were mine.' I said, 'Which! your Majesty.' 'Oh, both, both. Whom do they belong to?' When I mentioned Sir C. Blount, 'Oh, he is my old friend; I know him very well.' But neither parties could be prevailed on to resign their acquisitions to royalty. Yet there appeared a reasonable presumption for supposing that the royal patronage would be bestowed upon the artist, for he was commanded to go to Cumberland Lodge, where rooms and attendants were provided for him, and the king came down and requested him to select from his stables whatever he chose for a picture.

"His Majesty took me by the arm, and led me into the stable; and upon my removing my colour-box from a chair, remarked at the same time that the king would please to sit; he did so for a considerable time, while I examined the points of the horses as he pointed out their excellences. I now thought that I had surmounted every difficulty, but soon found there was some extensive underworking of an opposite interest that determined I should not long have a footing there. From what had passed between me and the king, and his giving me a commission to paint what I pleased for him, I felt assured he would be interested in seeing me at work; and his assigning me rooms at Cumberland Lodge justified the conclusion I had come to. But in an interview with the Steward of the Household, his lordship flew into a violent passion: 'What!' he said, 'turn Cumberland Lodge into a painter's shop; no!' This impressed my mind with the idea that, whatever honour or advantage I might possibly derive from my position, to have to battle against such opposing interests would be like plunging myself into a wasp's nest; and being told that I must not think of going up to the cottage without an express order from his Majesty, and being unable to get an interview with Lord Conyngham, I could not act as directed. The king's health began soon after this to fail, and my own, from these vexations, had become somewhat impaired, and increased my natural inclination to retire from the more active duties of my profession."

From the quietude of his picturesque cottage in Hertfordshire, the veteran artist annually exhibits to the world proofs of his wondrously enduring powers. We have neither space nor inclination to enter upon a critical examination of what these were, or now are: two generations have borne witness to, and have honoured his genius; while many of the living can testify that, in his ease, the "boary head is a crown of glory."

PASSAGES FROM THE POETS.



Drawn by R. Markson.

Engraved by W. Mason.

THE DEAD ADONIS.

"There yet (some say) in secret he does lie,  
Lapped in flowers and pious spyce,  
By her hid from the world; and from the skill  
Of Stygian Gods which doe her love envy."

SPENSER'S *Fairy Queen*, Canto VI.



PASSAGES FROM THE POETS



Drawn by F. W. Hulme

Engraved by M. Jackson

SOLITUDE.

“As the ample moon,  
In the deep stillness of a summer-even,  
Rising behind a thick and lofty grove,  
Burns like an unconsuming fire of light,  
In the green trees.”  
Wordsworth



*Wm. E. Frost*

WILLIAM EDWARD FROST, A.R.A., one of the most distinguished of our rising school of painters, was born at Wandsworth in Surrey, in September 1810. His father, discerning in the son from his earliest years an unquestionable love of Art, determined to afford him every opportunity of cultivating his taste. About the age of fifteen, he was introduced to Mr. Etty while the latter was painting his celebrated picture of "Mercy Pleading for the Vanquished," and by his advice young Frost was placed at Mr. Sass's academy in Bloomsbury Street, (now under the able management of Mr. F. S. Cary,) where he attended for three years during the summer months; and also studied, through Mr. Etty's interest, at the British Museum. In April, 1829, Mr. Frost was admitted a student of the Royal Academy, and having now definitely embarked in a profession so identified with his tastes, laboured diligently to qualify himself for its successful pursuit. With the exception perhaps of his kind adviser, Mr. Etty, no living artist ever more fully and eagerly availed himself of the advantages afforded by the lectures and life-school of the Academy; on entering which, he commenced his career as a portrait-painter, and during the fourteen years following, painted upwards of three hundred portraits, few of which, however, were exhibited publicly. Yet so determined was the artist that his practice should not interfere with his academical studies, that he never allowed the distance to which he had frequently to go to his sitters, to prevent his punctual arrival at the doors of the Academy when the life-school opened, or at the commencement of a lecture: the result of so much assid-

\* Our engraving on wood is from a slight sketch in oil by Mr. Frost, painted about eight or ten years back.

duity and attention was, that he gained the first medals in each of the schools, except the antique, where he had to contend with that powerful and original draughtsman Maclise, to whom every student succumbed.

Portrait-painting, however, was too restricted a field for the tastes and talents of Mr. Frost; he aspired to emancipate himself from its desultory and often thankless pursuit; consequently, in 1839, he entered his name as a competitor for the gold medal of the Academy, the subject being, "Prometheus bound by Force and Strength," and he succeeded in gaining it. This picture was exhibited at the Academy in the following year. Thus encouraged he determined to send a cartoon to Westminster Hall, on the occasion of the Royal Commission being first instituted; the subject, as many of our readers will recollect, was "Una alarmed by Fauns;" here he was fortunate enough to obtain one of the third-class premiums of 100*l*.; many competent judges, however, among whom was Haydon, thought he merited a higher place in the list. In 1843, a prizeholder of the Art-Union Society selected his picture "Christ crowned with Thorns," from the Royal Academy: this was a matter of no small moment to the painter, and may be adduced as one instance that this Society has done some real good to the cause of Art, for it at once determined Mr. Frost to relinquish portraiture, and devote himself exclusively to original compositions. His feelings from the first inclined him to subjects of a sylvan and bacchanalian character, such as we find described in Spencer and Milton, where the grace and loveliness of the female form might be pictured in bright harmony with the varied charms of natural landscape; and his indefatigable study of the human figure enabled

him to enter upon the illustration with entire confidence: with what success this has been effected the exhibitions at the Royal Academy and the British Institution for the last four or five years can testify.

In 1843, a sketch, "Confidence," was exhibited and sold at the British Institution; in 1844 a "Bacchanalian Dance," was sold to Mr. Gibbon, from the same rooms; and a picture of "Nymphs Dancing," was sold from the Royal Academy. In 1845, he exhibited his "Sabrina," now in progress of engraving for the subscribers to the Art-Union of London. In 1846, he exhibited his "Diana and Actæon," now in Lord Northwick's gallery: it was this work which placed Mr. Frost among the Associates of the Academy at the election in the following December. In 1847, he painted and exhibited the picture of "Una and the Wood Nymphs," which had the honour of being purchased by her Majesty; and in 1848, his beautiful work "Euphrosyne," painted for that most liberal patron of British artists, Mr. E. Bicknell. This picture likewise met with the approval of her Majesty, and Mr. Frost was commissioned to paint the principal group, as a gift from the Queen to Prince Albert. It was also exhibited at the Liverpool Academy, and obtained the prize there.

The only works exhibited this year by him are, a small picture, "A Naiad," at the British Institution, and "The Syrens," at the Royal Academy; (the latter painted for Mr. Andrews.) Mr. Frost was unable to complete in time a more important production, upon which he has long been engaged.

This enumeration of the principal pictures shown to the public, proves that the painter is more ambitious of excellence in what he does, than to multiply his efforts. Subjects such as he takes in hand, and executed in his careful manner, are the offspring of much thought and diligent labour; these have already produced their reward, and will undoubtedly lead to yet higher results. Mr. Frost is indebted to no patron for the rank he occupies; his success must be exclusively referred to his own assiduous cultivation of those artistic gifts whereof nature has endowed him.

## PENELOPE.

FROM THE STATUE BY R. J. WYATT.

THE statue of Penelope, which is one of the most graceful works of the sculptor, belongs to her Majesty, and is placed in the private apartments of Windsor Castle. The passage from the history of the wife of Ulysses, Mr. Wyatt has sought to embody, is taken from the twenty-first book of the *Odyssey*, wherein Homer describes the proposition she makes to her numerous suitors, to bestow her hand on him who can send a shaft from the bow of her absent lord through twelve rings in succession. The queen of Ithaca is supposed to be standing in the presence of the assembled princes with the bow in her hand, preparing to address them in the words of the poet—

"Say you, whom these forbidden walls enclose,  
For whom my victims bleed, my vintage flows;  
If these neglected, faded charms can move?  
Or is it but a poor pretence you love?  
If I the prize, if me you seek to win,  
Hear the conditions, and commence the strife:  
Who first Ulysses' wondrous bow shall bend,  
And through twelve ringlets the fleet arrow send,  
Him will I follow, and forsake my home,  
For him forsake this bow, this wealthy dome,  
Long, long the scene of all my past delight,  
And still to last the vision of my night!"

The figure is portrayed with much classic spirit; the attitude is highly expressive of her bereft and unfortunate condition, and her countenance exhibits the combination of natural modesty and long-enduring sorrow. The dog, which may be presumed to represent Argus, the favourite dog of Ulysses, that died on the instant he recognised his master, when returned, typifies the fidelity of Penelope, and forms at the same time an appropriate and effective adjunct to the figure. The manner in which the drapery is disposed is especially worthy of attention; it is rich and full without heaviness.



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*Henry Thoreau*

The portrait of Henry Thoreau is a reproduction of a painting by John G. Chapman. It shows Thoreau in a dark, heavy coat, with his arms crossed, looking slightly to the right. The background is a plain, light color.

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PENELOPE



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

MAGNETO-ELECTRICAL PLATING.

WHEN Lucretius described the stoue from Magnesia which sent forth some subtle essence capable of attracting small bodies floating near it; and still more when the mysterious force which compells the magnet to point to the mariner with fidelity the North, was closely examined, it appeared that man had secured the end of a thread by which he might explore the labyrinth of Nature's most wonderful works. But the most violent imaginations failed in their outshadows of the amount of its influence, or of the direction of its workings; and although we find Kircher referring every phenomena of attraction or repulsion to magnetism, he never thought that this power, of which he wrote so extensively and with so much enthusiasm, was capable of breaking up the most powerful of chemical affinities. Modern science has, however, shown that it is so; and in this age of useful applications this power is employed by the manufacturer to substitute that of the voltaic battery in the process of electrotype deposit; and in Birmingham, magnetism is actively worked for the purpose of plating ornamental articles with gold and silver. In our article on the Electrotype (*Art Journal*, April, 1848), we briefly alluded to this interesting application of Science, and regretted that the process should not, as we were then informed, be available on the large scale demanded by the electro-plater. We have now the satisfaction of knowing that in the Magneto-plating and Gilding Works of the original patentee Mr. J. S. Woolrich, and also in the establishment of Mr. Prime of Birmingham, that the permanent magnet is the only source of that electrical power which is necessary for their particular branches of manufacture.

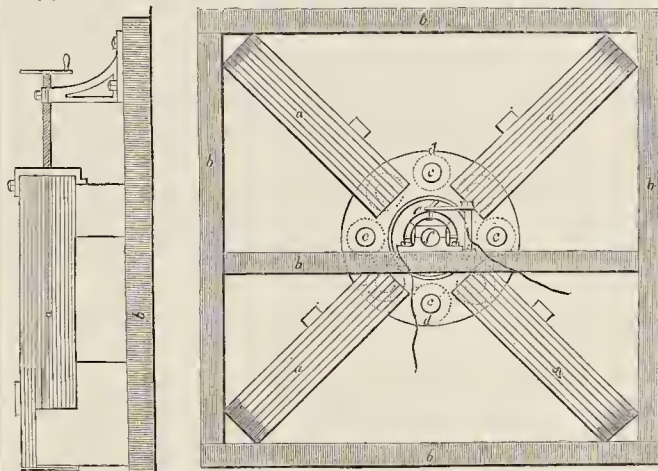
The phenomena involved in the process which we have now to consider, may be regarded as among the most remarkable of the discoveries of modern times. The magnet has been long known, and magnetism was long considered as identical with the other forms of electricity; but until the beautiful discovery of Professor Orsted, that a current of electricity circulating round a bar of soft iron rendered it very powerfully magnetic, no direct proof had been afforded of their relation. As the electric current was found capable of making a magnet, it became a point of great interest to develop a current of electricity from a magnetised bar. This was eventually accomplished by Faraday, after a series of researches, which are models of pure scientific induction; and we are now in possession of the knowledge, that it is impossible to move a conductor of electricity near the poles of a magnet without producing an electrical disturbance. If we place a link of copper wire around the pole of a magnet, and connect the end with a galvanometer (an instrument for measuring currents of this force), the disturbance of its index, when the link is moved from the magnet, will show the conversion of that power which is in a state of statical equilibrium in the magnet into a dynamic condition in the wire. This simple explanation, which may easily be examined by experiment, is necessary to the clear understanding of the principles of the magneto-plating machines, which we shall now describe:—

The accompanying woodcuts, 1 and 2, represent the magneto-electric machine in plan and in elevation. *a* is a powerful horse shoe magnet, consisting of a number of magnetised steel bars

fastened together. This magnet is firmly secured in a horizontal position to the table *b*. *c* is the armature—a soft iron bar placed across the poles of the magnet—which is fixed to a spindle *d*, working in bearings *e*, and which is made to rotate by a band and pulley *f*. Opposite to each pole of the magnet, but fastened to the armature, are two coils of copper wire; *g* is a cylindrical piece of wood fixed on the axis, and two semi-circular bars of metal, *kl*, are fitted on this cylinder and carefully insulated; *h* is a spring which presses on the upper part of the cylinder *g*, and *i*, a similar spring, which presses on its under side. The similar end of each coil of wire must be joined to the same semi-circular pieces of brass *kl*, which represent the beginnings and the ends of the coils. When the armature is made to revolve, the springs *hi* are alternately in connection with the commencement and termination of the wires. Now, when the armature is made to revolve, it will be seen that the coils of copper wire move rapidly over the poles of the magnet; and as they pass across them, an active current of electricity flows through the coil, and may be carried by means of wires, as shown in our drawing, to the chemical solution from which it is required to revive the metal. By occasioning a rapid rotation of this charged armature, a current is kept constantly passing through the wire. The annexed

with coils of copper wire, and that in passing between the coils of the magnet, currents of much power are set in motion. This last machine was made for Mr. Prime of Birmingham, and has been worked since February, 1844. The intensity of the current of a magneto-electric machine depends on the length and diameter of the wire, of which the coils on the armature are made; it admits therefore of being varied according to the requirements of the operator.

Of course the great points for the manufacturer's consideration are the facility of working, the first cost of the machine, and the economy with which it can be worked. All these points have been satisfactorily answered. Machines, similar to the one to which we have above directed attention, can be made for about 70*l*. The wheel which carries the armature is moved by a small steam-engine in Mr. Prime's manufactory, which is also employed to do other work; and that gentleman assures us that a three-horse power engine would drive twenty such machines, and the cost of this would be about 15*s*. per week. This machine deposits when the wires are carried into the plating solution, about five ounces per hour, or from fifty to sixty ounces a day. The wear of the machine is exceedingly small; it may, indeed, with the exception of a little wear on the breaks, which last two years, and cost about 2*l*., be considered as nothing. It

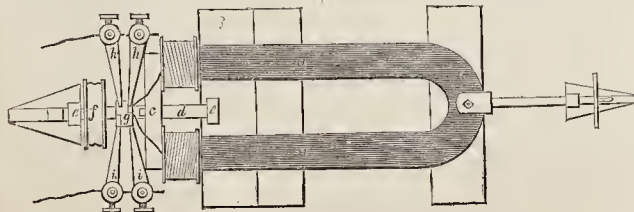


woodcut represents a compound arrangement of great power, in which four compound magnets *aaaa* are arranged as radii, a wheel carrying the armatures *cccc* on its periphery, conveys them during its rotation with rapidity between

the arms of each magnet. The general details of this arrangement it is unnecessary to describe in this place; it will be sufficiently understood that the revolving armatures are connected

is remarkable and contrary to all preconceived notions, that notwithstanding the constant action on the magnets and the unceasing flow of a current of electricity derived from them, that no diminution of power can be detected. The iron bars which hold locked within or about them an attractive force of a remarkable character, may be regarded as an unfailing reservoir of electric power, which can be employed in rendering asunder the most powerful chemical affinities, and in doing the mechanical duties of covering commoner metals with the more elegant and durable coatings of gold or silver. Although the economy of the magneto-electric machine can be no longer questioned, it possesses advantages over the voltaic battery which are still more important. In the voltaic battery we are liable to irregularities of action, which are sometimes of the most annoying description, but the machine is marked by the most extreme regularity and certainty of action, nor is it influenced in any way by the change of the atmosphere; and of course there are no annoyances from any gaseous fumes, such as are always evolved from the voltaic battery.

The depositing powers of these machines is regulated by an extremely simple contrivance. By sliding a keeper or piece of soft iron on both poles of the magnet, as the coils approach them, more magnetism passes through the keeper and less through them, and the contrary. This is a great advantage in practice, as the plater has thereby the power of altering, according to the



quantity of work in the vats, the amount of current electricity. The present patentees of this process are the Messrs. Elkington, who, as stated in a former article, still prefer the voltaic to the magnetic process for the electrotype.\*

It appears that Mr. Sturgeon was the first person who employed magnetic electricity to produce chemical decomposition, but his experiments were upon an exceedingly small scale. Mr. Woolrich was the first who employed it in such a manner as to be available to the manufacturer. Acknowledging the kindness with which Mr. Prince has furnished us with information on the economy of the machine, and the readiness with which Mr. Woolrich has explained the whole of the subject, referring those who desire further information on this very interesting scientific application to the excellent "Manual of Electro-Metallurgy" by Mr. Shaw, in which these magneto-electric machines are particularly described.

The solutions from which gold and silver may be precipitated, either by the voltaic or the magnetic process, are formed from the salts it forms with chlorine, bromine, iodine, cyanogen, sulphurous, or hypo-sulphurous acids. The oxides of gold or silver dissolved in the cyanide of potassium, or the sulphate of potassa, are more commonly employed than any other solutions. The electro-platers to whom we have already referred give a preference, particularly for silver, to the sulphate solution, as not being liable to spontaneous decomposition, unaccompanied by any unpleasant smell, and yielding silver of considerable hardness and very white.

Connected with this application there are numerous interesting particulars with which we cannot deal within the very limited space which the demands upon our pages confine us to; we hope, however, we have been sufficiently explicit to convey an intelligible idea of that process by which, so wonderfully, solid metal is precipitated from its solutions by the influence of a power which we derive from an iron bar. A force which, at the same time that it manifests itself in the magnificent displays of the aurora borealis, and in all the marvellous phenomena of terrestrial magnetism, regulating the molecular arrangements of rocks, and determining the form of natural crystals, affords, in the mariner's compass, a faithful guardian to the wandering seaman, and produces for the manufacturer, in the magneto-electric machine, works of beauty by its power: nor must we forget that the same agency, from the same source, which decomposes a salt of gold or silver in Birmingham or Sheffield, conveys, almost instantaneously, over any space the messages of man in silence and in safety. Certainly this is one of the most beautiful applications of science with which this age of utility has furnished us. We cannot conclude this notice without observing that Dr. Braun, at Rome, is employing one of these magneto-electric machines for the purpose of copying by its means those beautiful productions of ancient Art which that city contains. Some specimens executed by this gentleman have reached the metropolis, and they are of the utmost beauty, and, of course, of undoubted fidelity.

It appears to us, that in the hands of the amateur, who has ingenuity sufficient to devise means by which the armature of the magnets may be kept in constant revolution, which might be done by an arrangement of a weight attached to a cord running over a pulley, that the magneto-electric machines offer the most economical and satisfactory arrangement for their use in electrotyping; being quite free from the objectionable trouble of the battery, and, comparatively, of little cost. With these remarks, which we think sufficiently explain all the advantages of the magnet over the battery, and the difficulty which has prevented the patentees from employing it more extensively than they have hitherto done, we take leave of the subject.

ROBERT HUNT.

\* Mr. Woolrich states that the large machine made for the Messrs. Elkington should be capable of depositing twenty ounces of silver an hour; but that experiment made by Mr. Starr of America, with a view to apply it to the production of the electrical light, has rendered it unfit for plating. We have heard from another quarter of undoubted authority, that Messrs. Elkington's machine is in many respects imperfect.

LETTER FROM DR. WAAGEN.

[We announce with much pleasure, and we are sure our readers will receive the announcement with great satisfaction, the commencement of a series of papers on Art, in this Journal, from the pen of Dr. Waagen, whose name is famous in England, for works which have indeed obtained European renown. The following brief communication, which prepares the way for the Papers he designs to contribute, we print at the request of the writer.]

Brief des Directors Waagen von Berlin, an den Herausgeber der Zeitschrift Art-Journal.

Mein Herr,  
Erlauben Sie mir zunächst Ihnen auf Ihre werthe Zeitschrift meinen Beifall über Ihre Zeitschrift auszusprechen. Derselbe erfüllt mich aus Ihren Zweck, Sinn und Kenntniss im Bereich der bildenden Künste in Ihrem Vaterlande in weiteren Kreisen zu verbreiten, so wie dieselben immer mehr mit den verschiedensten Zweigen der Fabriken und Handwerke in Verbindung zu setzen, und die Erzeugnisse der letzteren zu verdeutlichen. Habe ich schon bei der früheren Ankündigung faum begriffen können, daß Sie den Preis bei einem so reichen Inhalt, bei einer so zahlreichen Ausstattung mit Abbildungen aller Art, von denen verschiedene alten Anfertigungen der Kunst entsprechen, so niedrig haben stellen können, so finde ich vollends nach den ersten Lieferungen dieses Jahres die Verbesserungen im Format und im Inhalt, womit Ihre Zeitschrift jetzt erscheint, im Verhältnis zu der geringen Preis-erhöhung ganz überaus reich, und es kann hiernach nicht fehlen, daß sich die schon so lebhaft Theilnahme für Ihr so edles und nützlich-Unternehmen noch immer vermehren wird. Das Gedeihen der schönen Künste in Groß-Britannien liegt mir aber aus verschiedenen Gründen ganz besonders am Herzen. Zumeist erwöhnt die verschiedenen Nationen Europas aus einem allgemeineren Standpunkt zu betrachten, erkenne ich schon sehr in den Engländern den mächtigen Zweig des großen germanischen Völkerstammes, welcher durch seine freien Institutionen, wie durch seine politische Größe beweist, daß die Germanen zu dem Höchsten in diesen Dingen herauf sind, wenn sie nur in die richtige Verfassung kommen, was meinem armen Vaterlande von der Vergangenheit verhaft zu sein scheint. Bei meinem kürzeren Aufenthalt in England vor zwölf Jahren lernte ich aber Ihre Landeskunde auch in Einzelnen kennen. In der ganzen Art zu denken und zu fühlen, fand ich eine enge und wohlthuende Verwandtschaft. Ganz besonders hatte ich öfters in seinem des andern, von mir behandelten Ländern in dem Maße die Wahrheit und Treuehaftigkeit des Charakters gefunden, woran der Deutsche so gern seinen Stammesgenossen erkennt. Um dieser großen Nation meine Verehrung zu bezeugen, um die Kenntnis der innerweltlichen Kunstschätze, welche in diesem Lande gesichert sind, sowohl dort allgemein zu verbreiten, als auch dem Ausland davon Kunde zu geben, um endlich auf die Verehrung des Geschmacks nach Kräften einzuwirken, gab ich damals das Werk, Kunstwerke und Künstler in England heraus. Und nach den vortheilhaften Anzeigen der kritischen Blätter, welche damals erschienen, nach den beifälligen Anerkennungen kunstgeschichteter Engländer aus den verschiedensten Classen der Gesellschaft, habe ich zu meiner Freude abnehmen können, daß ich meinen Zweck nicht verfehlt habe. Seit dem vorigen Jahre achte ich, meine Bewunderung der englischen Nation noch ungemessen erhöht werden, denn während der Erbauung der Revolution über die meisten Länder Europas auf eine Weise herangekommen ist, daß alle die höchsten Güter der Menschheit, Sittlichkeit und Recht, Wissenschaft und Kunst, mehr oder minder in Frage gestellt sind, haben sich die Wesen dieser hochbegabten Bewegung an den alten selbstbestimmten Institutionen, an der richtigen Politik, an dem gesunden Sinn des Volks ebenbürtig abgeben, wie seit Jahrhunderten an seinen Rufen die wandelnden Wesen des Meeres. Ich sehe daher England jetzt als dasjenige Land an, wo alle Kinder des Friedens, zumal die bildenden Künste, deren Würde immer am leichtesten gefährdet ist, noch fortwährend ungeschädigt gepflegt werden können. Um hierzu auch in demselben Sinne, wie in meinem obigen Werk mein Schicksal beizutragen, werde ich dabei mit Freuden der von Ihnen an mich erlangenen Aufforderung Beiträge für Ihre Zeitschrift zu stellen nachkommen. Ich halte demnach in der Form von Briefen an eine kunstliebende Frau, deren ich in

England vertheilte von so großer Auszeichnung keinen gelernt habe, mich in möglichst angenehmer und verständlicher Weise, über das Verhältnis der bildenden Künste zu anderen Mitteln menschlicher Bildung, über das Verhältnis der bildenden Künste zur Natur, zu feiner jetzigen Aufzucht, und zu seinen darstellenden Mitteln, endlich über das Verhältnis der Publika der Zeitgenossen der Kunst gegenüber auszusprechen.

Mit der vorzüglichsten Hochachtung habe ich die Ehre zu verbleiben

Ihr Ganz ergebener Diener,  
G. F. Waagen.

TRANSLATION.  
THE DIRECTOR WAAGEN OF BERLIN, TO THE EDITOR OF THE ART-JOURNAL.

Sir,—Permit me to express to you my approbation of your journal, as in every way realising your object of the promotion in your country of an extended knowledge of Fine Art, and the adaptation of the same to the designs of manufactures, with the view of enhancing the taste and character of ordinary productions. I cannot understand how you can, at a price so reduced, bring out a work so rich in matter and various engravings as specimens of every department of Art; for I really find in the first number of this year, the improvement astonishingly great in proportion to the increase of price, inasmuch that the already extensive circulation of your useful and beautifully illustrated work cannot fail to be augmented. I have especially to heart the prosperity of Art in Great Britain. Accustomed to contemplate the various nationalities of Europe, I discovered early in the English the powerful branch of the great German stock, which, by its political greatness, shows that the Germans are capable of attaining to the utmost distinction, if they are but led into the direct path, which appears by Providence to be denied to my unhappy country. During my lengthened stay in England, twelve years ago, I was taught to love the people of your country; in thought and feeling I found among them a close and friendly sympathy I had never hitherto discovered in any of the countries which I had visited—that honesty and uprightness of character whereby the German so readily discovers his race. In order to prove my reverence for this great nation, in order to extend the knowledge of her treasures of Art, as well to foreign nations as at home; in short, with a view to the formation of taste, I published the work "Art and Artists in England," and, if I may judge from the kindly notices of critical publications, and the opinions of intelligent Englishmen of all classes of society, I conclude with pleasure that I have not failed of my object. I confess that the last year has inexpressibly increased my admiration of England, for, while the storm of revolution has burst more or less over every country in Europe, endangering all the best acquisitions of humanity, civilisation, right, science, and art—the tempests of this fearful movement have broken against the firm institutions, the just policy, the sound sense of England, as the waves of the ocean have, during thousands of years, been broken on the inaccessible barrier of her coasts. I therefore look to England as the only country in which the children of peace, especially the Arts, the growth of which is the most easily retarded,—can be permanently and securely fostered. In order, therefore, to be enabled to treat of Art in the same spirit as in my former work, I accept, with much pleasure, your proposition to contribute to your Journal; and the form I propose to adopt is that of epistolary communication to a lady, amateurs having the honour of the acquaintance of several distinguished ladies in England. I propose, therefore, treating in simple and intelligible terms of Art in relation with other means of civilisation; of the position of the artist with reference to nature; to the problem proposed to him, and to the representative means of its solution; and lastly, of the public, in respect of monuments of Art.

With sentiments of high esteem, I have the honour to remain,

Your obedient servant,  
G. F. WAAGEN.



## ANCIENT SHIPS.

In the sixteenth century ship-building had greatly improved, and the large size of the vessels which were now constructed, completely threw the old single-masted ships into disuse as men-of-war or trading vessels; although exceptions to this general rule may be met with, they only occur in the earlier part of the sixteenth century. Before however we finally dismiss the old single-masted vessel, we will present the reader with one more example of a war ship of the fifteenth century, because it is a very good specimen of the craft; and it will also aid, by its contrast with the more modern improvements we shall exhibit, in showing what these



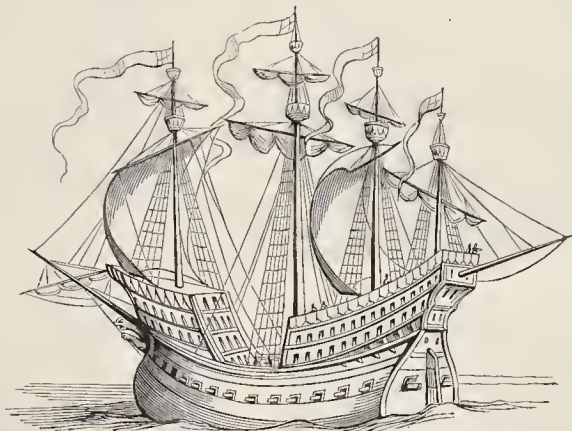
alterations consisted of. The original drawing occurs in the very beautifully illuminated copy of Froissart's Chronicles, preserved among the Harleian Manuscripts in the British Museum. The ship is one in which the Dauphin of France is about to embark with his soldiers, one of whom precedes him bearing a banner; this figure appears in our cut, but our object being to exhibit the ship alone, the noblemen and gallant knights who follow him have been omitted. Allowance must be made in this drawing (as in many others of the period) for the awkwardness of the delineation; but it is peculiarly valuable for the sort of bird's-eye view it gives into the deck of the ship. The turreted fore-castle with its windows, and trumpeters, sounding a gay note as the soldiers embark, will be noticed in front: the single mast in the centre, with its top-castle and its one sail furled in the yard. Behind is seen the raised poop, with the door leading to the cabins below, with a window on each side of it. Above appears another trumpeter, blowing as lustily as his companion. In front of the ship is an ordinary row-boat, of the kind used to convey passengers from the land to larger vessels, and also by fishermen who went not far from shore. The hood worn by the man rowing was the *son-veester* of the middle ages; a pointed hood of strong cloth, which covered the head and fell around the neck, protecting that portion of the body from the inclemency of storms at sea. It will be seen that both boat and ship are built to stand high out of the water, and would bear a great deal of rough weather before they would upset. The very odd and peculiar look these ships had when they lay becalmed or at anchor with sails furled, may be guessed at by one represented in the distance; and although it is but a mere indication, it is a faithful one of the general aspect of these old vessels.

An important feature in the fifteenth century was the great stimulus given to trade; the wealthy merchants of Flanders now rivalled the nobility, and the numerous *Hôtels de Ville* constructed in mercantile towns, and expressly devoted to the transactions of business, which had at an earlier period been considered a degrading thing, now equalled in splendour the

*Chateaux* of the nobility, and they found themselves really less rich, and in many instances less influential, than the once-despised trader. Nor was commerce restricted by them to the bringing of "spices from far Cathay" alone; a consignment of Greek manuscripts as frequently accompanied the freightage of the noble family of Medici, and of the merchant princes of the middle ages. They were the foster fathers of the Arts and Literature, and we owe more to them than to the turbulent and overbearing nobles. The great advances made in all the useful Arts, and in the comforts and elegancies of life, during the fourteenth century makes that a great era in the history of civilisation. Navigation had much to do with all this, and the ship—one of man's noblest inventions—did, like a good servant raise and ennoble the being who had called it into existence. Connecting all countries and products, the world became as one large family, and the amelioration of all mankind in a large degree effected.

The advantages of trade were soon felt, and the nobles and clergy occasionally trafficked as merchantmen. Even royalty itself condescended to be among the number, and Edward IV. is recorded to have been a great gainer by commercial undertakings. The clergy had been in the field at a much earlier period, and frequent mention of trading vessels, the property of bishops and ecclesiastics of high rank, is made in the thirteenth and fourteenth centuries. Matthew Paris informs us that William of Trumpington, Abbot of St. Albans, in the reign of Henry III., traded extensively in herrings, for the purchasing of which at the proper season he had agents at Yarmouth, where he had large storehouses in which he kept them until he could make a profitable sale; all of which the historian says was "to the inestimable advantage as well as honour of his abbey." The sovereignty of England now began to look jealously at commercial laws, and the protection and welfare of the merchant was an object of as much solicitude as the Royal Navy itself. Edward IV. we have already noticed as having paid attention to the subject; he had six vessels of his own, a remarkable thing in those days. Richard III. also attended to the Navigation Laws, and the proper regulation of commerce; but it was to the clear-sighted, money-loving Henry VII. that

at first Henry possessed only this one ship of war of his own, to which a second was added by the capture from the Scottish captain, Andrew Barton, of his ship called *The Lion*, in June 1511; an incident which led to the war between the two kingdoms, the battle of Flodden, and the death of James IV. of Scotland. The next year, 1512, Henry built another ship at Woolwich, the *Regent*, weighing one thousand tons, and described as the greatest ship that had yet been seen in England. From an indenture drawn up between the king and his admiral, Sir Edward Howard, for the victualling of the fleet fitted out this year to aid in the war against France, it appears that the *Regent* was to carry seven hundred soldiers, mariners, and gunners. A ship apparently still larger than this, however, is described as having been sent to sea this same year by the Scottish King in a fleet which he equipped for the assistance of France, but which was in a storm, scattered and destroyed on its way to that country. This Scottish ship, the largest that had been built in modern times, was two hundred and forty feet in length by fifty-six in breadth; dimensions however which, in the latter direction especially, were materially diminished by the thickness of the planking, which, that it might be proof against shot, was not less than ten feet. This great Scottish ship carried thirty-five guns (all on the upper deck) besides three hundred smaller pieces of artillery called culverins, double-dogs, &c.; and her complement consisted, besides officers, of three hundred seamen, one hundred and twenty gunners, and one thousand soldiers. But Henry did not satisfy himself with merely building ships; he laid the necessary foundation for the permanent maintenance of a naval force by the institution of the first Navy Office, with commissioners, or principal officers of the navy as they were styled, for the superintendance of that particular department of the public service. He also established by Royal Charter, in the fourth year of his reign, the "Corporation of the Trinity House of Deptford," for examining, licensing, and regulating pilots, and for ordering and directing the erection of beacons and light-houses; the placing of buoys, &c.; to which he afterwards added subordinate establishments of the same kind at Hull and Newcastle. The navy yards and storehouses at Woolwich and Deptford also owe their origin to this king. Henry's great



it owed most, as he saw that by its due encouragement wealth must flow into his own coffers as well as into those of his subjects. The company of Merchant Adventurers were incorporated by this sovereign in 1505. The passage to India by the Cape of Good Hope, and the discovery of the New World by Columbus also occurred during his reign.

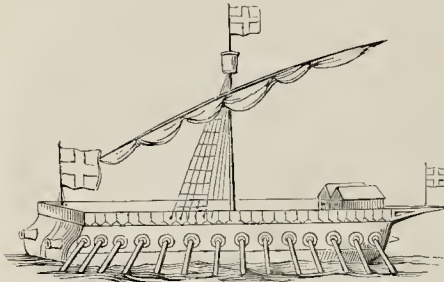
It was his son and successor, Henry VIII., who first began to construct a Royal Navy of imposing grandeur. His ship, called *The Great Harry*, is exhibited above, from a contemporary drawing.

ship the *Regent* was blown up with seven hundred men on board of her, in a battle fought with the French off Brest, a few months after she put to sea; on which he caused another still larger to be built, which he called the *Harry Grace de Dieu*.\*

The next engraving represents a light pinnace for the disembarkation of troops used in the French

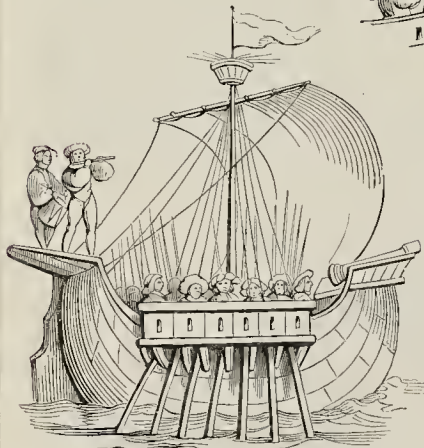
\* "Knight's Pictorial History of England." Henry also erected the first pier at Dover, and provided generally for the maintenance and support of the principal ports throughout the kingdom.

wars of the reign of Henry VIII. It is a vessel square at the stern, carrying some few guns there, and in the head; and being propelled by rowers. It has a single sail like the Genoese boats, and is decorated at the sides with painted



shields in imitation of the ancient style, when the soldier's real shields were ranged round the vessel. This "flat-bottomed boat" reminds one rather strongly of those constructed by Napoleon for the invasion of England, and which "frightened the isle from its propriety" in the early part of the present century. Our cut is copied from the ancient picture representing the embarkation of the English at Portsmouth on the 19th of July, 1545.\*

The continental vessels still continued small; if not used for long journeys or of moderate build expressly as ships of war. The cut here given,



copied from a German print, dated 1540, is a capital specimen of a war galley, a mere coasting-vessel for the transport of troops. It has but one sail, above which is the old top-castle, well armed with darts for the use of the warriors destined for that post of danger. The sail it will be per-

\* These French expeditions of Henry were very popular among his subjects; and the glory which would accrue from them was insisted on by all. The ballad-makers and other popular rhymesters tuned their voices to the popular strain, and sang of Henry, "the royal Rose of England," in flattering terms:-

"This rose will into France spring,  
Almighty God, him thither bring,  
And save this flower which is our king,  
This Rose, this Rose, this Royal Rose."

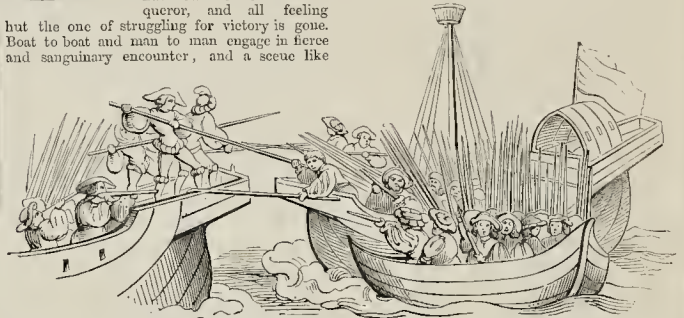
All this flattery took place in the early part of his reign; in the latter part of it there were few men who could shut their eyes to his odiousness. Yet this idea of the Rose became the favourite one with Henry; and the motto which surrounds his head on his coins describes this monarch as "a rose without a thorn," (*Henri, Dei Gratia Rosa Sine Spina*.) Perhaps flattery never became more absurd than when it applied such a term to such a king.

ceived is still guided by the man at the helm. In front of the vessel is placed a large cannon, upon a portable carriage. There are galleries at the sides for rowers; and the centre of the vessel is closely packed with military, whose "forest of spears" bristle above them. Mounted high upon the stern, the fifer and drummer sound an inspiring strain, taking the place of the old trumpeters; and thus gaily do they proceed on their errand of war.

On reaching the enemy the aspect changes. War loses its captivating state and gallant bearing. The sanguinary but necessary

"—hid in magnificence and drowned in state,  
Loses the feud; assumes the name  
of glorious war!"

but now the feud is conqueror, and all feeling but the one of struggling for victory is gone. Boat to boat and man to man engage in fierce and sanguinary encounter, and a scuffle like



that above depicted ensues. It is obtained from the same source as our preceding cut, and gives an excellent notion of a fight between galleys in the early part of the sixteenth century. The eagerness of the combatants on both sides is well exhibited; the love for close fighting which has been already alluded to is seen, one of the men with his boat-hook is pulling the head of the enemies' boat close to that of his own; while with the other hand he wields off the blow an opponent is dealing him with the long pike, with which they endeavour to keep off those who desire to board their vessel. While

the men in the prow, mounted advantageously and provided with these long pikes, preclude all boarding if possible, the soldiers in the centre of the vessel aim their guns and pick off as many of their opponents as they can. The arched covering for the protection of the steersman with its row of small windows will be noticed in the stern of the ship; above it floats the standard of the commander. Smaller gun-boats assist these larger vessels, one of which is seen in the foreground of our group, filled entirely with soldiers bearing fire-arms, who harass the enemy by rowing round their more unwieldy ships and firing in upon them.

Our sixth engraving is an excellent example of a galley for the conveyance of troops or passengers on large rivers, or as a coasting vessel; it is constructed for this purpose alone, and not for fighting. The covered deck gives it the aspect of a pleasure-boat; the lower deck beyond it exhibits steps leading to the prow; the upper deck is devoted to the rowers, who stand to their oars, which are secured by being braced together

by ropes, and steadied between row-locks arranged around the roof of the cabin; the steersman sits in his covered recess behind them, protected from wind and weather; and he manages the rudder and the sail, as they had been managed by those holding his office from the earliest time. In our previous papers we have engraved examples of this mode of managing the vessel; and indeed the ships of William the Conqueror do not very greatly differ from that now offered to the reader's notice. It serves to show how little change was made in the navy, and how slow was the growth of improvement; and that when improvement did take place its adoption was not universal. Indeed, it has been remarked by naval writers, that no class of men are more bigoted in regard to the preservation of things as they are, than ordinary sailors, and



less inclined to change for what the scientific may consider improvements. The pride and enthusiasm of a sailor extends to his ship; which he loves in the end, and almost speaks of as a living creature; as the companion of his glory, his travels, and his "hair-breadth scapes;" and you might as easily persuade him that the figure-head which he looks on as the *neplus-ultra* of high Art was both hideous in feature and bad in execution, as convince him that his "good ship" needed or could have an improvement.

The spirit of mercantile adventure, or the more daring and romantic love of discovery, exercised a strong and a marked influence in the days of Elizabeth. Both Edward VI. and Mary were too busily engaged with matters of state and religion, to pay that attention to the navy which it had received in the two previous reigns; and men's minds were occupied with home concerns, so that the commerce of the country went slowly on by dint of its own vital energy alone. But in the very first year of the reign of Elizabeth an act for the encouragement of commerce was passed, which was remarkable for a liberality of view, going far beyond the notions that were clung to by our commercial legislators in much later times. With a protective policy the most narrow-minded, all merchandise not of native manufacture before this time was prohibited to be imported or exported in any but English vessels. This was felt as a great hardship by foreign powers, who very sensibly taught English law-makers the folly of such enactments, by ordaining the same rules for the guidance of ourselves in foreign ports, and prohibited their own manufactures from being shipped in any but native vessels. No more effectual mode of destroying or crippling commerce could have been invented, as it had the effect of diminishing consumption, stopping the interchange of national manufactures, and injuring trade and industry. It was now enacted that the exportation and importation of foreign goods should be allowed in foreign vessels upon the payment of the Alien custom.\*

Whatever may have been the faults of Elizabeth as a woman, and she had many which no historian would now venture to defend, as a sovereign she had few rivals; her reign was brilliant and fortunate, and during its entire continuance the country gradually improved, and its laws and institutions assumed a firmer and a broader basis. There were few sovereigns more loved by their people; and scarcely any who knew better how to secure a people's affections. During her reign maritime discovery flourished. The names of Sir Francis Drake, Sir John Hawkins, Sir Martin Frobisher, and Sir Walter Raleigh, combine with others in a galaxy of nautical glory which few other countries can exhibit. Among her merchant men, what name more glorious than that of Sir Thomas Gresham, that true type of the noble-minded trader.

"The evil that men do lives after them,  
The good is oft interred with their bones!"

but the name and good deeds of Gresham are still known and revered by all; and his "good deeds" even now fructify in modern London. With such true hearts and noble minds around her as Elizabeth assembled, both in court and cabinet, on land and sea—her errors as a woman were failings that may "die with her," her glory as a sovereign must live.

The war-ships of the reign of Elizabeth were like those of her father, of high build, with raised deck of two stories in height, like the modern Chinese vessels. They were well furnished with double rows of guns; and, although clumsy looking, were exceedingly picturesque, as may be judged from our cut of the Great Seal of Charles Lord Howard of Effingham, Lord High Admiral of England, afterwards created Earl of

\* The two great trading companies, the Merchant Adventurers, and the Merchants of the Staple, were further empowered twice in the year to export goods from the river Thames in foreign vessels, on payment of the foreign dues. In the previous reigns the privileges which had been granted to foreign merchants by Henry VIII. had been most absurdly arrogated; and it was only by a sort of respect that we were taught common sense. When we reflect on the many restrictive and foolish laws which shackled our early commerce, it is a matter for surprise that it survived the enactments.

Nottingham, and who was the distinguished commander of the English fleet, which, in conjunction with the winds of heaven, dispersed and destroyed the formidable Spanish Armada for the invasion of England in 1588. The seal



is the Great Seal of the Admiralty, and exhibits a first-rate man-of-war. The sail of the mainmast is painted. The top-castles are large, particularly the centre one, where the very old fashion of surrounding it with shields of arms is still continued. A very long pennon or streamer is placed on it, emblazoned with the arms and badges of the queen. The vessel altogether has a stately and noble look.

Before the disastrous fire had occurred which destroyed the late houses of Parliament, that portion of the building devoted to the assembly of the Lords, was hung with tapestry representing the defeat of the Spanish Armada, which had been fabricated in Holland, and sent as a present to Queen Elizabeth. It exhibits one of the "invincible" vessels with its high decks, four masts, and external galleries at the stern. Such ships were exceedingly unwieldy, and



smaller vessels frequently had the entire advantage over them; stormy weather too made them difficult and dangerous to manage, and they would easily upset. All this was experienced by the Armada; four of the large ships foundered at sea before reaching our shores, and others were disabled in the same storm. When our ships encountered them, our sailors soon found that our apparently insignificant vessels were really more effective and useful than the clumsy unmanageable Spanish ships, which could not bring their ordnance to bear upon our vessels, but fired harmlessly over them; the

English on the contrary were enabled to sail close in, and pour a murderous fire on the enemy, which told with terrific effect on those huge ships crammed with men. Thus our vessels attacked and receded until the fight became almost what Sir Henry Wotton described it to be—"a morris dance upon the waters." The wondrous success which attended the attack gave our men much confidence. Lord Howard behaved gallantly, indeed it was to his noble determination the victory was owing; for the queen believing the Spanish fleet disabled by the previous storm, had given orders for the discharge of the English sailors; but Howard nobly replied, that rather than dismantle any of his ships, he would run the risk of his royal mistress's displeasure in disobeying her commands, and keep his navy afloat at his own charge. His bravery met with a response, and although he was so badly provided with ammunition, that the battle ceased for want of gunpowder, he had good men and true with him, who made up for all disadvantages. As he followed in the wake of the Spaniards he received ammunition and all proper supplies from the shore; and his force was continually increased by small ships and men out of all the havens of the realm; for the gentlemen of England hired ships at their own charge, and with one accord came to fight with him.

Howard had that "lion heart" which has been a characteristic of all our great naval commanders. When he sailed to the Azores, in hopes of intercepting the Spanish Plata fleet in its passage from America, he was almost surprised by Alphonso Basson, who commanded fifty-five ships destined for its convoy. Howard stood out to sea with five ships of his squadron, but Sir Richard Grenville, the Vice-admiral in the *Revenge*, was surrounded by the whole enemy's fleet. He endeavoured to fight his passage through them, and maintained a desperate engagement for fifteen hours, during which he was boarded by fifteen galleons successively. At length his crew being almost all killed or disabled, his masts shot away, his hull pierced by 800 cannon-balls, his powder spent, and himself covered with wounds, he ordered the gunner to blow up the ship, that she might not fall into the hands of the enemy. The execution of this order was prevented by the lieutenant, who capitulated for the life and liberty of the crew, giving hostages for the payment of their ransom; and Grenville being brought on board the Spanish admiral's ship, died in three days of his wounds. The Spaniards were amazed and confounded at his excess of valour, which cost them 2000 men, who perished in the engagement. Two of their largest galleons were sunk, two of them were turned adrift as unseaworthy, and the Indian fleet being dispersed in a storm, some of the ships fell into the hands of the English.

The fleet equipped to encounter the Spanish Armada consisted, according to the original text in the State Paper Office, quoted in Tyler's "Life of Raleigh," of 117 ships, having on board 11,120 men. Eighteen of these vessels are stated to belong to the Merchant Adventurers, from the Thames; and the greater number of the others must have been the vessels above alluded to, which came into the service voluntarily, or were hired or pressed, according to the custom at that time. Another account, given among the Burghley State Papers, makes the entire number of ships 181; thirty-four of them being men-of-war, thirty-three furnished by the City of London, forty-three hired vessels of various kinds, fifty-three coasting ships contributed by various seaports, and eighteen private adventurers. Of the larger vessels we are told some few were from 800 to 1,100 tons burthen each.

Camden tells us that Elizabeth "rigged out her fleet with all manner of tackling and ammunition, so that it may be allowed to have been the best equipped navy that was ever set out by the English. For the defence whereof she built a castle on the banks of the Medway near Upmore, the usual harbour for the fleet, and augmented the sailors' and mariners' pay; so that she was justly styled by strangers the restorer of the naval glory and the Queen of the North Seas.

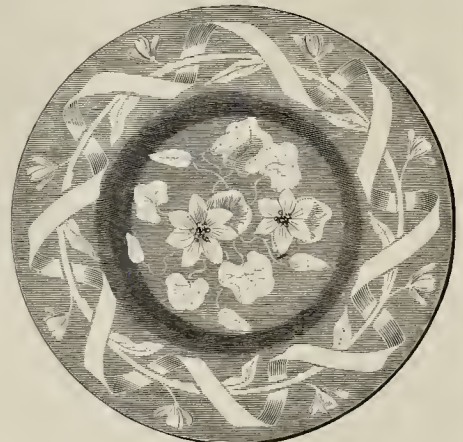
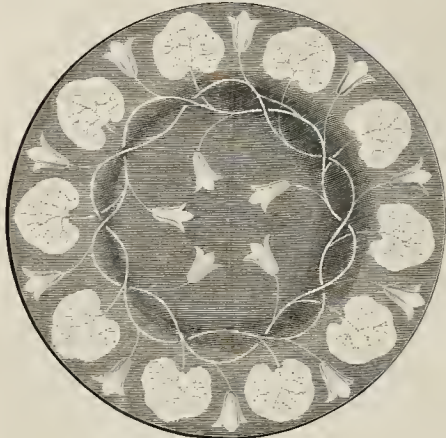
F. W. FAIRBOLT.

ORIGINAL DESIGNS  
FOR MANUFACTURERS.

DESIGNS FOR ICE-PLATES. The first two subjects introduced below are by W. H. ROGERS,

(10, Carlisle Street, Soho.) The former of these is based on the water-lily, the leaves and buds of the plants appearing alternately on the rim of the plate, while the buds alone are carried into its centre. On the latter design, the snowdrop entwined with a band encircles the rim, and the

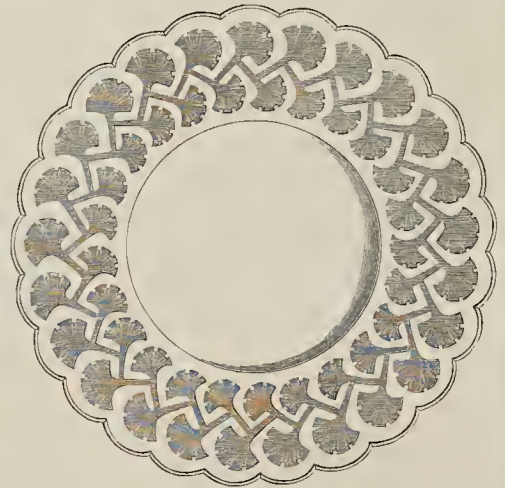
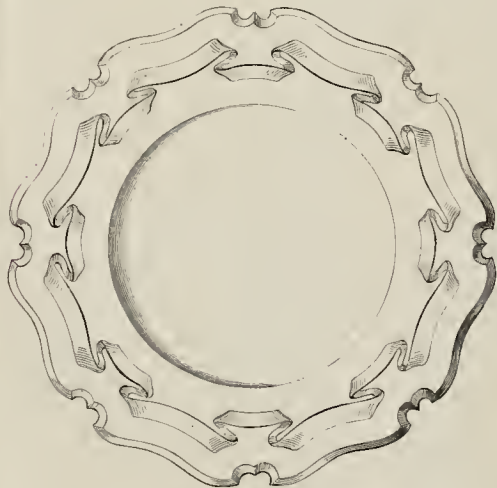
leaves and expanded flowers of the water-lily form the central ornament. The period is fast approaching when these articles are likely to be inquired for; we would therefore direct the attention of manufacturers to the designs here placed before them, as appropriate to their purpose.



The two succeeding are by J. STRUDWICK, (14, New Bond Street). They present nothing of

peculiar import in the way of ornament, which is simple and in good taste. The outline of the plates

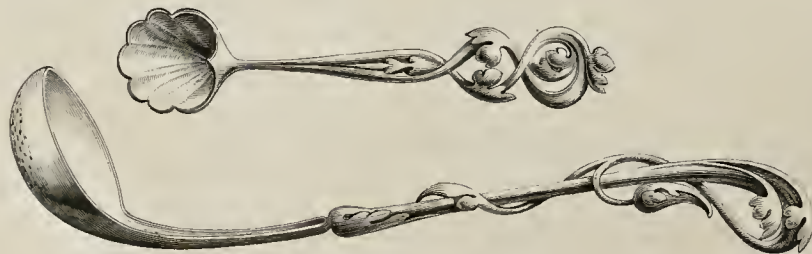
has, however, some novelty worthy of being carried out by the glass manufacturer.



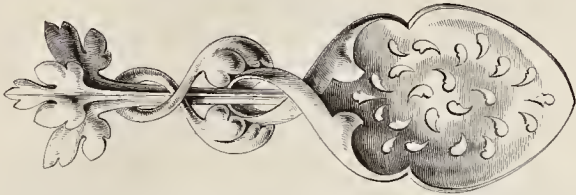
DESIGNS FOR A SALT-SPOON AND A SUGAR-SIFTER. By W. H. ROGERS. These form por-

tions of a series of silver articles intended for the

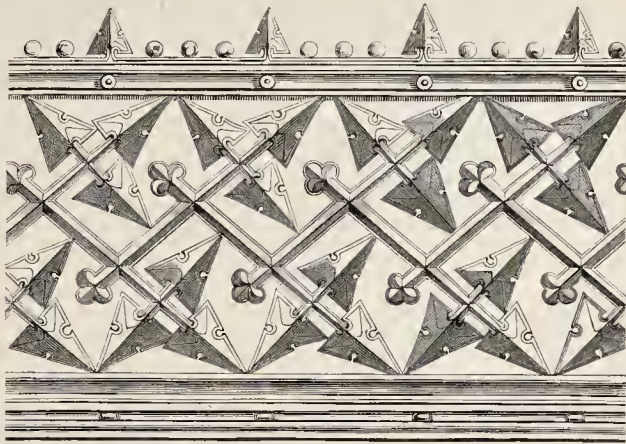
dessert-table, the whole of which we may at some future opportunity introduce. They are in the Italian style, and very elegantly designed.



DESIGN FOR A TEA-CADDY SPOON. By W. H. ROGERS. This has much of a similar character to the designs for a Salt-spoon and Sugar-Sifter, by the same artist, on the preceding page; it is, however, more richly ornamented, and in a bolder style than the others.



DESIGN FOR AN IRON BALUSTRADE. By J. STRUDWICK. There is both novelty and ingenuity in this design, which consists of a number of short triple-headed spears placed transversely, and forming a most effectual barrier against any intruder. It would suit well the exterior of a churchyard, as harmonising with the styles generally adopted in ecclesiastical edifices.



DESIGN FOR A TEA-CADDY. By J. STRUDWICK. This very beautiful design is quite unique both in form and character. It should be made of ivory inlaid with pearl or papier-mâché. The decoration is in the arabesque style.



DESIGN FOR A GOLD MINIATURE FRAME. By R. EUNSON, (45, Rathbone Place).



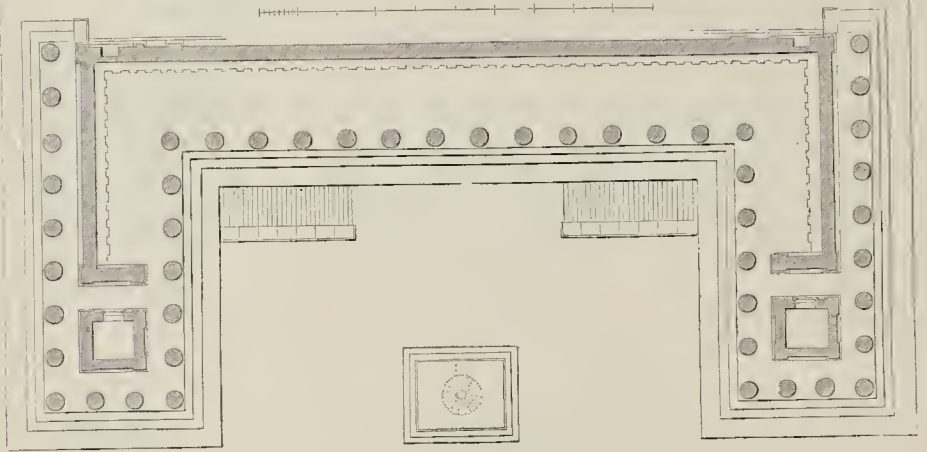
DESIGN FOR AN ORNAMENTAL FLOWER-POT. By J. STRUDWICK, (14, New Bond Street).



DESIGN FOR A RUSTIC GARDEN-SEAT. By J. STRUDWICK, (14, New Bond Street).



## THE RUHEMSHALLE, AT MUNICH.



THREE great monumental halls have been erected by King Louis, the "Wilhalla," a Doric temple, dedicated to the glory of Germany; the "Befreiungs Hall," a Roman temple in the style of the Pantheon, a monument of the victories over the French; and the Bavarian "Ruhmeshalle." This latter has been built near Munich, upon the hill bounding the large meadow where the October festivals are celebrated, and is more than half finished. The architect is Leo von Klenze, and the style Doric. The plan is very original, showing no more than a wall, an interrupted rectangular, the longer side of which is 194 feet, the shorter 59. On each northern side of the wall is erected a small quadrangular room, and a colonnade surrounds the rooms and the wall, with the exception of the south side. This hall, open throughout, stands upon a scale of 15 feet, and three large steps, and is covered with a common roof without a ceiling; it is 223 feet long, 105 feet broad, and 60 feet high. The place enclosed by the three sides of the building is 120 feet long and 65 feet broad. There are 48 pillars of the Doric order, 24 feet high (54 lower diameter), the capitals of which are formed after the model of the temple in Ægina. The two fronts of the smaller sides have four pillars, and over the frieze a tympanum, filled with reclining marble figures, representing the four principal Bavarian stems, executed by Schwanthaler. The 92 metopes of the frieze are sculptured with basso-relievos by the same master and his scholars. Alternating with forty-four "Victories" is a series of allegorical and symbolical representations of the history of our civilisation: philosophy, astronomy, mathematics, mechanics, physics, medicine, geography; justice administering, justice punishing; history, tactics, cavalry, infantry, militia, military school, hunting, mining, commerce, steam-engines, agriculture, cattle-breeding, hop-culture, vine-culture, moonland-

culture; also religion, administration, the universities, schools, almsgiving, hospitals, liturgy, religious poetry, religious music; epic, lyric, tragical poetry; comedy, profane music, civil architecture, military architecture, sculpture on stone, sculpture on wood, foundry, painting, designing, painting on glass, genre-painting, numismatics, constructive architecture. Two staircases lead to the open hall, the interior wall of which is coloured and ornamented, and destined in all its lower part for more than 100 marble busts of celebrated Bavarians. In the middle of the place enclosed by the hall is to be erected the Colossus of Bavaria, by Schwanthaler, 94 feet high from the first step of the pedestal to the summit of the crown. A staircase in the interior of the statue leads to its eyes, through which you see the city and its environs, and the long and beautiful chains of the Alps. By order of King Louis, the whole monument, commenced in 1813, should be finished next year, but the present political circumstances have caused an interruption in the execution, and we do not see whether and when it will be continued.

We have been struck with astonishment at the vast amount of encouragement given to every class of Art in this comparatively insignificant kingdom of Germany. It would seem as if the mantle of the Greek, in the person of Pericles, had fallen on Ludwig 1st., so multitudinous and varied have been and are his exertions to uphold the dignity of the Arts and to foster them. And this too not so much by compulsory levies on his people as from his own private resources, which he has so wisely economised as to enable him to expend annually large sums in advancing his favourite pursuits: indeed almost the entire architectural glories of his country have been erected at his own individual cost. Surely the name of such a monarch will be more honoured by posterity than if he had dragged whole nations captive at his chariot wheels.



THE WORKS OF THORVALDSEN.\*

The engraved outlines of sculpture here introduced, and which we propose to follow up in a second notice, are from a work to which our attention has been directed, and the success of which, inasmuch as it deserves every encouragement, we are exceedingly desirous to promote, for the sake of Art, as well as for that of the accomplished editor, Mrs. Frederick Rowan, a countrywoman of the distinguished Danish sculptor. The publication of the original edition was commenced at Copenhagen in 1828, when two volumes appeared; a third followed after an interval of some years, and the fourth and last volume is now in course of publication in the same city. The drawings were made at Rome under the direction of Thorvaldsen himself, and our engravings are from these drawings, and not from the prints already published in Denmark; and the materials for the biography of the artist were gathered by Professor Thiele, a Danish gentleman of great literary attainments, from whom the plan first emanated, and who rightly judged that his countrymen generally should have an opportunity of possessing some reminiscences of those noble productions which are profusely scattered over a large portion of Europe, although the Thorvaldsen Museum comprises the models and original casts of all the sculptor's works. Mrs. Rowan, related to this country by family connexions, knows that no greater admirers of Thorvaldsen exist anywhere than in England, and, presuming that a translation of the original work of Professor Thiele will prove most acceptable here, has set herself to execute the task. It is intended to publish the work in numbers, and to have the plates re-engraved here, comprising a series of the whole of Thorvaldsen's sculptures, in three hundred and sixty copper-plate engravings chronologically arranged, of which our engravings (upon wood) are specimens of the style and size. All of these subjects are worthy of the refined and exalted genius of their author; and we shall be greatly mistaken if they are not appreciated here as becomes their heavy and excellence. Mrs. Rowan will gladly reply to any communication respecting her plan of publication.

The memory of the gentle Thorvaldsen is cherished by all of the profession of Art who have had the good fortune to win his friendship in Rome, for he was celebrated by two reputations—his transcendent fame as an artist, and his philanthropic character as a man. His long and honourable career, more than that of any other sculptor of modern times, approaches the romance of the best days of the antique. Among his friends he numbered more than one Pericles, and received the spontaneous homage of many nations; and yet he was not elated, being even towards the end of his life as accessible to the inquiring student as he had been at any antecedent period. The early life of Thorvaldsen affords a striking example of the utter inability of an unsupported artist to demonstrate his powers. This is a difficulty which weighs more heavily upon a sculptor

than upon a painter, in consequence of the prolonged study and weary toil indispensable to the production of a finished work in this department of Art. Thorvaldsen was about to return dispirited to his native North, when his desperate fortunes received from a stranger that impulse which bore them onward to the most felicitous prosperity, and raised himself to the utmost pinnacle of reputation; and if we may judge of the fate of disappointed men whose power has been recognised only after they



themselves have disappeared from among their fellows, we may deem it probable that even Albert Thorvaldsen had lived in obscurity but for one of those occasions which enable genius

\* "Hope." This impersonation has been realised according to the spirit of a relic discovered at Egina, because Thorvaldsen, with his profound reverence for Greek Art, did not think himself justified in attempting to ameliorate that which had been accepted for centuries by the Greeks and Romans. The statue was executed in marble in 1829 for the Baroness Von Humboldt, and a copy of it was placed upon her tomb in the garden of her palace.

\* The Danish Sculptor, Albert Thorvaldsen, and his Works, preparing for publication by Mrs. Frederick Rowan, 3, Fulham Place, Maida Hill, West.

to declare itself. It was an Englishman who turned the tide of the Danish sculptor's fortunes; yet Flaxman, of whom we hesitate not to speak in the same breath with Thorvaldsen, spent his life among Englishmen, but they knew him not, and his unexecuted compositions, conceived in the purest spirit of the golden age of Hellenic Art, have gained for him only a posthumous fame in the schools of Europe.

The father of the subject of this notice was Gotskalk Thorvaldsen, and the maiden name of his mother was Karen Grönlund. Albert Thorvaldsen,\* whose portrait precedes this notice, was born in 1770, and his early predilection for Art derived its origin from the occupation of his father, who supported his family by the execution of rough carvings in the dockyards of Copenhagen. "For the earliest information concerning his son," says Mrs. Rowan, "we are indebted to some old ship-carpenters of Copenhagen, who related that they perfectly well remember him as a handsome fair-haired boy, coming to visit his father at the dockyards, and that he was loved by all who saw him." The views of Gotskalk Thorvaldsen with respect to the future career of his son, did not extend beyond qualifying him to act as an assistant in his own trade; and it was with some difficulty that this determination was, by the earnest importunity of friends, commuted to the better purpose of conferring upon him an artistic education.

His studies commenced at the Academy of Copenhagen in 1781, under the instruction of Hans Cleo, and after 12 months of preparatory application (an unusually short period), he was removed to the life class. Three years were devoted to the exclusive study of the human figure, after which, "for the first time casts from the antique were placed before him," a course of study which seems to reverse the order of progress laid down in the existing schools of Europe. In 1786 he began to work in clay. The Academy was at this time under the direction of the Sculptor Wiedewelt, but it was to the Professor Abildgaard, under whose immediate instruction he prosecuted his studies, that he was indebted for an affectionate and active interest, which operating upon his own intelligent assiduity, enabled him to gain the silver medal after an attendance of one year in this school. When discoursing of his student days, Thorvaldsen dwelt with satisfaction upon one result of this triumph, which was the respectful prefix of *Mr.* to his name by his religious examiner, on having ascertained that he was the Thorvaldsen who had distinguished himself in the Academy competitions.

The suavity of disposition which distinguished Albert Thorvaldsen was genuine. His temper was entirely independent of ease and prosperity, and was not less equable at the time when his studio at Rome was unvisited, than afterwards, when none proceeded to the Eternal City without soliciting permission to see his works. With this winning amiability he was taciturn, grave, and devoted to his Art, inasmuch that nothing beyond its sphere could excite his interest. With the knowledge and executive power which he had acquired, he looked beyond the rude style of his father, but the latter, notwithstanding the prospect which his course of study

\* This portrait of Thorvaldsen was executed by Horace Vernet during his residence at Rome, and presented by him to the great Danish sculptor. The original was in the possession of Thorvaldsen at the time of his decease. It bears this inscription by the painter, "Horace Vernet à son illustre ami Thorvaldsen. Rome, 1835."



GANYMÈDE.\*

\* Ganymede is here grouped with the Eagle of Jupiter. The dimensions of the work are three feet four inches by two feet seven inches. In this view of the work the disposition of the lines cannot be excelled.



MINERVA UNVEILING VICE.†

† "Minerva unveiling Vice, and taking Virtue under her protection." This composition forms part of a monument erected in honour of Sir Thomas Maitland, Lord Commissioner of the Ionian Islands. The dimensions of the work are two feet six inches by two feet one inch.



at the Academy opened to him, was earnestly desirous of his return to the paternal atelier, and to this wish the young artist had determined to yield filial obedience; but the intercession of his master, the Professor Abilgaard, together with the intreaties of his fellow-students, obtained for him a division of his time, part being given to study, and the rest to his father's business, which, it will be believed, derived a new character from the co-operation of the son, who, while with his father, exercised individually as circumstances demanded every department of the education of a sculptor. He carved in stone as well as in wood, executed bas-reliefs and sketched portraits. There is extant a carved clock case, a production of this period of his life; and among other works in stone in which he assisted his father may be mentioned the Royal Arms over the door of an apothecary's shop in Store Kjobmager Street in Copenhagen, and the four lions in the circular area at the entrance of the gardens of the Royal palace of Fredericksberg near that city. "The earliest work of Thorvaldsen," says Mrs. Rowan, "now extant is, as far as I have been able to ascertain, a small bas-relief executed by him in the year 1789, on the occasion of his participating in the competition for the large silver medal. This bas-relief, which gained the prize, represents a Cupid in an attitude of repose leaning on his right arm, and holding in his right hand his bow, while the left, which grasps an arrow, hangs carelessly by his side. The air and character of the head, and the disposition of the locks, which are parted on the brow, betray the influence exercised at this period on our artist's style by the precepts and example of Abilgaard. The whole composition must be considered as nothing more than a mere school exercise, the interest of which he endeavoured to enhance by adding a bow and arrow and wings to the figure that served as his model."

As the space to which we are limited denies us the pleasure of pursuing in detail the story of a life so interesting as that of Thorvaldsen, we can only briefly speak of the most prominent incidents.

In the Academy of Copenhagen he distinguished himself in so much as to obtain the gratuity known in Academies as the allowance set apart for the "travelling students," and thereupon proceeded to Rome, the *alma mater* of the artist. It is very well known that his success in Italy discouraged him and disappointed his friends. The period of the duration of the travelling stipend expired, without having promoted his independent establishment in his profession. The period was extended until the year 1802, but this additional term also expired unprofitably, and he had determined to return home in the spring of that year, but subsequently deferred his departure until the end of 1803, and re-commenced his statue of Jason. He had already treated the subject in the year 1800; the figure was of the size of life, but not having the means of defraying the expenses of casting the work in plaster, he destroyed the clay study. The second Jason was



MARY WITH THE INFANT SAVIOUR AND ST. JOHN.\*

\* "Mary with the Infant Saviour and St. John." This is a bas-relief measuring nearly two feet one inch by one foot eleven and a quarter inches. It is an acceptance from modern religious Art, but in profound sentiment and unquestionable propriety of composition; even the most celebrated versions of the subject are inferior to it.



CUPID STUNG BY A BEE.†

† "Cupid Stung by a Bee." The subject of this bas-relief is the story of Anacreon, beginning, *Ερωε ποτ' εν ροδαισι.*

of extreme heroic dimensions, and this figure was rescued from the fate of the preceding only by the kindness of a lady, a country-woman of the sculptor. As the immediate source of our information with respect to this precise period of the life of Thorvaldsen we are indebted to the work of Professor Thiele. Rich in reputation, but poor in substantial means, Thorvaldsen now thought seriously of his return home. His little property was soon disposed in travelling order; his books and prints were already dispatched, and his own departure fixed for the following day, early in the morning of which the vestuário was at his door, and his luggage was fastened behind; but he was not yet to revisit Denmark. His proposed travelling companion was the sculptor Hayemann, of Berlin; and he, whose business it was to procure the passports, came to inform him that in consequence of some informality it was necessary that their departure should be postponed until the following day. But again an event occurred which opened a new prospect to Thorvaldsen—he was now about to commence the ascent which enabled him to develop his transcendent genius. On this day—which had otherwise certainly been the last of his residence in Rome, at least at that period of his life—the wealthy banker, Mr. Thomas Hope, was conducted to his studio by a valet-de-place. This visitor was immediately struck by the grandeur of the Jason, and at once inquired upon what terms the sculptor would execute it in marble. The sum named by Thorvaldsen was six hundred zechins, but Mr. Hope observed, that as this was below the value of such a work, he proposed eight hundred zechins, and engaged to put the artist in a position to commence the statue without delay.

The joy with which Thorvaldsen accepted this proposal can be readily estimated. Rome had been the great haven of his hopes, but he had passed years there in disappointment, which but for a conviction that he had yet duties before him, had become a settled despondency. This commission was to him the commencement of a new existence, and this change was the more grateful that it was so unexpected. And now commenced that long career which was more than ever illustrious, even at the ultimate term allotted to human life. Thorvaldsen fixed his residence in Rome, passed indeed the greater portion of the remainder of his life there, and each succeeding year brought forth from his studio some precious example of that series of works by which he is immortalised. Henceforward the incident of the life of Thorvaldsen was his works, and these one by one fell from his hands—brilliant creations—each shedding its unquenchable ray of glory on his name. As this article must extend to the succeeding number, we shall, in addition to the compositions by which it is illustrated, notice some of the greatest works of Thorvaldsen, who has been equally felicitous in mythological and religious sculpture. A comparison of these classes determines at once whence the loftier aspiration arises. The severity and dignity of sacred subjects are most congenial to the grave character of sculpture. Thorvaldsen's sepulchral monuments contribute not the least solid part of his reputation. These productions were very numerous, but in no instance has he disqualified the dignity of sculpture by individuality or questionable taste. And the allegory in all of these is so pointed, the narrative so

perspicuous, that no descriptive legend is necessary. In some of Thorvaldsen's bassi-relievi the figures have too much roundness, but this is a defect which he has remedied from observation of the Elgin Marbles, which are flatter than nature, in order to secure a greater breadth of light, with a view to the better definition of objects removed from the eye. He was the greatest modern master of basso-relievo; how great soever the excellences of his statues, they are yet surpassed by the learning displayed in low relief, confessedly the most difficult department of sculptural composition. To excel in anywise in sculpture is an enviable distinction, but a superiority in basso-relievo is a transcendent pre-eminence. In the execution of round sculpture the artist is supported by the tangible type of the living form, but relieved composition deviates from the natural form *in fact*, the latter to convey the appearance of truth—a paradox which is explained by comparison of two low relief compositions, the one modelled strictly according to natural proportion, and the other according to conventional principle. In the succeeding number will be especially noticed the works at Copenhagen, where he has left a magnificent legacy that forms the



JOIN THE BAPTIST PREACHING IN THE WILDERNESS.\*

pride of the Danish capital; which legacy his admiring fellow-countrymen, with the respect due to the most exalted genius, have raised a temple wherein it may be enshrined for the gratification of the present and succeeding generations.

\* "John the Baptist Preaching in the Wilderness." This sublime figure is placed in the centre of the pediment of the Church of Our Lady, in Copenhagen. The statue is six feet five inches in height, and is accompanied by an auditory grouped on each side, and adapted with respect to pose according to the space architecturally allowed. An immediate allusion to the wilderness is found in the rock on which the figure stands.

## ART-UNION OF LONDON.

The thirteenth annual general meeting of the subscribers to this Society took place on the 24th of April, at Drury Lane Theatre, for the purpose of receiving the report of the council, and for the distribution of prizes.

The introduction of the report alludes to the late correspondence between the council and the Board of Trade, the result of which our readers are in possession of, from the notices we have previously given; and to the expressions of cordial co-operation with the Society on the part of the various artistic bodies of the metropolis. It then adverts to the satisfactory progress of the engraving of 'Sabrina,' due to the subscribers of the present year, to the book of wood-engravings already issued, and to the engravings and the bronze casts, after Mr. Hancock's basso-relievo of 'Christ entering Jerusalem.' The engravings now in progress for the coming and successive years, are 'Queen Philippa interceding for the Burgesses of Calais,' by H. ROBINSON, after Selous; the 'Crucifixion,' by W. FINDEN, after Hilton; the 'Burial of Harold,' by BAON, after F. R. Pickersgill; the 'Irish Piper,' by GOODALL, after his son, F. Goodall; and 'Richard Cour de Lion,' by SHENTON, after Cross. In addition to these Mr. WILLMORE, A.R.A. is engaged to engrave the 'Villa of Lucullus,' after Leitch; and another book of wood-engravings will be put in hand to illustrate Goldsmith's poem of 'The Traveller.'

A statement of the receipts and expenditure of the year was then read by Mr. Godwin, one of the honorary secretaries. It is to us matter of sincere regret, but not of surprise, to find so lamentable a deficiency in the subscription list. The amount subscribed this year reached only 10,391. 17s. a far smaller sum than has been collected since 1841, the fifth year of the foundation of the Institution. This 10,391. 17s. has been apportioned thus—

For purchase of pictures, busts, statuettes, &c.	£	s.	d.
medals, proof engravings, and lithographs	4168	0	0
Cost of engravings for the year	3372	9	2
Expenses and reserve of 2½ per cent.	2861	7	10

The sum set apart for the purchase of pictures by the prize-holders, 32057s., was thus divided—16 works at 10*l.* each; 15 at 15*l.* each; 12 at 20*l.*; 12 at 25*l.*; 12 at 40*l.*; 7 at 50*l.*; 5 at 60*l.*; 4 at 70*l.*; 4 at 80*l.*; 2 at 100*l.*; 1 at 150*l.*; and 1 at 200*l.*

Additional prizes consisted of 20 bronzes of 'The Queen,' 20 statuettes of 'Narcissus,' after Gibson; 282 proof impressions of Robinson's engraving of 'Queen Philippa'; 282 lithographs of 'Temieli's St. Cecilia,' and 30 medals, commemorative of 'Inigo Jones.'

The following pictures have been selected from the various galleries by the respective prize-holders up to the time of our going to press:—'A Mountain Chieftain's Funeral in the Olden Time,' F. DANDY, A.R.A., 200*l.*, with an additional sum from the purchaser; 'River Scene—N. Wales,' F. R. LEE, R.A., 126*l.*, R.A.; 'The Holy Well, Brittany,' J. J. JENKINS, 80*l.*, S.B.A.; 'Harwich from the Stour,' C. BENTLEY, 73*l.*, 10*s.*, B.I.; 'Wood Scene, with Cattle and Figures,' W. SHAYER, 60*l.*, S.B.A.; 'The Alarm Signal—Smugglers Off!,' H. P. BARKER, 50*l.*, F.E.; 'The Currier's Forge, at Caen, Normandy, E. A. GOODALL, 55*l.*, R.A.; 'My Wife this day puts on first her French Gown,' &c., J. NOBLE, 52*l.*, 10*s.*, S.B.A.; 'Age and Infancy,' T. F. MARSHALL, 50*l.*, B.I.; 'Hagar,' Miss F. CORBAUX, 63*l.*, N.W.C.S.; 'A Shady Stream—North Wales,' H. J. BODDINGTON, 40*l.*, S.B.A.; 'View from the Moors, above Tynnell,' COPLEY FIELDING, 42*l.*, W.C.S.; 'Undercliff, Isle of Wight,' W. SHAYER, 45*l.*, S.B.A.; 'View near Brighton,' G. B. WILCOCKS, 25*l.*, F.E.; 'St. Michael's Mount, Normandy,' C. BENTLEY, 26*l.*, 5*s.*, W.C.S.; 'The Interior of the Fisher's Cottage,' Miss J. MACLEOD, 25*l.*, B.I.; 'Flowers of the Forest,' R. SAYERS, 20*l.*, F.E.; 'Piedmontese,' A. H. TAYLOR, 20*l.*, N.W.C.S.; 'A Mountain Stream,' H. JUTSUM, 15*l.*, R.A.; 'The Mourning of Life,' R. SAYERS, 15*l.*, F.E.; 'Fall of the Machin and Paddy Mill, North Wales,' T. L. ROWBOTHAM, Junr., 17*l.*, N.W.C.S.; 'Near Chiddingstone, Kent,' A. W. WILLIAMS, 15*l.*, B.I.; 'At Bait—a Roadside Scene,' H. B. WELLS, 15*l.*, R.A.; 'Desecrated Chapel of St. Jacques,

Orleans,' S. PROUT, 10*l.*, 10*s.*, W.C.S.; 'Mill, at Shac, near Guildford,' C. PEARSON, 10*l.*, S.B.A.; 'Voreppe,' H. GASTINEAU, 15*l.*, 15*s.*, W.C.S.; 'Interior, at Dieppe,' S. PROUT, 12*l.*, 12*s.*, W.C.S.; 'Horses' Heads after Nature,' J. F. HERRING, 80*l.*, S.B.A.; 'The Orphans of the Village,' T. F. MARSHALL, 105*l.*, R.A.; 'Windings of the Wye,' G. B. CAMPION, 69*l.*, 6*s.*, N.W.C.S.; 'Blanca Capello,' J. C. HOOK, 73*l.*, 10*s.*, R.A.; 'Hessian Girl and Cows,' 73*l.*, 10*s.*, J. W. KEYLE, R.A.; 'A Fishing Boat putting about for her Rudder,' 60*l.*, W. BRUNNING, S.B.A.; 'A Poaching Terrier,' 20*l.*, J. BATEMAN, S.B.A.; 'Domestic Ducks after Nature,' 30*l.*, J. F. HERRING, B.I.; 'A Peep under Westminster Bridge,' 25*l.*, W. A. BRUNNING, S.B.A.; 'Entrance to a Village,' 20*l.*, H. J. BODDINGTON, S.B.A.; 'A Shady Lane—banks of the Conway,' 20*l.*, A. VICKERS, R.A.; 'The ancient Rath House of Coblenz,' 15*l.*, Mrs. PHILLIPS, R.A.; 'Michaelmas Day,' 10*l.*, J. POULTON, B.I.

## EXHIBITION OF THE SCULPTURES AND PAINTINGS OF M. ANTOINE ETEX.

THIS distinguished artist has brought to our metropolis a number of fine performances by his own hand, and they are now exhibiting at No. 21, Old Bond Street.

Monsieur Etex has executed a much larger proportion of public works and monuments in France than any other of the living sculptors of that country. Among them may be reckoned the immense groups in relief which decorate the triumphal Arc de l'Étoile, Paris; the great monument of Vauban, in the Hotel of the Invalids; the colossal statue of Charlemagne in the Chamber of Peers; the statue of St. Louis, at the Barrière du Trou; the statue of Rossini, in the saloon of the Grand Opera; the tomb of Gericault at Rouen, and many other works of high importance.

In the collection now exhibiting the most remarkable objects are, of course, the marble statues and bas-reliefs. The first consist of a group of Hero and Leander; a Roman girl, Nixia (this is executed in the very hard material known as Agate-marble—Cristollano); and a sitting female figure of Damalis. These works demand a rigid appreciation of the true in Art to develop their ideal and artistic qualities. This section of the Fine Arts inflexibly deprived of colour and dependent on form viewed on every side, exacts a consummate acquaintance with the anatomical structure of the human body, as an imperative basis upon which to erect the inventive power.

In the works here offered to critical investigation, the aim of the artist has been evidently to seek for the truth of Nature, and to invest it with the flowing contour of vital form. A simple and unaffected purity is all that has been sought for, and it is effectively achieved. The figures of these statues are youthful; there is no exaggeration of muscle—no ostentatious display of theoretic learning—no strained or affected posture. In treatment of the masses forming the component parts of the body, the largeness of early Greek skill is somewhat aimed at; but without servile imitations of any period, style, or school. The *morbidezza* of the surface is palpable to the touch; the anatomical framework evidences the laborious study upon which excellence in this branch of Art can alone be acquired.

M. Etex is also a painter, and those who possess the faculty of investigating the intellectuality of performances unclouded by the glitter of colour or the enticing charm of manipulation, will find intense gratification in his pictures. The earnestness of purpose is everywhere evident; no unnecessary accessories to fill surface are introduced; there is none of the *chique* of mannerism. The picture of St. Sebastian is a study of the foreshortened human figure in a posture of great complication; and although the body is scarcely seen, excepting just across the shoulders, yet its connection with the limbs is perfectly developed. The picture of the death of a *Proletaire* is an awful reality, fearful to gaze on. The historical composition of Joseph interpreting his Dream to his Brothers is a picture displaying the most consummate conception of a subject very difficult of rendering, but here treated with pure drawing and great character. Some busts of the heads of the leading men of modern France will gratify the phrenologist, particularly the one of Proudhon, whose terrific cast of feature expands the turbulent storm that rages within. Many drawings and designs are besides displayed, and not the less interesting will be found a series of outline etchings by the artist's own hand, illustrative of the dramas of Æschylus, Sophocles, and Euripides.

## ASYLUM FOR AGED GOVERNESSES.

UNTIL now we have not attempted to draw the attention of our readers towards the Institution to which many of them contributed so liberally last season; the result of the Bazaar, in June 1848, stimulated its promoters to continued exertion, and we have the pleasure to inform those who remember what they owe to the guides and instructors of their early days, that "the Aged Asylum" will open its doors on the 11th of June,—the present month—and receive within its sanctuary ten old ladies, who, after that happy day, will be, at all events, in possession of homes. The friends of this much needed Institution thought that the opening of the Asylum would afford an opportunity to the public of inspecting the building, and of judging for themselves as to its needfulness, its comforts, its advantages, and its wants; and as the Duke of Cambridge was graciously pleased to express his willingness to be present on the occasion, and introduce the oldest lady to the distinction of being the "oldest inhabitant" the committee decided upon uniting "profit with pleasure," and combining a fancy sale with the ceremonial. This Sale will be held in the house, and in the grounds attached thereto, for two days, and the committee earnestly hope that the building erected by the proceeds of one Bazaar may be enlarged through the means procured by another—held on the very spot consecrated by the actual presence of the aged who are proofs of the good already achieved; the asylum will receive eighteen ladies, but at present means are only at the disposal of the founders to support ten; the visitors to the fancy fair will have an opportunity of inspecting all that has been achieved; and we may hope the public will evince their approbation of what has been done by doing more.

The claim of "the Teacher," aged by time, impoverished by circumstances, worn out, not only by the continued but restless action of the thinking faculties that are constantly on the stretch while imparting information—the claim, we say, of the Teacher to sympathy during the whole course of her useful existence, and to assistance in old age, if she has not been able to provide against its trials and its sufferings,—is no more disputed. No matter how long English society may have been either unconscious of the existence of an evil or careless as to its remedy, the moment it becomes convinced of injustice or decay, reparation is as generous as sincere; it rushes boldly, bravely, and earnestly and interestingly forward in its work of recompense, and eagerly appropriates wealth to remedy the evils of thoughtlessness or neglect. It cannot recall those from the grave who have fallen victims to the sins of omission or of procrastination; but it resolves, and acts upon the resolve, that there shall be no more victims; standing in the gap between the afflicted and destruction. We do not, for a moment wish to detract from the generous sympathy which saves and protects, but we cannot avoid saying, that without the sacrifice of either luxury or comfort on the part of the donors, much good may be effected; it seems as though the "good seed," sown by generous and *thrifty* hands, fructified beyond all expectation, and produced abundant fruitage. Let no one hold back a gift because of its smallness; let all who would contribute to this bazaar remember the *widow's cruse* and rejoice; let no one turn back from the plough, fearing the feebleness of strength, or exclaim, "What I can do is not worth doing." Everything is worth doing that is done for a good purpose; every added brick enlarges the building; and there is yet time to cast many offerings into the treasury out of which is to arise this Refuge of Mercy. Contributions will be received at the Governesses' Benevolent Institution in Harley Street; at the Queen's College, Harley Street; at the office of the Governesses' Benevolent Institution, Sackville Street, Piccadilly; by the Lady Patronesses; by Mrs. David Laing, 63, Mornington Road; and at the Chambers of the Art-Journal, if directed to the care of Mrs. S. C. Hall,—until the 10th of June.

When we remember that the sum of 2370*l.* was collected at the dinner,\* for the benefit of the Institution, what may we not hope from the proceeds of the Bazaar to be held at the Aged Asylum on the 11th of this present month? remembering, however, that the sum raised at this Bazaar will be devoted EXCLUSIVELY TO THE ASYLUM; one of the branches of the Institution, which we earnestly desire to see prosper, for it is a Temple to Gratitude!

A. M. H.

\* This sum includes 200*l.* the contribution of Miss Jenny Lind, presented at the dinner by Mr. S. C. Hall.

## ART IN CONTINENTAL STATES.

PARIS.—EXHIBITION OF MODERN ART.—The following are the regulations, approved by the Minister of the Interior, for the reception of the various pictures, sculptures, and other works of Art.—Article 1.—A special jury shall be formed to judge of the admissibility of the performances offered. 2.—This jury shall be elected by the exhibiting artists. 3.—Every artist, on presenting the works he intends to be exhibited, is permitted to deposit in an urn prepared for the occasion a list of the persons he wishes to name for the jury. There will be three urns, one for painters, and engravers, and lithographers; one for sculptors and engravers of medals; and one for architects. The list given by the first class (painters) is to contain fifteen names; that of the sculptors nine names, and that of the architects five names. The names of amateurs may form part of those selected. 4.—On the morning after all the works have been received the urns shall be opened by the Director of the Fine Arts in presence of the President of the Academy of the Fine Arts, the Director of the Museums, and other public functionaries. The juries will then be nominated from the names having the greatest number of votes. 5.—The jury installed by the selector of painters shall judge the pictures; that of the sculptors equally in their own class of Art, and the same with the architects. 6.—Nine members of the first, five of the second, and three of the third juries must be present to make their decisions valid. 7.—The decision of the juries shall be given by the majority of the individuals present: if the numbers should prove equal. 8.—The following classes of performances are to be admitted without being subjected to the verdict of the jury: all those executed by members of the Institute, those by artists who have obtained the grand prize of Rome, those by artists who have received decorations for their works, and, finally, all those who have had medals and recompenses awarded to them of the first and second classes. 9.—The hanging of the pictures and placing of the other objects will be effected by the juries, under the presidency of the Director of the Fine Arts.

May 20.—The number of pictures, sculptures, and other works of Art, sent for exhibition, amounts at the present date to 3924.

BELGIUM.—ANTWERP.—The preservation from further decay of the two great works of Rubens of the "Elevation of the Cross," and the "Descent from the Cross," has for some time engaged the serious attention of the Belgian nation. The late minister, the Count de Theux, addressed a note thereon to the Academy of the Fine Arts in March 1847. In consequence of this communication a commission was immediately appointed to consider the best means to be adopted for this laudable purpose. The painters De Brackeler, De Keyser, Gallait, Leys, Navez, E. Verboeckhoven and Wappers were chosen, with two members of the Academy of Sciences, Messrs. Stas and Quetelet. These distinguished persons met at Antwerp on the 26th of March, 1847, at one o'clock in the afternoon, in the Cathedral, where scaffolding had been previously erected to give them every facility for a close examination of the surface of the pictures. After this procedure they repaired to the chamber of the archives belonging to the Cathedral, and replied to the following questions:—"Is the place where the pictures now stand suitable for their preservation?" Answered unanimously "No. They are near the outer doors in a continual current of air, subject to dust, damp, and the glare of the sun during several hours of the day." The next question was as to the condition of the panels upon which the pictures are painted, and that was also unanimously answered that "the wood of the panels is in a good state of preservation." The third question was whether it would be desirable to transfer the pictures to canvas. This was decided that they should remain as they were, on wood, with the single dissentient voice of M. E. Verboeckhoven. The remaining questions were to inquire what ought now to be done, and this was answered with the exception of one voice also, that the varnish should be removed, the slightest possible repairs of the surface be effected, and that the pictures should be re-varnished, always superintended by a member of the commission in person. It was further added that it was the decided opinion of the commission, that the decay would continue to advance if the pictures should be replaced in the transepts of the Cathedral. In an interview with the minister of the interior, M. Gallait suggested that a suitable room should be erected in the Rue Verte, adjoining the Cathedral, and entered from one of the Chapels, to contain these famous pictures. Artists were to be permitted to study herein, and the public to view the *chefs d'œuvre* at their

leisure by paying a small admittance fee. Such an apartment would give a proper light, by being warmed in winter the effects of humidity would be prevented, and the rays of the sun would no longer act injuriously. Nothing has since been done, the guardians of the Church being opposed to any removal, or even to any steps being taken which might, for a time only, strip the walls of the great attraction the pictures are to foreign visitors.

This year the productions of living artists in Belgium will be gathered in this city. The programme just issued declares that every class of subject in painting, sculpture, architecture, engraving, and drawing will be received from artists of all countries and wherever residing. The only conditions reserved are that no copies are admissible, and the various works must not have been previously exhibited in any other Belgian exhibition. Every object intended for it must be addressed to M. J. de Clerck, at the Museum at Antwerp, before the 1st of August, 1849. It will open to the public on the 12th of August, and close on the 23rd of September following. The following prizes will be given, but the competition is limited to native artists. First, for a Sculptured Vase, emblematical of agriculture, a medal and six hundred francs. Second, for the design of a Town Hall, suitable to a population of one hundred thousand souls, a medal and five hundred francs. Third, for the design of a Gothic Chapel, a medal and five hundred francs. Three thousand francs are set apart by the Society of the Fine Arts to be variously distributed to the most successful examples of engraving, either on copper or wood, or of die-sinking for medals. There will also be an Art-Union lottery for pictures purchased by the society by subscriptions for the purpose; the tickets will be sold in the hall of the exhibition.

## OBITUARY.

ROBERT VERNON, ESQ.

It is our most painful duty to announce the death of this most munificent patron of British Art, which took place on the 22nd of May. We have only time thus briefly to speak of the event, as we had already closed our number.\*

H. TIMBRELL.

Died on the 10th of April, at Rome, of a most severe attack of pleurisy and inflammation of the lungs, Mr. Henry Timbrell, sculptor, after an illness of two months and eleven days; deeply lamented by his surviving widow, his own immediate family, and a very numerous circle of friends. Mr. Timbrell was born in Dublin, in 1806; at about the age of seventeen he began his studies, and acquired the grammar of his Art as a pupil of the late John Smith, Esq., of Dublin. In 1831, he came to London, and shortly after entered as an assistant in the studio of E. H. Baily, R.A., and wrought at intervals in the studio of that gentleman for many years; at the same time diligently studying his Art at the Royal Academy, having become a student of that Institution. On the 10th of December, 1837, he obtained the gold medal of the Royal Academy for the best group in sculpture, "Mezentius tying the Living to the Dead," and in February, 1843, was elected travelling student. The subject which gained him his election was a group, "Hercules throwing Lychnis into the Sea." In the second year of his residence at Rome he executed a beautiful group of three figures, a mother and two children, life-size; "Instruction" was the subject, but unfortunately the vessel was wrecked in which it was forwarded to the Exhibition, and the group almost totally destroyed. He was engaged on two figures for the new Houses of Parliament, to be cast in bronze; and along with many other commissions, one for Her Majesty, life-size in marble; he also executed two bassi-relievi for the temple at Buckingham Palace.

Had he lived, Mr. Timbrell was an artist certain to have attained the highest point in his profession. In his early career he was a most ardent student, labouring in the search of knowledge with zeal and intelligence, aiming to attain the highest qualities in Art. In private life he was esteemed for his amiability of manner, his godness of heart, and integrity of friendship. By his brother artists in Rome he was held in high estimation; in proof of which his remains were honoured to their final resting-place, being followed by Gibson, Wyatt, Gott, Hogan, and about twenty of the resident artists of Rome.

\* The Vernon Gallery was shut by order of the Trustees, because of the death of Mr. Vernon and his funeral, as a proper tribute to the memory of the donor.

## SCENERY OF THE STAGE.

Messrs. T. Grieco and Telbin have had another opportunity for the display of their artistic skill at the Royal Italian Opera, Covent Garden. The grand story of "Roberto Il Diavolo," with its mysteries and incantations in the interesting island of Sicily, formed the subject for unusual and singular combinations. The first act displays the Bay of Palermo; on the opposite shore stands the city, with its dazzling white palaces, crested by a mountainous range of country beyond. In succession to this brilliant and sunny scene the wild and savage rocks of St. Irene form the contrasting features of Sicilian clime. The mysterious vaults that followed, with the sepulchre of the nuns, illumined by the faint and silvery moon-beams, and the accompanying gyrations of a hundred slender syphile forms, created an illusive scene of fascination that would need more philosophy to withstand than mortals less sinful than Roberto are likely to possess. The apartment of the Princess Isabella, in her Palermitan palace, was appropriately invested with the Saracenic type. The groups of slender columns on either side, supporting the bold arch, the base, cornices, and vaultings radiant with the burn and glitterings of the Alhambra, and the massive drapery pendant from the arched opening, with its embroidered mystic design, gave a lively impression of Moorish splendour in the bygone age of chivalry. The last scene, where the demouical influences are destroyed, and the triumph of good over evil is manifested in the interior of a sacred edifice, with the orientational altar, and all the pompous appendages of Italian religious worship in its dominating days; the vivid light from the ranges of chandeliers that fell on the crowd of knights, pages, ladies, and attendants, with the forest of showy banners, can hardly be equalled for intensity of magnificence. As a spectacle nothing has hitherto exceeded the display of "Roberto Il Diavolo," the important share of it that has been confided to Messrs. Grieco and Telbin has been executed by them with the true feeling of artists, and with the highest success.

Her Majesty, who seldom remains so late as the termination of operatic performances, having expressed a desire to see the concluding scene of the ballet of the "Elektra, or the Fleiad," it was given, by her command, between the acts of the Opera, in her presence.

## THE VERNON GALLERY.

CATTLE—EARLY MORNING.

T. S. Cooper, A.R.A., Painter. J. Cousen, Engraver. Size of the Picture 2 ft. 1½ in. by 1 ft. 1½ in.

MR. COOPER is a painter whose pencil wanders among farm-yard scenes, and green pastures, whether in lowland or on moors; belonging to a school whereof Paul Potter and Cuypp were the early representatives, with both of whom at various times he has closely allied himself. The charm of his works lies far more in a pure feeling of nature, in the knowledge and mastery use of the means of representation which Art supplies, than in the subject itself, which generally requires more than ordinary talent to create beauty from materials so adverse, in themselves, to its realisation.

The scene he here brought forward is drawn from the Fells of Cumberland;—rugged mountains they are, and often difficult of access; yet the Border-drovers journeying towards the South drive their flocks and herds over them in order to avoid the tolls along the more regular roads. When the evening draws in, they seek out some green spot beside a stream for a resting-place during the night, and the weary animals may be seen scattered among the furze and heather, singly or in groups; and at break of day they are again brought together to proceed on their onward march. This appears to be the hour chosen by the artist in his sketch, for the grey mists of morning obscuring the distant hills, which would otherwise close on the left of the picture, are rolling along the valley as the sun rises. The cattle are rousing up, among which the most prominent is a white ox standing in the centre of the composition, a fine study in itself, admirably drawn, and manipulated with much skill. The other portions of the work are equally meritorious.

The tone of the picture, though somewhat low, is beautifully transparent; it is one of Mr. Cooper's latest works, having been exhibited at the Royal Academy in 1847. It is most exquisitely engraved by Mr. Cousen.



THE ASSOCIATES

MEMBERS OF THE ASSOCIATION

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## MINOR TOPICS OF THE MONTH.

**EXHIBITION OF PAINTINGS AND DRAWINGS BY AMATEUR ARTISTS.**—At the Cosmorama Rooms, in Regent Street, a number of drawings and paintings are being exhibited, the major portion of which certainly do credit to their unprofessional authors, while the benevolent motives that gave rise to the project is honourable to the feelings of all parties concerned; as it is intended to devote the proceeds of the exhibition for the benefit of some charity schools near London. The principal exhibitors are from our Lady aristocracy, among whom we find the names of the Marchioness of Waterford, the Countess Soiers, Viscountesses Combermere and Canning, the Ladies Dacre, M. A. and C. Legge, Grenville, H. Clive, E. and F. Finch, A. and H. Cadogan, M. A. Alford, S. H. Williams, E. Butler, C. Palmer, Hon. Mrs. Talbot, Hon. E. Stanley, Hon. Lady Grey, &c.; and among the untitled, the Misses Wedderburne, Gordon, F. Boothby, E. and M. E. Sneyd, Swinburne, F. Cust, and many others. Earl Compton, Viscount Eastnor, Colonel Cornwall, Hon. E. Yorke, Hon. T. Liddell, Hon. D. Finch, Hon. C. Hardinge, Messrs. G. Vivian, R. Clive, R. Brooke, R. Twopenny, Captain Williams, are also contributors. Among the works which most attracted our notice were 'Walnut Gathering on the Lake Lucerne,' 'Amsterdam,' and the 'Valley of the Lint,' by Miss Blake; 'Berry Pomery,' and 'Westminster Bridge,' two large oil paintings by Colonel Cornwall; 'The Crown of Thorns,' by Earl Compton; an 'Interior,' by Miss Sneyd, and another by Lady E. Finch; 'The Return of Tobias,' a capital sketch in oil, by the Marchioness of Waterford; 'Half-way up the Rock of Gibraltar,' a bold, graphic sketch in sepia, by Mr. Twopenny; a 'Study' of a young girl, by Miss Houlton; 'The Chateau de Valere,' and 'Venice,' by Mrs. Davidson; a 'Study of Heads,' in oil, by Lady C. Palmer; 'The Castle of Risti,' by the Hon. Eleanor Stanley; 'Mount Athos,' by Viscount Eastnor; and a 'View in the Campagna, Rome,' by the Viscountess Canning. But, unquestionably, the best drawing in the room is 'Rest for the Female,' by Miss Blake; it represents an Italian female peasant and her child seated on the steps of a church: both the composition and execution of this picture would reflect credit on the long-practised professional artist. But, indeed, the entire exhibition is worthy a visit, independent of its claims on the consideration of the charitably disposed; it is in many respects very important; the study of the Fine Arts is a source of delight and useful occupation to the well-educated classes, and, but for the advancement of knowledge of the objects and conditions of Art, artists in vain may hope to have their works really appreciated; and it will be equally in vain that they produce works of a high character, if the public be not educated to appreciate them; for even in Art, to a certain extent, the commercial principle must prevail, and the supply must be equal only to the demand. These drawings show so sound a knowledge of Art among the higher classes, especially the ladies, that artists may be well assured of having their works duly estimated. Drawing, as an accomplishment, is no longer the production of ten-board-looking drawings copied from inferior coloured prints, as was often the case within a period comparatively recent. Amongst those we have enumerated we have omitted to notice some very excellent woodcuts in imitation of the etchings of old masters, which first appeared in this Journal, executed by Miss H. L. Clarke; a very clever head of a Scotch Terrier, by her sister Miss Clarke; and several very excellent drawings in bistre, by the Hon. Mr. D. Finch.

**THE SELECT COMMITTEE OF THE HOUSE OF COMMONS** "appointed to inquire into the Constitution and Management of the Government School of Design, and to report their opinion thereupon," are still proceeding with the examination of witnesses. They have "inquired" of the officers of the Board of Trade, of the masters of the school, of artists, manufacturers, dealers in manufactured objects, and others; a vast mass of matter has been already printed for the "Blue

Book;" but, as our readers are aware, we are not permitted to make any comments upon the evidence, or to quote any portions of it, until after the Report has been submitted to the House. We shall then, of course, pass the whole of the documents under review. Meanwhile the following has been transmitted to the leading manufacturers in several branches, to be by them filled up; with a view to ascertain whether any, and if any, what, amount of assistance they have received from the school:—"House of Commons. A return of the number of designers, drawers of patterns, putters on, modellers, chasers, and other artisans engaged in the production of ornamental designs requiring artistic ability, at present employed by you; distinguishing them into two classes:—Class I., numbers of those who have not attended any school of design. Class II., numbers of those who have attended any school of design; with the following details so far as applicable to Class II. only:—Designer's, &c. name—age—whether designer, &c., or not, before he attended any school of design—name of school he has attended—length of time he has attended the school—how long employed by your firm."

**THE GRAPHIC SOCIETY.**—The last *conversazione*, for the season of this Society, was held on the 9th of last month; it was one of the most gratifying meetings at which we ever remember to have been present. The peculiar feature of the evening was the presentation, by the members to Mr. Brockedon, its Founder of the Society in 1833, of a testimonial, the most appropriate that a body of artists could offer to a professional brother—namely, a large and handsome portfolio of drawings, sketches, and engravings, the works of the respective donors, each member contributing. It is pretty generally known that the Graphic Society contains among its one hundred members the *élite* of the professors of Art, painters in oil and water-colours, sculptors, architects, and engravers. Some idea of the unique and invaluable nature of the gift may therefore be formed, when we state that in the portfolio we recognised sketches and drawings by C. Knight, Landseer, Roberts, Creswick, Cope, Webster, Sir W. Ross, Sir W. Newton, Stanfield, Redgrave, Goodall, Copley Fielding, Harding, Prout, E. W. Cooke, Barry, Westmacott, Warren, Duncan, Wyon, &c. &c., and proof engravings by Pye, S. Cousins, Robinson, Finden, Willmore, Stocks, &c. &c. The testimonial was presented by Mr. T. L. Donaldson, the chairman of the committee for carrying into effect the object of the contributors. He prefaced the presentation by a suitable speech, in which he set forth the claims of the recipient to the gratitude and best feelings of the Society, not only as its founder, but as one who did honour to the Profession as a man and an artist, and by his literary and scientific attainments in connexion with Art; alluding more especially to Mr. Brockedon's valuable and beautiful work on the Alps, to perfect which he had crossed that vast chain of mountains more than one hundred times. Mr. Brockedon, in returning thanks for this manifestation of kind feeling on the part of his brother artists, took a rapid sketch of the progress of the Society since its establishment in 1833; and stated that its success was not the result of his individual efforts, but the spirit of unanimity and the zeal which at all times had actuated the members in advancing its interests; he had always found among them the "aristocracy of talent with the democracy of brotherhood." Professor Babbage addressed the meeting on the part of the visitors (non-members) who are invited to attend these pleasant *réunions*, and observed that the testimonial then lying upon the table was "an offering made by the intellect of the Society" to its worthy founder. We must not omit to mention that the portfolio contained a dedicatory page, exquisitely emblazoned in colours by Owen Jones, and that Mr. Griffiths, the secretary, a name well known in our Art circles, took upon himself the cost and responsibility of getting the drawings, nearly one hundred in number, suitably mounted.

**SPOILATIONS OF THE MUSEUM OF ITALY.**—Lord Brougham has lately uttered a severe denunciation, in the House of Peers, against the disposal of works of Art, which are public property, by

the revolutionary governments of the several states of Italy. The reports thereto would seem to be well founded, as in the *Times* of the 5th ultimo, among the foreign news, there appears an extract from a newspaper of Marseilles announcing the arrival at the Port of a great number of cases containing works of Art and curiosity to the amount of 2500, according to the catalogue forming the consignment; all of them said to have belonged to public institutions in Italy. His lordship seems singularly innocent of the fact that in the finest collections formed by, and now belonging to, members of his lordship's order, there are at the present moment a considerable number of pictures of the very highest class which have previously adorned the museums, palaces and churches of every country of the continent. That those which may now be abstracted will find their way to England cannot be doubted: excepting in Russia, perhaps, there is no other European nation where the lovers of Art have the disposition or the means to purchase such costly luxuries. The highest productions of human genius have always been coveted by the powerful and the wealthy; and their attainment has never been regulated by any reference to the circumstance that made them purchaseable. Every sovereign and government of the continent has sought their possession by purchase, as well as by the triumph of arms. In the present times the people have installed dominating powers and delegated to them the administration of the resources of the country. When the fiscal contributions fall, as they usually do, in revolutionary displacements of authority, the government, *de facto*, acts as a private individual would, on finding the income fail; resorts to a relief, by the disposal of available property. Should any of the great works of Art, in Italy, be disposed of, they will not be lost to the enlightened, the studious and the admiring; wherever they find a resting place, thither will the votaries follow to worship them. The loss of the glories of Rome will fall eventually on the Roman people. The attraction which drew hundreds of wealthy visitors there to spend their money will cease, and the consequent distress and want of employment will fall heaviest on the very persons whose violent actions have generated the catastrophe and whose infamy Lord Brougham so energetically condemns.

**THE NATIONAL GALLERY.**—Within a few days two recent gifts have been placed on the walls. The first is "The Adoration of the Kings," by Baldassare Peruzzi, the gift of E. Higginson, Esq., and the other representing "The Dead Christ and Angels," by A. Razzi, presented by Sir W. C. Trevelyan, Bart.

**THE HALL.**—A picture bearing this title is now on view at Mr. Grady's print-rooms in Regent-street. It is the joint production of Mr. Frith, A.R.A. and Mr. Ansell, and represents the exterior of a roadside inn, or rather a high bank, which may be supposed hard by the house of entertainment; the ostler is holding a pail of water to a white horse, on whose neck a young girl is leaning, in earnest and apparently interesting conversation with her fellow servant; three dogs in the foreground complete the group. The composition of the picture is highly picturesque, and English in character, and the sentiment of the subject is well made out: the artists seem to have worked with an identity of purpose which has told well. Mr. Ryall has commenced an engraving from the work.

**BUST OF THE DUKE OF WELLINGTON.**—A beautiful little bust of the veteran Duke has been recently produced in porcelain by Messrs. Copeland, after Count D'Orsay's model. The likeness is admirable, especially when viewed in profile, and the features, though somewhat sharp and attenuated, are marked by that decision which characterises the great original. A cloak unclasped is thrown over the shoulders, so as to display the star, ribbon, and "St. George," of the order of the Garter. The bust is a worthy companion to the various others circulated by the same manufacturers.

**ROYAL GENERAL ANNUITY SOCIETY.** Our advertising columns inform us that the Fancy Sale in aid of this Society will take place on the 20th of June, and the two following days. We have,

in times past, advocated the cause of this charity, which affords relief to persons, in the middle ranks of life, in reduced circumstances; it therefore addresses itself to a large class of our readers. The next election of annuitants takes place on the 1st of July, and there are already eighty-six candidates, among whom are the daughter of a baronet, two widows of bankers, several once opulent merchants, four daughters of clergymen, &c., who have formerly known not only the comforts, but the luxuries, of life. A plan has been proposed for erecting an Asylum when the funds will permit it; but a reference to the advertisement will supply every information connected with the subject; one we cordially commend to the notice of the benevolent.

**GLASS MOSAIC.**—An ingenious young artist, Mr. G. H. Stevens, of the Royal Gardens, Vauxhall, who is practising the art of geometrical glass mosaic, has given us an opportunity of inspecting some specimens of his work. These consist of a pair of twisted columns upon pedestals, intended to hold lamps or vases, for either of which they are equally well adapted, being about six and a half feet high. The columns are made of Keene's cement, which becomes as hard, and bears as fine a polish as marble; the mosaic is introduced around the spiral shaft in various bands of different patterns, designed with much taste and ingenuity, and producing a very elegant effect. The pedestal is also ornamented in a similar style, only that the patterns have a decided geometrical form, and differ, each from the others, on the respective sides. In the beautiful little church at Wilton, recently erected by the Hon. S. Herbert, is a pair of columns somewhat like these, that were originally at Strawberry Hill; and we believe Alderman Moon possesses another pair made by the individual to whom Mr. Stevens served his apprenticeship. This kind of mosaic is suitable for fire-places, table tops, &c.; the columns we saw would stand well in a hall, or on the landing of a staircase.

**THAMES ANGLING PRESERVATION SOCIETY.**—Artists and anglers are, as applied to many of our readers, terms of joint application; no further apology need therefore be made for introducing to their notice this Society, whose object it is—wind and weather, and *skill*, permitting—to secure to the angler "a good day's sport for a fair day's labour." To effect this, the Society employs during the year a number of persons about the fishing stations up the Thames, from Kew and Richmond to beyond Windsor, to prevent fish being taken by improper or unlawful means, and to promote, as far as possible, the increase of the finny tribes. We learn from the report read at the annual meeting of the Society a few days back, that there is every prospect of a prosperous season, as the river is well stocked with fish of all kinds; and we would therefore recommend those who take pleasure in a quiet day's pastime on the water to enroll themselves as members of the Society, for which a guinea yearly is the necessary subscription. The annual dinner takes place at the Star and Garter, Richmond, on Thursday, the 21st of June.

**DRAWINGS FOR COPIES.**—Frequent inquiries are made of us by correspondents, especially those resident in the country, as to where good drawings may be hired for copies. We believe there are three or four places where this may be done, but the "Fine Art Subscription Gallery" of Messrs. Fuller, in Rathbone Place, contains we know a very large collection of drawings by our best artists, in every department of Art, suited to the student, from the earliest studies to the most finished work.

**THE ROYAL ASYLUM OF ST. ANN'S SOCIETY.** The Floral and Asylum Fête of this Charity will take place on the 21st and 22nd of June, at the Hanover Square Rooms. Contributions of works of Art, &c. will be thankfully received, in aid of the appeal thus made; and if sold will entitle the donors to vote at the Society's next election. As a charity which provides a home, maintenance, and education for the children of those once in prosperity, it is entitled to extensive and earnest support, and we sincerely trust that the exertions of the committee will be rewarded, on this occasion, by a numerous attendance of visitors and buyers.

## REVIEWS.

**BRYAN'S DICTIONARY OF PAINTERS AND ENGRAVERS.** BY GEORGE STANLEY. Published by H. G. BOHN, London.

For more than thirty years past "Bryan's Dictionary" has been the only book of reference for a history of the lives, and a catalogue of the principal works, of the great masters of Art. These volumes (two quartos) have been long out of print, and could only be occasionally met with at the sale of some amateur's effects, or at one or other of the old established booksellers, who might, by chance, possess a copy. Moreover, in spite of the indefatigable research and labour which the author bestowed on the compilation of his work, errors are occasionally discerned which our more general intercourse with the continent, and our more extensive acquaintance with the literature of Art have since brought to light. These circumstances, to which may be added the increasing interest felt by the community at large in Art-matters, rendered a new edition indispensable, and the compiler of the present volume has used the opportunity afforded him to enhance the value of his work by the insertion of numerous excellent painters, particularly of the Dutch and Flemish schools, which had escaped the observation of Bryan, or which, at the time he wrote, were held in little consideration, though now receiving their due share of public esteem. He has also brought down his list to the present time, including almost every name of our own and the continent's schools contemporary with the present generation, and worthy of a niche in the temple of Art-worthies. We know of none better fitted to the execution of such a task than Mr. Stanley, whose practical experience as an extensive picture-dealer has made him thoroughly acquainted with the history and productions of all ranks of artists. He has also been assisted by others equally conversant with the subject, so that the accuracy of his work may be implicitly relied on. We wish, however, that he had extended his labours by the introduction of the names of the most distinguished sculptors (architects have their biographer in Mrs. Edward Crey's excellent translation of "Milizia"); we should thus have had a dictionary complete in all its departments, and useful for every purpose which the connoisseur, the amateur, or the writer on Art might require.

**ANECDOTES OF PAINTING IN ENGLAND.** BY HORACE WALPOLE. Published by H. G. BOHN, London.

This is a new edition of Walpole's well-known work, with Dalway's additions, the whole revised and enlarged upon by Mr. Wornum. Walpole commenced his publication in 1761, but did not complete it until ten years after: he began his "Catalogue of Engravers" in 1763; this is also included in the present edition, which forms three volumes. Both these books were based upon materials supplied by G. Vertue, the engraver, which the original author worked up into several interesting volumes, interspersing his notices with amusing anecdote, and criticising the productions of Art with much acumen and judgment. Mr. Dalway enlarged considerably on these, especially by allotting a greater share to architecture and sculpture, and the present editor, Mr. Wornum, has increased the interest and value of the book by his revisions and notes. Although it bears the title of "Anecdotes of Painting," it might, perhaps, with as much propriety, be called "Anecdotes of Portraits," as the general bearing of the remarks applies, perhaps, more to the pictures themselves than to their authors, and the prints which abound therein are not the least welcome portion of it. The publisher has done well in placing it once more before the public, and in obtaining the assistance of so able a writer as Mr. Wornum to superintend its publication.

**FORM AND SOUND—CAN THEIR BEAUTY BE DEPENDENT ON THE SAME PHYSICAL LAWS?** A Critical Inquiry, by T. PURDIE. Published by A. & C. BLACK, Edinburgh.

This controversial volume is directed against the theorists who assert that the principles which guide sound are the rules which also govern form. The beauty of ancient Sculpture and architecture he declares to have resulted not from fixed laws known and practised by them, "but by the continued and careful observation of those qualities which were found most generally to please;" and he adds, "In the inner region of man's nature there lies a vein of treasure inexhaustible to him who can trace the deep workings of the human heart, and embody them in visible forms. Raffaele was a mightier artist far than any Grecian sculptor. Theirs was but the voluptuous beauty of the form; his the far nobler beauty of intellectual and spiritual expres-

sion." We have not space to enter into the elaborate arguments of this author to prove the non-existence of their pretended laws of harmony, but as an example of his style in its occasionally humorous vein, we may select the following passage—"If the mode in which the various scissae act be 'uniform and of a mathematical nature,' and our perception merely the response of our 'internal sense' to the development of an external mathematical principle, as it is called, 'a homogeneous principle existing in external nature,' then it clearly follows, that a man does not relish apple-dumpling simply because it is agreeable to his palate,—a reason which stops all further inquiry—but because sugar, forming an angle with its base of forty-five degrees, while acidity forms one of thirty degrees, sour stands to sweet in the ratio of two to three, and, the variety being equal to the uniformity, the result is harmony!"

**PORTRAIT OF MADMOISELLE LIND.** Engraved by W. HOLL. Published by LLOYD, BROTHERS, London.

The best likeness we have yet seen of this accomplished *cantatrice*. It is painted by Mr. Solomon from the daguerrotype by Kilburn, in the possession of Her Majesty; but Mademoiselle Lind sat to the painter two or three times. Mr. Solomon's picture, which has been purchased we hear by the Duke of Wellington, represents the lady in a simple evening dress; her features are lighted up with a most sweet expression, and with that intelligent look which those who have met her in private life, know to be natural to her. It is excellently engraved by Mr. Holl, who has most happily caught the painter's feeling of his subject.

**PHANTASIE UND WAHRHEITEN.** By MORITZ RETZSCH. Published in London, by WILLIAMS and NORGATE.

These Fancies and Truths with another set which accompanies them, are the only works of this popular artist that have fallen under our notice for some time. They are copper-plate outlines with more detail than his Faust, Hamlet, and other similar productions. They are also various in conception, and hence as may be gathered from the title, do not constitute a series, nor illustrate a narrative. With his extraordinary power in drawing, it has been a matter of surprise, that Moritz Retzsch has not coincided in the prevalent taste for religious Art which is so general among the most celebrated artists of the German schools. His most famous works have been hitherto dramatic; his reputation was made by his Faust which he has not since equalled. The powerful sentiment which characterises the works of this artist, sufficiently distinguishes the compositions before us, some of which are purely religious, and of the most exalted tone. The other set of plates—"Der Kampf des Lichtes mit der Finsternis,"—is, as its title imports, a narrative in five plates, describing the conflict between Light and Darkness. The subject of the first plate, is the "Fall of the Angels" in which Satan is the principal figure. He is struck by a flash of lightning, which leaves on his brow a fiery cross. The next is "Christ the Messiah," after which is "The Reformation," "Strife between Light and Darkness," and "The Victory of Light over Darkness." The Fancies and Truths, are "Apollo denied and despised," "The Mother," "The Human Heart," "The Kiss," "A Country Girl resting with her burden," and "The Sleep of Infancy." The plates are distinguished by the beautiful drawing which gives such value to all the works of this artist. There is however one deduction from the earnestness of these compositions, that is the introduction of grotesque and diabolical masks, but in all else they are worthy of their distinguished author.

**THE ANGLO SAXON.** Parts I. and II. Published by LONGMAN & Co., London.

An attempt at producing a central record of the actions and history of the Anglo-Saxons of the old world and the new, and to note their early history, and their present power and future prospects. This field is a very wide one, and it embraces so much that is discursive, that if the intention be carried out in the style of this commencement, our children's children could hardly expect to see the end of it. This may be "the consummation" at which its projectors aim, but we scarcely think that the public are prepared for it. However, there is much good feeling shown in its pages, the result of a true philanthropy, and many excellent truths elicited worthy of reflective consideration, while the "Pride of Race" enforced by its writers goes only to make the Anglo-Saxons higher in the scale of nations by the exertion of brotherly love and true chivalric honour. It appears to be the work of earnest men, whose plans do not yet seem to be properly matured.

## THE ART-JOURNAL.



LONDON, JULY 1, 1849.

## LETTERS

TO AN ENGLISH LADY AMATEUR.

BY G. F. WAAAGEN.

Director of the Gallery of the King of Prussia, and Professor of the University of Berlin.



LEARN with much pleasure, Madam, from your communications that the taste for Fine Art has very much extended in every circle of English society since my visit to England in the year 1835. You know what an admirer I am of the greatness

of your country—that happy union of loyalty and true freedom in its constitution, the extraordinary development of human powers in agriculture, manufactures, and commerce, inspires a sentiment of pride at our fellow-ship with humanity. To all who are familiar with other epochs of the history of the human race, as, for instance, in ancient Greece and in mediæval Italy, the partiality of modern moral advancement is obviously striking in England, because there we see on the grandest scale the progress of our time. When in all exterior relations, interests purely material are exclusively considered, mental cultivation and the study of science prevail; and, on the other hand, as Fine Art, the province of the beautiful, retires in these times from the outer circumstance of life, there remains very little inward feeling for it. But since there exist in England the first conditions of the growth of the Art—free institutions and wealth, with the indispensable genius of the nation—by means of a general cultivation of Art, and by the utmost possible diffusion of perfect works, intellectual qualification may be most effectively promoted; and by such means that harmony may be attained which ever signalises the highest point of civilisation. With the lively interest you feel in works of Art, it may be perhaps more acceptable to you that I treat of the exalted mission of the Arts (among which I comprehend architecture), with respect to the culture of the human mind,—this matter which, in its manifold relations, has penetrated but too partially into general conviction. The end of Fine Art is a representation by means of a simply palpable medium, and according to principles of beauty and truth, of the life of nature with reference to its essential being; and here Art enjoys in its operation on the human mind two advantages denied to Science, and even to Poetry, which has language as a means of expression. In the first place, as in architecture, employing substantial material,—and in sculpture and in painting natural form,—it operates immediately upon the sense, with an effect incomparably more rapid, powerful, and impressive, than that of any other means of communication; and again, the spiritual significance of these natural forms is at once intelligible to every understanding, inasmuch that it involves a universality altogether unattainable by any other means of communication. Thus the effect of literature is extremely limited, in consequence of the variety of languages; for instance, the treasures of the French and German schools are inaccessible to the majority of English people, because communica-

tion by language, even when that language is intelligible, supposes a preparatory education; and hence to the lowest strata of society such medium is a dead letter. The uneducated classes will not understand the works of Shakspeare, Milton, or Byron; but the truth and essential meaning of natural forms are not only as intelligible to the coalheaver as to the most carefully educated nobleman—but even in the wilds of Canada the profounder emotions of the soul would be excited by the "Ecce Homo" of Correggio in the National Gallery; and the joyous sensual abandon of the Bacchanals of Poussin would be acknowledged. The subject of the former picture is at once declared to all christian nations of the earth; but that of the second is intelligible only to those who are acquainted with ancient mythology. In consequence of that power of effect, as also on account of the general perspicuity of the language of Art, it was employed by the Greeks and Romans as a chief means of educating the lowest classes of the people; and also, very early after the establishment of Christianity, learned divines have acknowledged the importance of Art as a means of instruction. This is particularly alluded to by St. Nilus, a pupil of St. Chrysostom, who, in 440, commanded "that the sanctuaries of churches should on every wall be decorated by an accomplished artist, with compositions of figures; in order that those who could not read might, by the contemplation of the pictures, be reminded of the Christian virtues of others who have served the true God in the right way, and that they should be excited to an estimation of those great works through which they were enabled to exchange earth for heaven, for to them the invisible was more estimable than the visible." This passage was regarded throughout the middle ages as instructive to the professor of Art, and not only in reference to religion, but also extensively to State policy and to private life. Since the commencement of the sixteenth century, in consequence of the growth of the Art of Printing, instruction by that means has been carried to an extent unanticipated, and Fine Art has lost a great portion of its importance as a vehicle of instruction; but notwithstanding this, Art is yet capable of effecting great results, a fact which has been shown by a noble prince of our own time, Louis Philippe, in his judicious foundation of the Museum of Versailles. By means of the productions of Van der Meulen, Lebrun, David, Gros, Gerard, and above all, of Horace Vernet; and again, by the circulation throughout France of plates after the works of these celebrities, the great events of history are communicated to the French nation in a general form, and received with a vividness of impression which is beyond the power of an entire course of historical literature to produce. When I enjoyed the honour, three years ago, of accompanying this unfortunate prince through a portion of this magnificent monument, I could not repress a lively expression of my feeling at his having thus vindicated for Art in these times the position and consideration which were awarded to it in its most flourishing period. Something of this kind, although in a less extensive scale, will also, I observe, to my great satisfaction, be effected by the frescoes on the walls of the new Houses of Parliament, and what a resource does English history, mediæval as well as modern, offer for such a purpose!

By means of the Beautiful, another quality with which she endows her creations, Fine Art can operate as effectively and extensively in these days as in the times of Phidias and Raffaele. An intellectual feeling for the Beautiful is deeply seated in the human breast, and this in its most ordinary limit, according to the grounds above stated, cannot be gratified by any more pure, more noble, or more worthy means, than by Fine Art. Among nations with whom, and in times in which, this desire becomes a general and vivacious sentiment, as among the ancient Greeks, and the Italians and the Netherlands of the middle ages, it does not rest until it is fully and entirely gratified. As nature adorns the most favoured regions of our earth with the greatest variety of plants, and gives life to the whole with a circle of animal existence, so has Art, through the quality of Beauty, glorified in those

memorable epochs the whole earthly being of these nations. Nowhere could the eye be turned without encountering, in its very diverse forms and relations, the genius of the Beautiful. That the distribution of Art-influence was general in ancient times, nothing proves more strikingly than the numerous productions which have been found in the small town of Pompeii. Here, not only in the principal houses, but even in the smallest, we discover an abundance of pure and charming compositions on the walls; indeed all domestic utensils—vases, tripods, candelabra, lamps, all bearing the impress of the Beautiful in form and ornamentation, declare an extraordinary activity of the human mind. In the middle ages, also, a like direction was taken, though not so extensively; and as the results of this, some of the rooms in the Hotel de Clugny in Paris, and the Kuntstkammer in Berlin, are valuable examples. Associations founded upon Art exercise perhaps slowly, but surely and powerfully, an ennobling influence on human nature. And herein those epochs, whence we look down upon the mediæval period, possessed an element of moral formation for the lower degrees of society, which is almost entirely wanting in our own time. Indeed, the productions of a Phidias, of a Raffaele—works of art accessible to every one in so many public places—in temples, churches, halls, and council chambers, afford, even to the meanest individual, opportunity of immediate contact with spirits who enjoy the highest position in the range of human intellectuality; and thus they enable him, in one way at least, to appropriate to himself that degree of improvement which is attained to only by intimate intercourse with the various productions of the greatest minds, and by being perfectly imbued with their spirit. And here the German proverb—"Tell me with whom you associate and I will tell you who you are," is perfectly applicable. The higher classes of society, who, through education and means, command the enjoyment of the creations of the greatest poets and musicians, can more readily endure the want of the ennobling influence of Art. They can, at will, refresh the spirit with the verse of Homer, the purest source of poetry, or with Sophocles elevate it to the utmost exaltation of passion, or descend into the awful depths of Dante, or enter the marvellous world of the mysterious Shakespeare. They may indulge their impulse in the graceful and inexhaustible humour of Cervantes, or may seek to be penetrated by the fancy and profound thought of Goethe, not to speak of the world of enjoyment offered by such masters as Handel, Haydn, Mozart, and Beethoven, and innumerable other treasures in music and literature. These more fortunate classes do not represent to themselves the entire want on the part of others of any enjoyment which raises them beyond mere physical want, and gladden the spirit as the immortal part of man. When in the years 1813 and 1814, as a Prussian volunteer I entered upon the campaign against France, frequent contact with the lower classes afforded no sufficient opportunity of observing the intellectual inanity with which they passed their leisure hours. A dull thoughtfulness, a languid conversation, or, at most, cards, were the resource of the men, and endless chattering, perhaps accompanied by coffee, distinguished the women. Whether the lower classes in England have more worthy means of entertainment I do not know. Your writers complain, as you know, that many national sports and festivals which were common in England are now no longer practised. Let it not be urged on this point that the people were happy in these amusements because they knew of no superior state; this may be also said of slaves, the most miserable of mortals. That these classes feel the want of something of a character more elevated, their numerous visits to the museums and theatres amply testify. And how often have I, in my office of director of a gallery, observed the just conception and real enjoyment of works of Art on the part of the lower grades of society—how eagerly have they listened to every word of explanation which I addressed to them, or to others, inasmuch that I have often painfully felt my own insufficiency in some measure

to gratify this thirst for moral advancement. And to what extent Fine Art is a form of instruction which addresses itself to them, is shown by the innumerable copper-plates and lithographs that we see in the dwellings of very poor people, these being for the most part of a kind to exert either a prejudicial influence or none at all. To every true philanthropist it must therefore be an important object to supply, by means of the distribution of good works of Art, a healthy supply for the gratification of this appetite; a purpose which could not be more successfully answered at any period than at present, in consequence of the number of available works. This might be effected in your country, where the feeling is so strong and general in favour of enterprises of public utility, by the association of a number of benevolent friends of Art and the people, who might employ a number of skilful artists to lithograph the famous Cartoons at Hampton Court, in order to render them accessible at a small price to the lower classes. In England the knowledge of Scripture is so widely disseminated, that these exalted and noble interpretations of Apostolic history would meet with an extraordinary reception. At the same time, the people would have a scale whereby to enable them to determine the truly great and beautiful, and to teach them to despise the base and ignoble. In this manner, by degrees, the choice productions of the immense treasures of art, foreign as well as native, which Great Britain possesses, might become the common property of the nation. Such a benevolent Art-Union might effect another gratifying result, by the engagement of qualified persons at a suitable rate of emolument, to deliver gratuitous weekly lectures in the British Museum and the National Gallery. I am convinced that upon such occasions there would be a very numerous attendance. Fine Art, as experience and reflection show, is the only means of affording to the lower classes a really intellectual improvement, of approximating their moral position to that of the higher grades. To the latter, as commanding all the treasures above alluded to, this was an important result. This subject, as also others relating to Fine Art, I shall have the pleasure of treating in my next letter to you.

BERLIN, May 28th, 1843.

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

##### ON THE CHEMISTRY OF COLOURS EMPLOYED IN THE ARTS AND MANUFACTURES.

NO. III.—IRON.

THERE is no metal which is so uniformly disseminated through nature as iron; in the mineral, vegetable, and animal kingdoms, it is discovered performing the most important offices; indeed, recent researches would lead us to believe that both in the organic and inorganic creations, this metal determines the physical arrangements of the mass. In economic value there is no production of nature which is so important as iron, there being scarcely any of the wants of a civilised community to which it does not directly or indirectly minister. At present, however, we have only to deal with the uses of iron in the arts, as a means of producing coloured surfaces. From a very early period its native compounds have been employed by man. Upon examination of the most ancient specimens of Art, we discover that the yellows and browns were produced by ochres. In many of the fresco paintings of the earliest Egyptian tombs, scarcely any colours are employed beyond those which may be produced by ferruginous combinations: the reds, browns, and yellows being all ochres, in most cases such as are found in nature, but in some they have in all probability been prepared by burning and other processes. Pliny gives us some account of these preparations, although he does not appear to have been aware of their chemical composition. He informs us that there are certain mineral colours which serve the purposes

of painters—among others *sil*, or ochre. This ochre he says is a kind of muddy shine, the best kind of which is brought from the neighbourhood of Athens, "and every pound of it is worth two and thirty deniers;" the second quality is hard as stone or marble, and the third sort is of a compact substance, which is brought from the Isle of Scyros, and hence called Scyrricum. We are informed also, that Polygnotus and Mycon were the first painters who employed *sil* or ochre in their works. "The ago ensuing," says Pliny, "employed some kinds in giving light unto their colours, but that of Scyros and Lydia for shadows." "The *sil* of Achaia is used by painters for their shadows; this is sold after two sestercs the pound. As for the *sil* which cometh out of France, called the *bright sil*, it is sold, every pound, two asses less than that of Achaia. This *sil*, and the first called Atticum, painters use to give a lustre and light vitality; but the second kind, which standeth upon marble, is not employed but in tabernacles and chapters of pillars, for that the marble grit within it doth withstand the bitterness of the lime. This *sil* is digged out of certain hills not past twenty miles from Rome; afterwards they burn it, and by that means do sophisticate and sell it for the fast or flat kind called Pressum, but that it is not true and natural, but calcined, appears evidently by the bitterness that it hath, and for that it is resolved into powder." We find iron ores employed as a pigment by the Romans under the several names of sinopis, ruddell or red stone, and vitriol or black. The ruddell appears to have been the substance known as Armenian bole at the present day. Sir Humphry Davy examined the colours employed in the baths of Titus, in the stucco of the monument of Caius Cestius, and in the celebrated Nozze Aldovrandine. He found the dull red of the stucco to be an iron ochre, and a purplish-red to be of the same general chemical character, and all the reds of the Aldovrandine picture to be oxides of iron, as were also all the yellows; and a large earthen pot of yellow paint found in one of the chambers of the baths of Titus, when submitted to chemical examination was found to be a mixture of yellow ochre with chalk or carbonate of lime. M. Chaptal also analysed seven colours found in a colour shop at Pompeii, and two of these proved to be oxides of iron.†

All the ochres are native productions, but they are sometimes submitted to calcination, and to other methods of preparation. The colouring matter in all of them is iron in different states of oxidisement. The principal are the following:—Red ochre, Yellow ochre, Venetian red, Light red, Stone ochre, Roman ochre, Oxford ochre; and we may class in the same list, although in some respects they are distinguished from the other colours, Umber, and Raw Sienna—these being also oxides of iron.

Venetian and light red are often prepared artificially by calcining the protosulphate of iron (green vitriol); according to the degree of heat to which the salt is subjected in the process of burning, the colour varies. This appears to depend more upon some peculiar arrangement of the particles, when under the influence of caloric, than on any chemical difference. Other varieties of colour may be formed by mixing muriate of soda (common salt) with the iron salt, previously to calcination; the muriate of soda, however, acts merely in effecting a new disposition of the atoms of the oxidising mass.

In the distillation of sulphuric acid from the sulphate of iron, there is left in the retort an earthy-looking powder, known in commerce as *coluthar*, and sold as plate or jewellers' rouge. The same preparation, being finely levigated and freed from grit by a process of elutriation, is employed commonly as a pigment.

Umber is a native oxide of iron containing some oxide of manganese. The best varieties are said to be obtained in Cyprus, where the colour varies from a yellowish to a blackish brown. Burnt umber is simply the above mineral, acted upon by heat; the iron passes

into a higher state of oxidation, and the colour is deepened. It is not unfrequently that bituminous masses of what are called earthy coal are employed, instead of the true umber.

Raw sienna is a compound of earthy matter, principally alumina and oxide of iron; the action of fire, as in the above case, occasions the combination of more oxygen, and we thus produce the burnt variety of a deeper colour.

Hammatite, a name in use among the ancients, and applied to all those varieties of iron which are of a blood-red colour, is often reduced to a fine powder and employed as a colour; in this ore the iron exists in its highest state of oxidation.

Reddell, or red chalk, the common drawing material, is a clay containing but a small proportion of the peroxide of iron.

The permanence of all these colours is most remarkable, notwithstanding their exposure for ages to every atmospheric change, to every alternation of light and heat, and not unfrequently to chemical exhalations; we find them in their original brilliancy upon even those works which were contemporaneous with the liberation of the Jews from the bondage of the Egyptians.

A number of very beautiful blues are also obtained from compounds of iron; the most important of these is the prussian blue. This pigment was discovered by Diesbach, a colour-maker at Berlin, in the beginning of the eighteenth century, but the process by which it was obtained was for many years kept a profound secret. It is now manufactured upon a large scale in many parts of this country. The formation of this colour involves some exceedingly curious chemical changes, which we shall endeavour to explain in the most simple terms. The colour consists essentially in a combination of iron with a peculiar body called cyanogen, which is most familiarly known in the form of hydrocyanic acid, or that principle which gives the familiar odour to the essential oil of the bitter almond, or the kernel of the peach. To produce prussian blue it is necessary to form a peculiar salt, known as the yellow prussiate of potash, the true chemical name of which is *ferrocyanide of potassium*. This compound is prepared by calcining together blood, horns and hoofs, with pearl-ashes and iron-filings. The operation is conducted in large iron pots arranged in a furnace, so that the mass can be heated to dull redness, and continually agitated. The calcining is continued as long as it burns with a white flame, when this subsides it is taken out of the pot, and when cold, boiled in water and filtered. From this solution, by slow evaporation, is formed the yellow crystals of the prussiate of potash. Liebig, who has very carefully studied the chemistry of this class of compounds, has shown, that during the calcination no combination takes place with the iron; that the action is confined to the alkali and the cyanogen alone; that indeed a cyanide of potassium is formed, but that, on boiling the mass in water, some iron is dissolved by the cyanide and the ferro-cyanide formed.

If we add a solution of this salt to a solution of the *proto-sulphate* of iron in pure distilled water, a white precipitate falls, which passes rapidly, by absorbing oxygen from the air, into blue. If it is added however to a solution of a *per salt* of iron, an intensely coloured prussian blue is formed. The former is called basic prussian blue. In the manufacture of prussian blue for the Arts the impure liquor obtained by boiling the calcined mass of animal matter, potash and iron, already described, is decomposed by an excess of sulphate of iron, and the resulting blue precipitate, after being digested in muriatic acid, is exposed to the air until it acquires the desired colour. To produce very fine tones of colour many precautions are necessary, and it is not a little remarkable that light materially influences the purity of the tint. If precipitated on a dark or gloomy day the colour will be muddy and dull, but if the chemical change is effected in full sunshine the prussian blue acquires great brilliancy and beauty.

A preparation known as Turnbull's prussian blue is manufactured by adding the red prussiate of potash to a pure protosalt of iron; this colour

\* Pliny's Natural History, lib. xxxv.

† Philosophical Transactions for 1815.

‡ M. Chaptal, *Annales des Chimie*, vol. I. p. 22. See also *Chimie appliquée aux Arts*, by the same.

is even of a richer character than the true prussian blue. It has been recommended by Bachhoffner that prussian blue for artists should be prepared by dissolving peroxide of iron in hydro-chloric acid (muriatic) until the acid ceases to act upon the oxide, then adding to it an equal quantity of water, and throwing the whole on a filter. To the clear liquid a solution of the ferrocyanide of potassium is added, until it ceases to throw down a dense blue precipitate; the latter is separated from the supernatant liquid, and washed with diluted hydro-chloric acid, and afterwards with distilled water; this, when dried at a moderate heat, forms a very pure and bright prussian blue. Antwerp blue is prepared by precipitating prussian blue from a solution of iron alum, by which a considerable quantity of the earth alumina is carried down at the same time; or it may be made by simply mixing dry alumina with the pure pigment to any required tint; the only use of the alumina being to reduce the intensity of the colour.

In the German blue it appears that an oxide of antimony is combined with the iron salt. This blue has a very remarkable purple tint.

There are some other salts of iron which are rendered available to the purposes of the artist; of these the chromates are of the most importance, which class of salts will be more properly considered when we come to examine the valuable class of pigments formed by chromic acid in various states of combination.

Since the permanence of colours is of the first consequence to one who desires that the visible impressions of his genius should speak to future ages, it is important to know that all the iron salts which we have named are distinguished by their persistence under all ordinary circumstances. Although under the agency of strong sunshine, prussian blue has a tendency to whiten; yet in darkness it so rapidly absorbs oxygen that a few hours restores it again to its original colour. Thus for centuries a series of minute chemical changes may go on in the colours of a painting without at all disturbing the chromatic harmony of the arrangements, upon which so much of its beauty depends.

As a colouring agent in porcelain manufacture, iron offers many very superior advantages, and it is consequently most extensively employed. It affords a great variety of tints, both in the various combinations of its own oxides, and in their mixtures with those of other metals. Alone, it affords a red, a brown, and a violet, and mixed with the oxides of cobalt or oxide of zinc it furnishes a black, a grey, sepia and yellow. The colours formed by the oxides of iron will not, however, stand the greatest heats of the furnace; it combines, at very high temperatures, with the flint of the body and thus becomes a colourless silicate of iron. If, however, the quantity of the oxide of iron is increased considerably above the quantity which will combine with the silica of the felspar, a reddish brown colour is obtained called technically *brown-lake*.

Bronziart gives some very expressive directions for calcining the sulphate of iron to form the oxides which they employ in the porcelain manufactory at Sèvres, by careful attention to which they obtain oxides of iron, at first of an orange-yellow, then red, carmine, lake, and lastly, violet. For the preparation of the colours to produce the browns, greys, and blacks for porcelain, it is best to employ the oxide of iron formed by precipitation from some persalt by ammonia, potash, or soda. It is a curious fact, which has not been yet sufficiently investigated, that although the oxide of iron thus obtained gives precisely the same results upon chemical analysis, it very materially varies in its quality of producing certain given colours. This is a point of the greatest importance to the potter, and experience guides him with tolerable certainty in the right path; but as a scientific question it has much interest in connection with those very remarkable physical conditions of iron, which present to us the phenomena of the same body exhibiting almost opposite properties. Although iron is employed for the purpose of colouring some varieties of glass, it does not appear that it is often available except for producing a common brown-red glass, for which purpose the hematite iron ore is generally employed;

although sometimes the oxide formed by roasting the sulphate is used. The protoxide of iron will give a pale green, of no great brilliancy to glass; but the copper-greens are in general preferred. A very fine emerald-green is, however, produced by employing a mixture of the oxide of copper and iron.

AVENTURINE, a kind of coloured glass which was formerly manufactured at Venice, and adapted by those ingenious Art-manufacturers to numerous ornamental purposes, owes its peculiar colour to the combination of iron and copper. It may be stated that this artificial preparation,—made to resemble the natural production,—is of a variety of rock-crystal,—is of a light brown or yellow colour, and it incloses numerous fine sparkling laminae having the appearance of micaceous particles which give to its peculiar characteristics. Careful examination has proved that these sparkling scales are minute crystals of metallic copper, revived from the oxide by the action of phosphoric acid and tin and iron salts. Peligot has published the following analysis of Venetian Aventurine

Silica	67.7
Potash	5.5
Lime	8.9
Soda	7.1
Oxide of tin	2.3
Oxide of lead	1.1
Metallic copper	3.9
Oxide of iron	8.5
	100.0

To the dyer and calico-printer the iron salts are of the utmost importance, yielding several very permanent and beautiful colours in addition to black. The blacks are essentially tannogallates of iron; that is, they are combinations of gallic or tannic acid, two substances which change very readily into each other, and iron. These acids are the astringent principles of numerous vegetable productions, and from whatever source they are obtained, they equally strike a black with iron, (forming, indeed, ink). Galls, sumach, logwood, walnut-peels; the anacardium of India, oak-bark, and some other vegetable products are employed by the dyer; the three first, as containing by far the largest quantity of gallic and tannic acid, being the most extensively used. The process of dyeing is essentially a chemical one, and within the limits of this article it is impossible, even were it desirable, to give the details of the processes. In general the article, be it wool, silk, or cotton, being carefully freed from all grease, is boiled in the vegetable extract, that the fibres may become thoroughly impregnated with it; this being effected, it is removed to vats containing hot solutions of the sulphate or acetate of iron, and the metallic salt thus combines with the vegetable acid, and forms the required black dye. Ink, a preparation so important to the civilised world, is of the same character as the black dye. It is of the utmost value to obtain such a composition as shall write black and preserve its colour. The great fault of nearly all inks, particularly since steel pens have been so extensively employed, is that they contain too much iron; this oxidises by age and the ink turns brown, and even eventually becomes of a pale yellow. Nutgalls, sulphate of iron, and gum-arabic, are the only substances essential to form a good ink, and on the careful adjustment of proportions its qualities entirely depend. An excellent ink may be formed as follows: digest for twenty-four hours one pound of the best Aleppo galls, bruised fine in a gallon of water poured upon them, holling, occasionally stirring the infusion; dissolve three ounces of green sulphate of iron in water, and add it to the infusion of galls, after having strained it; then add three ounces of gum-arabic dissolved in a pint of hot water, and having thoroughly mixed all together, let the ink stand exposed to the air until it has acquired the necessary degree of blackness, and then carefully bottle it, and exclude the action of the air by the use of good corks.

Calico-printing is only another mode of applying colour to woven fabrics. In most cases a mordant is first applied to the cloth, and a chemical preparation being put upon the block on which the pattern is cut, the one is brought with moderate pressure upon the other, and the

colour is produced either by a chemical reaction between the mordant and the dye, or, as is often the case, the only use of the mordant is to fix the colours.

Iron mordants are employed for producing all the black patterns upon printed cotton goods, and also many of the blues. The mordant generally used in calico-printing is the acetate of iron, formed by mixing a solution of acetate of lime or lead with a solution of copperas; double decomposition takes place, and a sulphate of lead or lime falls to the bottom, insoluble, and the acetate of iron remains in solution. A great quantity of the "iron liquor" used in printworks is, however, now prepared by digesting for several weeks old iron nails, &c. in the crude pyroligneous acid (the acid formed by the destructive distillation of wood). The small quantity of bituminous matter which is always united with this acid retards the action of the air on the acetate of iron formed, and it is on this account preferred. In calico-printing the nitrate of iron is also extensively employed; it is used to produce the "iron huff," as it is technically called, and also as a mordant to receive the yellow prussiate of potash, by which a blue is produced.

A very simple experiment will illustrate to those who may desire to render themselves familiar with the processes of calico-printing the changes which take place with the iron mordants and the colouring matter:—Wet thoroughly with a solution of sulphate of iron a piece of clean white cotton cloth, and quickly dry it. Cut out in two cards any design, and soak one of these cards in an infusion of nut-galls, or oak-bark, or even green tea; soak the other in a solution of the yellow prussiate of potash; then press the two cards into very close contact with the mordanted cloth, and allow them to remain for some time together; upon removing them it will be found that two perfect copies of the excised design, one black and the other blue, will be left upon the cloth. The colours are much enlivened by the action of the fumes of muriatic (hydrochloric acid). In some cases blues are produced by printing the cloth with the red ferroproussiate of potash. At first there is scarcely any visible impression; the cloth is then passed into a bath of steam and muriatic acid vapour, by which this salt is decomposed and a very beautiful blue produced.

There are few processes of Decorative Art which so directly depend upon the researches of the chemist as those of the dyer and calico-printer; every colour produced being the result of some chemical combination or change; their permanence being dependent on the mordants (chemical solutions) employed, and indeed every minute detail of the processes involving accurate knowledge of the laws of chemical combination. Probably the subject is of so interesting a character we may return to the subject of calico-printing on some future occasion; at present, since we are only dealing with the colours which are employed in the Arts and Manufactures, it would be out of place to enter further than we have done into its details.

The importance of iron as a colouring agent will now, we hope, have been rendered evident. Indeed, in its nature we find this metal entering into, and modifying the conditions of every substance, from the blood which flows through the veins of the animal to the sap which traverses the tubes of the forest tree, from the soil on the surface of the earth to the rock huried at the greatest depths reached by the ingenuity and industry of man; we may detect its presence in all waters, and the researches of modern science have proved the existence of iron in our atmosphere. So in the Arts we find this important element performing a most interesting part, and whether we take a fresco from the walls of Nineveh, or a painting from the National Gallery, we shall find iron giving permanence to the idealisation of man; and in our Manufactures, iron, too, is employed in manifold ways, all of which tend to establish it as perhaps the most important, in its economical and physical peculiarities, of any metal which has been made by man to minister to his necessities or add to his luxuries.

ROBERT HUNT.

## SOCIETY OF ARTS.

THE Annual distribution of prizes offered by this Institution for the encouragement of Arts and Manufactures, took place in the rooms of the Society at the Adelphi, on June 14. His Royal Highness Prince Albert, the president, occupied the chair, and was supported by many distinguished personages. The large room was filled to excess, and its walls being covered with the glorious works of Mr. Etty, it presented a very brilliant and animated appearance. His Royal Highness, in opening the business of the meeting, alluded more especially to the subjects for which he individually had offered prizes; namely, one for "a good cement to bind glass together," which was not awarded, because the object had, as yet, been unattained; and the other, for "the best treatise on the cultivation and manufacture of sugar." Mr. Scott Russell, the secretary, then read the report. It stated, that during the past year the number of members had been doubled; that the revenue of the Society had also increased in like proportion, from 800*l.* per annum to 1600*l.*; and that, stimulated by the success of the French exposition of manufactures, the Society had applied for assistance to the Board of Trade and the Commissioners of Woods and Forests, to enable it to carry out a similar project at stated periods,—about every five years. It is expected that the government would grant the application, and allot a piece of ground for the purpose required. Many of the leading manufacturers of the country had expressed their willingness to aid the plan, and it was contemplated to aid the first Exposition in 1851.

The following is a list of the principal prizes awarded in the section of Fine Arts and Manufactures:—

To Mr. W. B. Simpson, for his paper decorations and efforts to promote the improvement of design in connexion with paper-hangings—the gold Isis medal.

To Messrs. Walters & Son, for the excellence of the manufacture exhibited in their damasks, brocades, tabourets, &c.—the gold Isis medal.

To Messrs. Jennings & Bettridge, for the selection of ornament, and its execution in pearl on the top of a papier maché table—the gold Isis medal.

To Mr. J. A. Hatfield, for the improved character of his bronzes, specially exemplified in the "Dying Gladiator"—the gold Isis medal.

To the Coalbrookdale Iron Company, for the superiority of their iron castings—the gold Isis medal.

To Mr. J. F. Christy, for his specimens of printing on glass with enamelled colours—the large silver medal.

To F. Osler & Co., for their glass manufactures—the large silver medal.

To Messrs. A. Pellatt & Co., for their specimens of coloured and cut glass—the large silver medal.

To Mr. J. Hetley, for his specimens of flowers painted on glass—the large silver medal.

To Mr. W. Potts, for his novel union of metal, glass, and porcelain, the large silver medal.

To Mr. J. Tennant, for his efforts to promote ornamental art in British marbles—the large silver medal.

To Messrs. Halls, for their Florentine mosaic table-top—the large silver medal.

To Mr. Bailes, for his specimens of marquetrie—the large silver medal.

To Mr. John Webb, for his carving in wood of a celloret—the large silver medal.

To Mr. G. Cook, for his specimens of carving on wood, being an amateur—the large silver medal and 5*l.*

To Messrs. A. Pellatt & Co., for their glass claret jug—the silver Isis medal.

To Messrs. H. B. & J. Richardson for their combination of cut glass with Venetian ornament—the silver Isis medal.

To Mr. Leighton, for his specimens of bookbinding—the silver Isis medal.

To Mr. Lecaud, for his specimens of wood-carving, the silver Isis medal.

To Mr. F. Field, for his specimens of wood-carving, being an amateur—the silver Isis medal and 2*l.*

To Miss Catherine Marsh, for her series of original drawings of wild flowers from nature—the silver Isis medal and 5*l.*

To Messrs. Garrard, for their group in Florentine bronze of "St. George and the Dragon," and their efforts to improve art in metals—the honorary testimonial.

To Messrs. Hunt & Roskill, for their group of Mazeppa and the shield of Encaes—the honorary testimonial.

Among the speakers who addressed the assembly during the meeting was Mr. Redgrave, A.R.A. He explained the importance which the Society attached to Schools of Design for raising the character and style of our manufactures; and also expressed his regret that the manufacturers had not hitherto shown much disposition to avail themselves of the facilities with which the Schools of Design, now established, were beginning to supply them.

## ART IN THE PROVINCES.

NOTTINGHAM.—Mr. Hammersley, who has so long and so satisfactorily filled the post of head-master at the School of Design here, has been nominated by the Board of Trade in London, to the more important and lucrative situation of master of the School of Manchester.

LEEDS.—The last report of the Government School of Design established here is before us; but there is nothing in it which seems to exhibit these establishments in a more favourable light than we have been compelled to regard them, generally, from the information we are constantly receiving. It appears that, although the School has been established but two years, there is a debt due from it of 200*l.*, and while it may reasonably be supposed that, at the outset, expenses must necessarily be incurred which are not likely to arise again, yet it might naturally be inferred, that those who are interested in its success would make some effort to give it a free and a fair start. Yet we find that the annual subscriptions for the past year amount to 15*l.* 2*s.* 6*d.*, little more than half of what the committee have paid during the same time for lighting the Schools with gas. The fees paid by the pupils, amount to 88*l.*, and the government grants to 115*l.*, altogether less than the salaries of the officers; and leaving every contingent expense, however necessary, to be paid for as may be. We impute no blame either to managers or masters; all are doubtless energetic and active in the discharge of their respective duties, and desirous of the success of the establishment; but it is clear that this end will never be attained till their fellow-townsmen are fully impressed with the conviction that their interests are allied with its prosperity, and that it requires their pecuniary and personal aid to secure this. The matter is one we are heartily tired of; so often and so fruitlessly have we told the same tale.

MANCHESTER.—The exposition of manufactures and objects connected with the practical sciences, at the Royal Institution, has just closed. In the manufactured articles of silver, glass, bronze, parian, bull, marquetry, cabinet-work, &c. there was much to admire, and much that exhibited taste and ingenuity on the part of our artisans. Nor must the fictile goods be overlooked, though the specimens were comparatively few, especially when it is remembered that the exhibition took place in the very centre of their growth.

The Manchester School of Design was re-opened on the 11th of June; on the evening of which day Mr. Hammersley, the newly-appointed head-master, delivered a long address to the friends and students of the Institution on the "Social and Commercial Influence of Schools of Design."

Bristol.—The Exhibition of the Bristol Academy for the promotion of the Fine Arts, was opened at the commencement of the past month. The catalogue contains a list of 243 pictures; and among the contributors whose names are familiar to the visitors of our metropolitan galleries, we find those of J. Z. Bell, Boddington, Bartholomew, Branwhite, W. Callow, Cobbett, T. Danby, A. T. Derby, Dearman, A. Fripp, C. Fielding, Hulme, Joy, Jutsum, Lucy, T. F. Marshall, Oliver, G. Patten, A. R.A., T. M. Richardson, Stark, W. C. Smith, Townsend, Vickers, T. A. Woolnath, &c. The local school is chiefly represented by Gannington, Currock, R. H. Essex, Fisher, Hewitt, S. Jackson, Sen, and Jun., S. C. Jones, W. E. Jones, Parkman, Pritchard, Walker, W. West, Wilmot, and W. H. Woods. Some of the few pictures here exhibited have appeared in London, but a considerable number, and of a good class too, are brought before the public for the first time. In another part of our Journal we have alluded to the position the Academy of Bristol should take in consequence of the noble bequest recently made to it, and trust that at no far distant day, it may be our pleasing task to record the benefits resulting from so timely and liberal a gift.

## THE VERNON GALLERY.

## INTERIOR OF BURGOS CATHEDRAL.

D. Roberts, R.A., Painter. E. Challis, Engraver.  
Size of the Picture, 2*ft.* 11*in.* by 2*ft.* 4*in.*

The city of Burgos, the capital of old Castile, is a place of great antiquity, and prior to the beginning of the sixteenth century, was distinguished for its opulence and commercial industry, being the centre of all the trade carried on from the interior of Spain with the various parts on the Bay of Biscay. But Charles V. having transferred the seat of royalty which Burgos enjoyed, alternately with Toledo, to Madrid, the first-named city declined in prosperity, yet it still retains many indications of its former glory.

Among these is the cathedral, a portion of which forms the subject of the annexed engraving. According to some accounts, this beautiful edifice was commenced in 1221 by Ferdinand III., but was not finished till some centuries after. Millizia, in his "Lives of Celebrated Architects," ascribes it to Giovanni di Badajoz, who flourished about the beginning of the sixteenth century. It seems however more probable, that Giovanni completed and ornamented it in the florid Gothic style, here seen, which came into general use about his time.

Mr. Roberts's picture was painted from a sketch made on the spot in the autumn of 1832; it represents (according to a statement he has kindly communicated to us) a singular and extraordinarily beautiful staircase leading into the north transept of the cathedral from the street immediately above it. To account for so unusual a construction, it is necessary to inform the reader that Burgos stands on the declivity of a hill, the summit of which was originally crowned by a castle, built at the command of Alfonso III., by Diego Porcelos, in 884; this castle is now in ruins. When, in process of time, the Moors receded gradually to the south of the city, the higher parts were abandoned for a lower position towards the plain, so that the street which is now the highest was formerly the lowest in the place; and the cathedral is now so situated that the whole of the north flank of the edifice, more particularly the transept itself, is partially buried by the declivity of the hill, while that to the south is clear and overlooks the entire city. The communication on the northern side is, consequently, by this most singular staircase.

The admirer of Gothic architecture might visit the greater number of European ecclesiastical edifices without finding anything so rich in decoration, and designed with such exquisite taste, as the subject here presented, every square yard of which possesses some feature of beauty. Let the eye travel from the lowest step of the staircase to the most elevated part of the work, it will discover, in every detail of the elaborate ornament, something to arrest his attention and gratify the sight; while the entire composition, if thus it may be called, forms a magnificent whole. The artist has treated his subject with consummate skill, arranging his lights so that they fall upon those portions of the building where they must of necessity be most effective, and where the most valuable points are brought out. The half-light falling across the picture does not proceed from the window seen to the right, but from another window which is not introduced into the plane of the picture. Had the painter adopted the former treatment, a greater body of light throughout the whole must have been exhibited by reflection, and the powerful contrast now presented by the shadowed parts would be partially destroyed. The figures which give animation to the scene are placed in those spots that seem to require their presence, by assisting to conceal the comparative bareness of the walls; thereby enriching the entire composition, of which they appear to form a part, instead of being put in to fill up a vacant space. Mr. Roberts well knows the true value of such introductions, and how to dispose them to the best advantage.

No living artist has done more than Mr. Roberts to make known to us the rich and picturesque scenery of Egypt and the Holy Land, with all their highly interesting associations—the glorious remains of the most stupendous architectural monuments the world ever saw. Baalbec and Palmyra—the cities of the Desert, Nineveh and Babylon; in fine, every place celebrated in sacred or classic history, has become familiar to us through his unwaried and arduous pilgrimages in those lands. He has no rival in a department of Art, which, by the Dutch and Flemish painters of past years, was practised with much success.

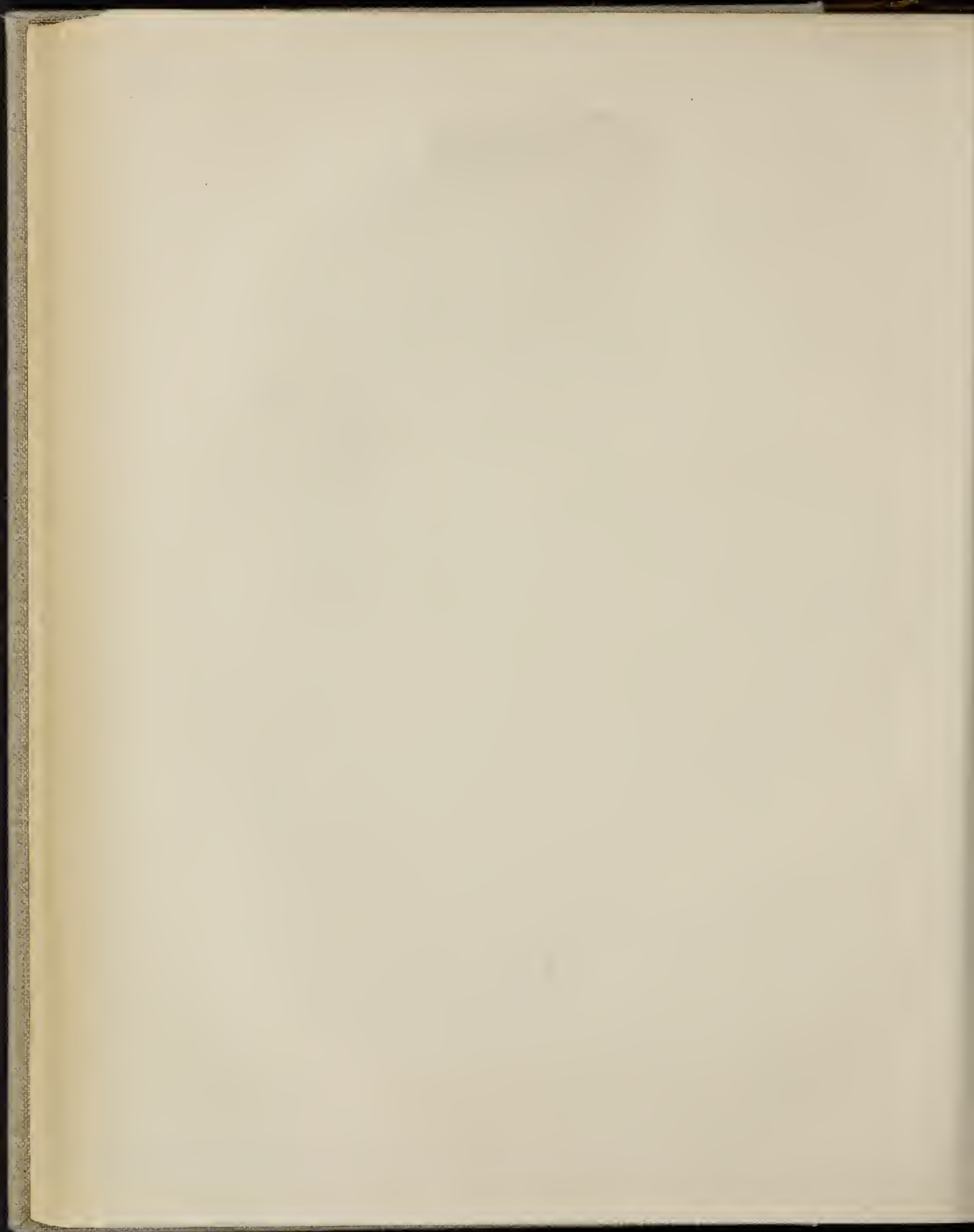
Mr. Roberts has expressed to us his entire satisfaction with Mr. Challis's work.











THE BRITISH INSTITUTION.

The exhibition now open at these rooms consists of one hundred and forty-four pictures, the works of the old masters and of deceased artists (with the exception of Turner) of the British School. Of this number the Earl of Yarborough has contributed sixty-three or nearly one-half, the remainder being made up from various private collections. Many of the works now hanging on the walls have been exhibited here before, and some among them had been as well away, seeing they can yield little either of pleasure or profit. We would not, for an instant depreciate the kindly motives which prompt noblemen and gentlemen to allow their mansions to be stripped of their glories for the gratification of the multitude, or for the probable benefit of the rising generation of artists; but on looking round the rooms, at the annual exhibition of these old masters, we are often tempted to ask, "What good end is to be here attained?" feeling, as the majority of visitors must, that there is little sympathy between the tastes of modern times, and those which called into existence the productions of past ages. Here and there we may admire, and others may learn, but the exceptions are far more numerous than the rule.

The collection of the Earl of Yarborough consists principally of the Italian school; of which the most important work in size is the 'Annunciation,' by GURKINO, painted in 1629, and formerly in the possession of the Confraternity of the Holy Cross at Reggio; the peculiar shape of this picture renders it somewhat difficult to judge of its merits as a whole, yet it is a good example of the boldness of execution and violent contrast of light and shade exhibited by this painter in his early years. No. 6, 'The Dead Christ with the Maries,' by A. CARACCI, is a small picture, distinguished by much pathos in its conception. No. 8, 'Landscape with Figures,' by CLAUDE, is a bright and gay scene, painted with more power than we generally find in the pictures of this master. No. 18, 'Scene on the Ice,' by CUYP; a lofty tower rises to the right in strong relief against the sky; the various groups of figures are arranged with the most picturesque effect, and a clear mellow atmospheric tone pervades this really beautiful work. No. 20 is a noble 'Landscape' by G. POUSSIN, in capital preservation. No. 25, 'The Salutation,' by F. R. SALVIATI, is a small picture of the Florentine School, rich in colour and painted with extraordinary firmness. No. 31, 'Venus and Cupid,' by VANDER WERF, exhibits extraordinary finish, but confirming Reynolds's criticism that "his flesh has the appearance of ivory or some other hard substance." No. 32, 'The Circumcision,' by GAROFALO, though small, bears evidence by the expression of the heads, and the correctness of the drawing, of what the painter learned in the school of Raffaello. We now come to two pictures of our own school. No. 38, 'The Wreck of a Transport Ship,' and No. 63, 'The Opening of the Vintage of Macon,' painted in 1808, both by TURNER. The contemplation of these works makes us regret that the artist should ever have left his "first love," so noble are they in conception, so truthfully yet poetically treated, and painted with such a free and vigorous pencil. Between these hangs No. 42, 'The Holy Family,' by TITIAN, a rich piece of colouring which throws its two companions into comparative obscurity. Nos. 48 and 50, 'The Hateratcher' and 'A Farrier's Shop,' by DIEBICH, the former of these is painted almost entirely with different tints of brown, having much the appearance of a work in sepia; the latter is strong in colour: both are very highly finished, and are good examples of this artist, who belonged to the German school of the last century, and successfully imitated several of the Dutch painters. 'The Marriage of St. Catherine,' No. 57, by L. CARACCI, is a fine work, powerfully coloured, with a vast breadth of light and shadow. No. 68, 'A Sea Piece,' by W. VANDERVELDE, glitters with sunshine; the perspective of the vessels is admirable. No. 71, 'A Landscape,' by REMBRANDT, affords a powerful contrast to the preceding picture by the deep and sombre tone which pervades it; the artist's masterly arrangement of *chiaroscuro* has scarcely ever been more manifest than in this fine work. Over the fireplace in the middle room, hang two pictures, by a Dutch painter, whose productions are few, but of rare merit. Nos. 77 and 79, 'A Lady receiving a Letter,' and 'A Gentleman writing a Letter,' by G. MEZZO, from the collection of Mr. H. T. Hope, though differently treated, charm by their contrast as well as by the intrinsic qualities of each; the former shows but little colour, and is less *svyazet*, but it is valuable for its truth and expression: the latter is exceed-

ingly rich in colour, yet unexaggerated; the attitude of the figure perfectly natural, and the breadth of light almost marvellous; the cover of the table at which the "gentleman" sits, is an extraordinary bit of finished painting. Hanging between these two is No. 78, 'A Village Festival,' by WOUVENMANS, bright and sparkling, in strong opposition to No. 84, a 'Merry Making,' by JAN STEEN, which is low in tone, yet painted with almost unexampled truth. No. 83, 'The Lion and the Mouse,' is a characteristic specimen of the combined talents of Rubens and Snyders; the huge animal, fretted with his vain attempts to release himself, is rampant with rage; it is a most powerful conception. No. 86, 'Frost-piece,' by J. OSTADE, is a capital picture, replete with incident suited to the subject; and No. 95, 'A Landscape,' by RUYSDAEL, exhibits the best qualities of the painter. The south room is principally filled with the production of the British School; many of which are familiar to our readers.

THE NATIONAL EXPOSITION AT PARIS.

It might very reasonably have been expected that the melancholy position which French commerce has assumed during the past year, and the want of confidence which has been displayed, both by purchasers and manufacturers—a want of confidence, however, which we believe to have been much exaggerated—would have seriously affected the progress of the industrial Arts in the country; and, consequently, have rendered the Exposition in June smaller, and far less interesting than usual. An increase in the number of exhibitors could have been anticipated by none. Yet, in spite of the unpropitious circumstances under which the collection has been made, the Exposition of the present year is one which in many respects does infinite credit to the taste and perseverance of French manufacturers, and which, instead of being hastily made up of flimsy and insignificant trifles, contains a preponderating share of those solid and substantial performances, with which we are perhaps too little apt to associate continental Art. The following report of the numbers of *exponents*, from the first establishment of this excellent scheme for ameliorating the state of manufactures, showing as it does a little expected increase during the present year, will startle many of our readers.

1.	In 1789	110 Exhibitors.
2.	" 1801	229 "
3.	" 1802	540 "
4.	" 1806	1422 "
5.	" 1819	1682 "
6.	" 1822	1692 "
7.	" 1827	1605 "
8.	" 1834	2447 "
9.	" 1839	3281 "
10.	" 1844	3890 "
11.	" 1849	4494 "

We have good reason for being able to confirm the Report (which has been doubted by many of our cotemporaries) that the edifice erected to contain all the agricultural and decorative works exhibited, has cost the government 36,000*l.* sterling.

Of what then does the Exposition consist? We must ask the patience of our readers till our next number, for an accurate, illustrated answer to this question. In the meantime we may remark that we have been agreeably taken by surprise by the splendid display of marble chimney-pieces, of stained glass, of objects of all descriptions in gold, silver, bronze, and iron; of textile fabrics, of decorative designs, and illuminations on vellum. In almost everything exhibited, an increase of refinement, a decrease of the *outré* and ridiculous may be easily observed. We find a considerably less distribution of unmeaning grotesques than ever, a purer feeling for the beautiful, and a happier result of the study of the best models, and adherence to the most orthodox principles of ornamental Art. In fine, we are astonished and gratified at this national exhibition of the best productions of the country, and propose, next month, to give it the attention it so eminently deserves.

OBITUARY.

MR. ABRAHAM WIVELL.

This well-known portrait-painter was born on the 9th of July, 1786, in the parish of Marylebone, London. His father, a tradesman, at Launceston, in Cornwall, being unfortunate in business, removed with his family to London a year before the birth of his only son, and died shortly afterwards, leaving his widow and four children in penury. Young Wivell, at the age of six years, was hired as a farmer's boy; his time being occupied in feeding cattle, and driving away the crows from the corn. In this place he remained for two years, and then returned home to his mother, who was his sole instructress in reading and writing until she was enabled to send him to the Marylebone School of Industry, where he was employed in heading pins and pointing needles, and afterwards in the more profitable occupation of making boots and shoes. About this time his mother became housekeeper to a Mrs. Smith, whose walls were decorated with engravings of the best masters, the sight of which first created a taste for the Arts in the boy. At the age of nine he entered the service of Mr. Pointing, a housepainter, where he remained eight months. In 1799 he was apprenticed for seven years to Mr. Osborne, a peruke-maker and hair-dresser, and served the entire time with him. He subsequently commenced on his own account in the same business, to which he added that of a miniature-painter in water-colours, specimens of which were placed in his window, interspersed with blocks and wigs. These attempts, rude as they were, gained him the friendship of Nollekens, and Northcote, who wished him to devote all his attention to the Arts; "for," said Northcote, "success is sure." But the young artist, having married in 1810, found that he could not, without injuring his rising family, devote himself exclusively to the Arts; so he still continued his business of peruke-making and hair-dressing, although he took every advantage of his intimacy with the above-named artists, to frequent as often as possible their studios, for the purpose of perfecting himself in his profession. At the time of the Cato Street Conspiracy, an acquaintance with one of the keepers of Clerkenwell prison, obtained him an interview with Thistlewood and the other Stato prisoners, so notorious at that period; they all sat to him, and their portraits were much in request. Mr., now Alderman Kelly, the publisher, engaged him to take them again when on their trial at the Old Bailey. Whilst thus employed he had the good fortune to meet Mr. John Cordy, who, admiring the spirited likenesses of the Conspirators, called upon him the next day, and ever afterwards materially advanced his interests. Mr. Cordy engaged him to paint a portrait of Miss Stephens, the vocalist, and advanced him for that purpose the sum of 40*l.*; but after several negotiations the lady refused to finish the sittings. In 1820 Mr. Wivell sketched a portrait of Queen Caroline, at the balcony where she appeared to receive the congratulations of the public. This sketch was so admired, that it was shown to the Queen by a gentleman of her household, when she expressed her wish to have her portrait completed, and sat for it accordingly. The Queen's Trial coming on immediately afterwards in the House of Lords, Mr. Kelly engaged our now rising artist to draw portraits of the principal personages on the trial for a work then publishing; but Mr. Wivell had no means of entering the House, which was crowded with the rank and fashion of the day, attracted thither by the interest felt in the trial of a Queen, unparalleled since the reign of Henry VIII. In this dilemma, and when hovering about the entrance of the House of Lords, he happened to recognise an acquaintance in a barrister's clerk, who could not resist the offer of the artist to paint the portraits of himself and family if he could gain him admission to the House. Next morning he was admitted accordingly, with a bag and papers, in the guise of his friend; and seating himself at the table appropriated to members of the bar, began to sketch away with a rapidity equal to the exigency of the case, not knowing how soon a summary ejection might follow his unwarrantable assumption of the character of even a small limb of the law, which, in his mind, was associated with the unending names of JOHN DOE and RICHARD ROE. The surprise of the bar was soon turned into astonishment as the sketches were handed round the table; they soon found their way from the bar to the benches, and from the benches to the woosack, and so pleased the parties interested that he was permitted to remain in the same place during the continuance of the trial. Most of the noble lords and gentlemen taken gave

him a sitting or two to finish their portraits. Amongst these and others, were the Queen; Her Majesty's Attorney-General, Mr. Brougham; Her Solicitor-General, Mr. Denman; Mr. Copley, now Lord Lyndhurst; his late Lady and their daughter; Count Fosari; Mr. Austin, the Queen's protégé; Mr. Alderman Wood, and His Majesty's Counsel and Ministers. He also took the notorious Theodora Majocchi, and all the other witnesses against the Queen at the trial. The artist now advanced rapidly to the zenith of his professional fame. Amongst the distinguished individuals whose portraits he took immediately after the Queen's trial, were—H.R.H. the Duke of York, H.R.H. the Duke of Gloucester, William IV., when Duke of Clarence; Prince George of Cambridge, and the Princess Augusta, when children; George IV., Lord Suffolk, Lord Holland, Captain Scrosby, Sir John Cam Hobhouse, Mr. Joseph Hume, Colonel Macaroni, General Pepe, aid-de-camp to Murat, the ex-king of Naples; Lord Cochrane, the Hon. Spring Rice, Mr. William Fremantle, Sir Francis Burdett, the Right Hon. George Canning, the Right Hon. William Huskisson, Lord John Russell, Sir Asley Cooper, Bart., his portraits of whom were all engraved. He likewise painted portraits of nearly two hundred members of the House of Commons, for a view of the interior of the House, published by Messrs. Bowyer and Parkes. In 1825 his friend, Mr. Cordy, prevailed upon him to go to Stratford-on-Avon to take a drawing of the marble bust of Shakspeare, placed in the chancel of the church in the poet's birthplace. This Mr. Wivell executed admirably; it was engraved by J. S. Agar, and is still allowed to be the best published. The success attending this engraving led him to engage on his admirable work, "An Inquiry into the History, Authenticity, and Characteristics of the Shakspeare Portraits," which was first published in 1827; and although the work showed great research and admirable execution, and contained twenty-six faithful engravings of all the genuine and spurious portraits and prints of the immortal bard, with engravings of the Stratford Monument, Rouilliac's, and the Westminster Abbey statues; yet it failed as a publication. Mr. Wivell's fearless exposures of the various tricks used by picture-dealers and others in manufacturing pictures to suit the taste of the day, drew upon him the attack of a whole nest of hornets about to be deprived of their lawful prey—the public; and the unenvied possessors of the spurious portraits of the poet, for which some of them paid a very high price, swelled the torrent of disaffection raised against the work; so that an undertaking which cost him 700 guineas, besides two years of the best of his life, worth at least 2000 guineas more, realised only 250*l.* Cart-loads of copies were sent to the chessmen, and the engraved plates were disposed of to pay the publishers. Time has since signally avenged him for the wrong done to his assiduity; for he lived to see eight guineas offered for a single copy of the work, but time has not made up the pecuniary loss, which reduced him from affluence to comparative poverty.

After the failure of the Shakspeare portraits, his uncle, Aham Wivell, of Camden Town, died and left him the house in which he lived, his household furniture, and an annuity of 100*l.* per annum for the remainder of his life. Amongst the plates sold to pay the publishers for the Shakspeare loss, were portraits of the leading actors of the day, including Charles Young, Elliston and Kemble, Miss Sheriff, James Wallack and Munden, Miss Ellen Tree, Mr. Sinclair and Miss Somerville, Cooper, Harley, Miss Stephens, Master Betty, the Young Roscius; and Helen Faucit, Mr. Macready, Mr. Farren, and the elder Matthews, all considered first-rate likenesses, to which may be added Cranmer, Mori, Moschelles, and Hertz, the composers.

In 1828 Mr. Wivell's attention was first directed to fire escapes, and he invented the Rope Fire Escape, which in the course of time superseded by his patent one now in use. In 1829 he gave lectures on the subject, illustrated with models and drawings. Shortly afterwards a meeting was held in Lawson's Rooms, Gower Street, where a chairman, committee, &c., were appointed, being the nucleus of the present "Royal Society for the Protection of Life from Fire," established in 1836. Mr. Wivell was made superintendent of fire escapes to this society at a salary of 100*l.* per annum, and continued in that capacity until 1841, when, having a dispute with a newly-elected committee, he threw up his engagement with them, and went to reside at Birmingham in the latter end of that year. He spent a great deal of money and time in perfecting these fire escapes, and so useful have been their advantages to society, that above one hundred lives have been saved by them in London alone. It is seldom that we hear of such practical results

arising from the labour of the philanthropist, but our artist was a man of singular energy in carrying out any undertaking which he commenced. In Birmingham he resumed his artistic career with Thomas Atwood, Esq., M.P., and the principal gentlemen of the town and neighbourhood. In 1847 he was engaged by Mr. Robertson to take the portraits of the railway celebrities for the *Monthly Railway Record*. This was his last public work. It contains the portraits of G. Hudson, Esq., M.P., D. Waddington, Esq., M.P., Capt. Mark Huish, George Carr Glynn, Esq., hanker, S. M. Peto, Esq., M.P., J. P. Westhead, Esq., M.P., W. Chadwick, Esq., Richard Creed, Esq., H. C. Lacy, Esq., M.P., and Charles Russell, Esq., chairman of the Great Western Railway Company.

He died of chronic bronchitis, at Birmingham, on the 29th of March last, in the 63rd year of his age, leaving his second wife, to whom he was married in 1821, and a large family of ten children unprovided for to lament his loss. The sole care of the family devolves upon his eldest son, Abraham Wivell, who, although a very young man, is already a most promising artist.

#### THE COUNTESS OF BLESSINGTON.

Although not an artist, this accomplished lady was for so long a period associated with artists and connected with Art, that some notice of her life will be looked for in our pages. Her death took place in Paris, early in June. It was somewhat sudden, although not entirely unexpected. She had suffered from enlargement of the heart, and there can be no doubt that the disease was augmented by the painful position of her affairs, which led to a sale of her property, including her most cherished "household gods," but a few weeks prior to her decease. Few people die absolutely of a broken heart; but how many are prematurely consigned to their graves by those disappointments which, by impairing health of mind and body, make the work of death easy and sure. The pecuniary embarrassments under which Lady Blessington suffered, and which we do not hesitate to say shortened her life, were not the result of extravagance or even thoughtlessness; her income was derived from Ireland, but for the last three or four years only a small proportion of it was paid; the consequence was that her affairs became confused; and although, we believe, the sale of her effects sufficed to pay all her creditors, the result has been to her—death.

Lady Blessington was the author of many excellent works; and in all her writings she was the strenuous advocate of goodness and virtue. The most popular of her productions was her "Conversations with Lord Byron," originally published in the *New Monthly Magazine*, then edited by S. C. Hall, Esq., at whose suggestion they were written. The works which more immediately connect this lady with Art, are "The Keepsake," and the "Book of Beauty," of which she was the editor for some seven or eight years past.

Those who were acquainted with Lady Blessington bear testimony to the generosity of her disposition and the kindness of her heart; no one ever manifested more ready zeal to serve a friend; upon no one could more thorough reliance be placed for services wherever services were required, by those who could advance any—even a slight—claim to them. She was largely indebted to Nature for surpassing loveliness of person and graceful and ready wit. Circumstances connected with the earlier years of her life (to which it is needless to refer) "told" against her through the whole of her career; but we entirely believe that the Nature which gave her beauty, gave her also those desires to be good which constitute true virtue. Those who speak lightly of this accomplished woman, might have better means to do her justice if they knew but a tithe of the cases that might be quoted of her generous sympathy, her ready and liberal aid, and her persevering sustenance whenever a good cause was to be helped, or a virtuous principle was to be promulgated.

The feeling we desire to convey to our readers has been so finely expressed in the columns of the *Literary Gazette*, that we extract a passage full of generous eloquence:—"That few of the great human fatalities which have through long years tried our spirits by their unexpected occurrence, and the emotions they excited, have been attended with more heartfelt pang of sorrow than this lamentable close to the life of One possessed of the richest gifts of nature, and endowed with endearing qualities of no ordinary standard. Let those who think they are entitled to do so, cast the first stone at what may have been the real or imputed errors of Lady Blessington; but there are many besides ourselves who knew and could appreciate the genuine warmth and goodness of her heart, her

alacrity in succouring the lowly and oppressed who stood in need of help, her devotedness to the services of consanguinity and friendship, her gentle manners and amiable disposition, her brilliant conversation, her literary attainments, the charm she imparted to the society in which she moved as a delightful centre, and, in short, all the captivating attractions of her character, and they will bear witness with us, to the fine attributes of a being (like all mortal beings imperfect, but yet) made to be esteemed and loved far above the common lot of her sex, most worthy as that sex is of the admiration and gratitude of Mankind. A thousand intellectual and happy days are associated in our mind with the dead form we remember so full of youth, and gaiety, and loveliness. And all this sunshine is darkened in a moment. Is it the doom of literary pursuits that they must end mournfully?"

#### MR. THOMAS WRIGHT.

We extract the following brief notice from the *Athenaeum*:—"To the necrology of artists lately deceased we have to add the name of Mr. Thomas Wright, who died some weeks ago in George Street, Hanover Square. As an engraver of portraits Mr. Wright was excelled by none of his contemporaries; in proof of which we may refer to those which he executed for the work entitled "The Beauties of the Court of Charles II.," edited by Mrs. Jameson. He also practised portraiture himself with success, in the various modes of pencil drawing, water-colour painting, and miniature. That, possessing such variety of talent, his name should not have been more familiar to the English public is accounted for by a long residence—one not less than fifteen or sixteen years—in Russia; whither he went in the first instance to arrange the testamentary affairs of his brother-in-law, the late Mr. George Dawe, the Academician. At St. Petersburg he was patronised by the Imperial family, many of whom sat to him for their likenesses, as did also many of the public characters and literary notabilities of that capital. Several of the portraits he also engraved. Soon after his return to this country, Mr. Wright issued proposals for an engraving of Sir Joshua Reynolds's great picture of "The Infant Hercules," of which he had made, as our readers know, a charming copy, from the original in "The Hermitage." Unfortunately, the plate remains in so unfinished a state, owing to the artist's long illness preceding death, that it is doubtful whether it can now ever be brought before the public. This is the more to be regretted, because it would have been a more enduring monument than the original (now fast perishing) of Sir Joshua's power in poetic composition."

#### MR. FRANCIS ENGLEHEART.

The name of Engleheart has for upwards of half a century been associated with our records of Art; one member of the family, unless, we believe, to the subject of this notice, having for many years occupied the position in miniature-painting, which in our day is filled by Ross, Newton, and Thorburn; that is, at the head of the department which he practised. Mr. Francis Engleheart was born in London, in the year 1775. He served his apprenticeship, as an engraver, to Mr. J. Collyer, and afterwards became an assistant to Mr. James Heath. The first plates to which his name was attached were after the designs of Stothard, and he also engraved a large portion of the "Canterbury Pilgrims," which Mr. Heath completed. But the works that brought Mr. Engleheart more prominently before the public were: from the pictures and drawings of Mr. Richard Cook, the Academician. These were altogether of a higher character, and were more finished than any of his preceding engravings, especially the "Castle," a subject from Scott's "Lady of the Lake," which was justly considered one of the finest book-plates ever produced in England. His next employer was Mr. Smirke, who was engaged by Godefrid D. Davis, the bookseller, to furnish designs for works of their publishing. Mr. Engleheart engraved nearly thirty plates for their edition of "Don Quixote." Sir David Wilkie afterwards enlisted his services to engrave his "Duncan Gray," and the "Only Daughter," published by Alderman Moon. His last work was from Hilton's fine picture in the National Gallery, "Satan succouring Sir Calistano, the Red Cross Knight," the engraving of which must be regarded as his most important production. Among his more pleasing engravings on a small scale may be ranked his contributions to the various annuals, which must now be classed with the "by-gones."

He died, after a few hours illness, on the 15th of February last, in the 74th year of his age.

## CORRESPONDENCE.

## THE ARUNDEL SOCIETY.

To the Editor of the Art Journal.

SIR,—You have more than once alluded with praise to the principal purposes of the Arundel Society, even before they were matured; they have now reached a certain degree of completeness, and may fairly therefore be submitted to the examination of that public whose acceptance they claim; I therefore enclose the prospectus of the Society, and I venture to accompany it with a short statement of the present condition of this Society, and with a few observations on the effect it may have on Art, and its appreciation in England.

The list of subscribers contains already more than 400 names, among which are those of several of our eminent artists, such as Mr. Barry, Mr. Boxall, Mr. Dyce, Mr. Eastlake, Mr. Horsley, Mr. Landseer, Mr. Richmond, Mr. Roberts, and others, whose co-operation with that of many influential members of the educated classes, which the Society has already secured, will, it may be expected, soon gather the six or seven additional hundreds that are required to carry out its purposes with any efficiency. That these purposes will be faithfully and clearly kept in view, the constitution of the Council gives a fair promise. Considering however that the object is to act upon public taste, and to give it a somewhat new direction—some discretionary power must be allowed for a time to this Council as a preliminary necessity. Without some such concentration its very first steps will be infructuous.

With regard to the results that may be expected from a well managed and numerous Society of this kind, it would be difficult to overstate their importance, as much that is imperfect in England in the matter of Art in general, and that of Painting in particular, can only be mended by some such powerful agency as this will probably soon become. Ever since the times of Sir Joshua Reynolds, the great founder of the English school of painting, both artists and connoisseurs have shown themselves dissatisfied with its progress, though at different times it has produced great works. The evil has been attributed to different and opposite causes, but the true one, I apprehend, has not been named among them. At one time it was the Royal Academy, which, by its jealous constitution, repressed the aspirations of the young artist; at another, the English prejudice which put obstacles in the way of the student of anatomy. Then our houses are too small for large pictures, which we scarcely admit in our churches, and the public buildings are very unfit receptacles of works of Art. Much of this is, or rather was—true! but now the Royal Academy has opened its willing arms to the young painters, who gave evidence of their ability in fresco painting, which involves artistic powers, that few of our older painters had the opportunity of acquiring. Now, too, the study of anatomy is almost as easily pursued in England as anywhere else; the "Vision of Ezekiel" is still one of the largest pictures in the world, though it covers little more than a foot square of space. Moreover, we have a National Gallery, and it is not conceivable that we should not before long have one more worthy of the treasures this contains: while the New Houses of Parliament will soon be both a Pinacotheca and a Glyptotheca; but the loudest and most reiterated complaint urged as an excuse for our confined taste, for what are called with an odd sort of candour "furniture pictures," is that the patronage bestowed upon painters is scanty and insufficient.

This is not a fit opportunity to enter upon the great question, how far artists and patrons might be mutually benefited by a freer and more dignified intercourse; whether, for instance, the exclusion of artists, as such, from the English Court, ought not to be considered an anachronism; but by scanty patronage it is generally meant that money enough is not spent in England upon pictures; and it is forgotten that in the two great epochs of Grecian Art, and in Italy, from Giotto's time to Raphael's, probably not half as much money found its way into the pockets of the first artists, as our second-rate painters get here in our own days. It is from a point very far behind mere accidents that the short-comings of the English School of Art must be traced. They unfortunately proceed from the undeniable facts that the artist and the public have not yet recognised the true end of Art,—that they do not approach it with sufficient reverence, nor assign to it the high place which is its due among the most efficient means of individual and social education. The artist too often looks upon it merely as a creditable way of getting an independence, the purchaser of pictures as an exhibi-

tion of wealth, or, at best, as a refined pursuit. No extrinsic motive certainly can inspire the artist with the self-denial and the exclusive devotion to a high purpose, without which no high purpose can ever be obtained; but the Arundel Society proposes to do the best that an influence extrinsic can do; it undertakes to collect diligently and with discrimination the highest and best examples of Art, and to bring them before hundreds of English minds, which would never otherwise have been touched by such guiding and elevating influences. A better appreciation of works of Art must ensue, and act beneficially upon the English school of painting, which can be said, without presumption, to be already the first of any in existence for its many technical excellences, for its feeling for colour, and for its freedom from mere conventionalities, and superstitious adherence to limited standards. A more enlightened public taste must lead her into a path hitherto untrodden but by few of our great artists, and by them only occasionally. The student, whether professional or not, will also be enabled to trace the progress of Art from its earliest efforts, to discover its leading characteristics, to follow them in later works and more perfect examples, and the painter made more and more conscious through all those processes of the great power he wields, will shrink more and more from misapplying it in the perpetration of thoughts without poetry, and forms without beauty.

I am, Sir, your most obedient servant,

G. A. B.

## LESSONS ON ART.\*

THE substantial purpose of this work declares itself in the first page, but we have been at some pains to examine the method by which it is proposed to realise the great desideratum, an amelioration in the method of communicating a practical knowledge of Art. We may during a life-time read the sublimated essays of theorists, without being empowered to analyse the simplest composition; indeed, this kind of study without practice has originated the most obstinate abuses. Although the public is advancing in taste—a taste which evidences a growing love of Art, there yet remains an acknowledged degree to be attained, and we shall never arrive at that until Art-instruction is a recognised element of education. Drawing, it is true, is taught in every school, but from these courses of discipline the human intelligence departs unimpaired; for this drawing, as it is called, forms no part of Art-education. The philosophy of Art teaches the student to see what he never saw before; it is, in truth, a second sight of the circle of material nature. The work before us is the production of a master of European reputation, who seems to feel acutely the absence of a more extended intelligence in matters of Art. His view of the remedy which may be efficaciously employed for the cultivation of good taste, is, we believe, the only just one—that for which we have ever contended,—that practical development of principle which influences the judgment as long as accurate perception remains. In the study of Art by the initiatory steps through which Mr. Harding conducts his pupil, he entirely sets aside the question of taste or genius. If the taste or genius of the school-boy were consulted with respect to the study of Greek or Latin, there would be but little classical instruction. "My object," says Mr. Harding, "in this work is not to amuse but to instruct; not to show how time and talents may be lost or wasted in pretty pastime, but how their value may be increased by another means for rightly employing them. Truths of nature are placed before the minds of the pupil, and their imitation before his eyes by methods of ready attainment, and such as are adapted to the comprehension of youthful minds and powers."

The method of teaching drawing in schools is too frequently a system of the merest empiricism, the object being rather to make a show creditable to the master than to communicate sound instruction to the pupil. It is a principle too common to proceed at once to complicated results which are utterly unintelligible to the tyro, rather than afford him that *gradatim* support which will enable him to stand alone and see for himself. The system before us supposes the student to know nothing, but at the end of a hundred and forty very simple lessons, he rises possessed of an amount of available knowledge which places him to a certain extent on a par with the practical artist. The lessons commence with instructions for drawing a straight line by means of dots, and thence show the con-

struction of angles, squares, and other mathematical figures, but the rules are entirely free from the complexity of mathematical proposition. The first number concludes with instructions for drawing a Gothic arch. In the second number shade is introduced, and the practice of drawing from memory is urged. As a test of the power and progress of the pupil, it shows the master whether the pupil has really learned the progressive lessons, or has merely copied it mechanically. All students of Art are anxious to proceed at once to shading, but drawing, and not shading, is the difficult acquirement. It is the form of the shadow, not the depth of its colour, that is of importance. In the first three numbers of the series, the attention of the pupil is directed to the consideration of familiar objects, the outline description of which demonstrates those principles by which the most elegant forms and most picturesque combinations are drawn. These three numbers constitute the half of the system, and in them are laid down, in a manner plain to the most untutored intelligence, instructions for drawing in perspective the most complicated objects, but without entering upon the formal study of perspective. This is one of the great points of this admirable work, for by these lessons the student acquires a knowledge of perspective more directly applicable to practical drawing than if he had gone through a course of perspective. The fourth number shows a collection of the most striking forms of objective in picturesque architecture, proceeding upon that well-known axiom, on which artists insist—in instructing the pupil; which is simply—to study carefully "little bits," a principle which has made the reputations of some of the most distinguished of our living painters. In every lesson we find reference made to examples already given, wherein are illustrated first principles; and up to the fifth number the instructions refer to the cube as a base of operations, and again in this number the same figure is dwelt upon in every variety of place and proportion. The axioms so simply explicated are the complicated difficulties of perspective, but the great purpose here is to qualify the pupil to deal with all objects satisfactorily, without having at the same time to contend with the difficulties of the regular study of perspective; in short, the student acquires a knowledge of perspective without the ordeal of that dry technicality which is so repulsive to the young pupil. But it will be understood that it is not here proposed to supersede the study of perspective, for we observe it is the purpose of Mr. Harding at a future time to devote a continuation of this work to instruction in the science.

These hundred and forty lessons are amply illustrated by diagrams and examples. We find in the sixth and last number a short series of subjects of the most attractive character, each illustrating the application of preceding rules. These are "A Cattle Shed," "Farm buildings at Penshurst," "Italian building at Sisterone," "Part of a Castle near Luxembourg," "Italian Stable at Angera," "A portion of the crypt of the Castle of Ehrenberg, on the Moselle," "Buildings at Puzzano—Lago Maggiore," "An Old Bridge at Luncheon—Devonshire," "German buildings on the Lahn," "Italian buildings—Isola Pescatore, Lago Maggiore." Of these two last lessons "the intention is," says Mr. Harding, "to exercise the pupil in drawing the objects they present, first separately, and then with the difficulties annexed to their combination, and without the aid of a diagram, referring only to what, I presume, he cannot fail to have learned from one and all of the previous lessons. Therefore, supposing that the forms of the objects can be accurately drawn, and that the method or methods of drawing them have been thoroughly learned, I have ventured to complete them more, and to set before the pupil objects at various distances." Then follow precise instructions for executing the former of the last two lessons, after which the author continues, "All this exercise is to the pupil most important. It has been one of the essential features to which every lesson given has tended, viz.—previous to drawing an object to have a clear mental perception of it, without which he knows not where to begin or how to proceed, as everything springing from clear mental knowledge and perception must be right, every attempt made in mental obscurity must be wrong. Precisely in proportion as an object is foreseen in all its forms, qualities, and relations, so will the drawing of it be unhesitating and sure. Knowledge dares, from the proofs it can bring on all sides of its truth, and its power is seen in its daring. Art coming from such a source is held; from any other, presumptive ignorance attempting to wear the character of boldness without the authority of knowledge—an ample illustration of the jackdaw in the plumage of the peacock." The remaining examples in the last number are

\* "Lessons on Art." By J. D. Harding. Published by D. Bogue, London.

"A Ruin of a Castle, with square and round Towers," "Interior of an apartment in Tynbridge Priory, now destroyed," "Part of Breston Priory—Norfolk," "Remains of a Greek Temple," and "San Pietro Val D'Aosta," all of which are lithographed with the marked excellence that distinguishes every thing Mr. Harding touches.

Such are the fascinations of Art that many are tempted to essay colour and composition before they have acquired first principles. This class of aspirants always retire from the study in despair; but those who pursue steadily the precepts laid down in this work cannot fail to arrive at that kind of practice which is more than half the accomplishment of the power of painting. Of all Mr. Harding's invaluable contributions towards the facilitating a practical knowledge of Art, this must be regarded as the most essential—it is a truly liberal exposition of the means of arriving at the desired end, and will add yet further to the wide-spread reputation of its author.

#### ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—I do not know what progress the daguerreotype has made in England during the last years. Formerly it appeared to me not so much esteemed as in France, where it has become a common business, and the price of a daguerreotype is very low. There were two great impediments to the propagation of this admirable invention—the metallic glitter of the daguerreotypic portraits, and the want of artistic conception and harmonious execution. These two impediments are not insurmountable. The principal progress has been made by the application of paper instead of silver plates. Till now, however, these experiments have always been unsuccessful, excepting perhaps those made by Lócherer, in Munich, whose photographic portraits appear indeed without any defect. They are executed with a fine artistic taste, and with due observation of the character of the person whose portrait is to be taken. But the importance of this invention for the Industrial Arts is perhaps more significant. Lócherer copies with the greatest facility and accuracy all sorts of engravings, woodcuts, lithographs, &c., and even designs in crayon and pencil. The original, united with a prepared leaf of paper, is pressed under a glass-plate and exposed to the light of the sun for a short time. In this way you get a true, but negative, copy of the original on the prepared paper, all the lineaments white for black. This negative copy serves for an original plate, from which you receive positive copies as many as you please.

We have to bewail the loss of Professor Samuel Amsler, one of the most celebrated engravers of Germany. He was born 1794, in Solihingnach, in Switzerland, and a pupil of Zess, at Munich. In 1816 he arrived in Rome, and formed friendships with Overbeck, Cornelius, Thorvaldsen, and the other heads of the new school, of which he became a member. Accuracy and character in the lineaments, simplicity in the execution, after the classical examples of Marc Antonio and Albert Durer, were the principles he followed in contradiction to the pictorial and effectual, but in form and expression, negligent engravings of the modern Italian, French, and English schools. In this manner, in conjunction with his friend Barth, he engraved the great frontispiece of the "Nibelungen" of Cornelius, and the "Alexanderzug" of Thorvaldsen. In 1829 Amsler became Professor of Engraving in the Royal Academy in Munich, where Cornelius, Schnorr, Hess, and others of his friends were already in activity. Besides different small works he executed in Munich, he engraved Raffaele's "Entombment of Jesus Christ," in the Borghese Gallery of Rome; "The Holy Family," and "The Madonna Tempi," by the same master, both preserved in the Pinacotheca. His last work was an engraving of the great painting of Overbeck, in Frankfurt, "The Union between Religion and the Fine Arts," the completion of which coincided nearly with that of his life. He died on the 19th of May. He was not only an excellent artist, and an estimable character, kind, modest, and very good-natured, but also an admirable instructor of his Art, who taught a number of pupils, now celebrated engravers; as Merz, who engraved "The Last Judgment" of Cornelius, and is now occupied with "The Destruction of Jerusalem" by Kaulbach; Gozenbach, the author of different engravings after Kaulbach, Schleich, &c.

Within the last few days we have seen a picture which puts one in mind of past times, so extraordinarily favourable for the Fine Arts. It is a

great painting of "The Entombment of our Saviour," the author of which is Anton Fischer, the same who executed the cartoons for the glass windows which King Louis presented to the Dome of Cologne. The figures are in full-length; the composition is rich; the design and colouring are of the purest style, and a deep and true feeling penetrates the whole composition. The picture has been purchased by King Louis for his own Pinacotheca.

The painter Franz Schubert has finished a large oil-painting for the Prince of Dessau, representing the "Rain of Manna in the Wilderness." It is fifteen feet high and eighteen broad. The composition is very expressive, and the execution shows a deep and serious study of the Italian masters. Above you see the heavens opened with the figure of the Deity and his angels, who strew manna and let quails fly. Moses is standing and elevates his hands in thanksgiving; about him are different groups of Israelites in attitudes of gratitude, or collecting and eating the manna, or catching and roasting the quails. Schubert was a long time in Rome and Venice, and his colours give testimony to his acquaintance with the Venetian school. Perhaps you may have seen an engraved work by him, containing the frescoes of Rafaele in the Farnesina, the best published copy of those beautiful and celebrated compositions.

Eugene Neureuther, whose inventions and compositions for the porcelain manufactory I mentioned on a former occasion, has exhibited a new work, a great pedestal of porcelain, richly decorated with architectural ornament in the gothic style, and with paintings and arabesques. F.

#### PICTURE SALES.

The collection of pictures, chiefly of the Italian school, formed by Mr. W. Cuningham, so well known in the circles of Art, was sold by Messrs. Christie & Manson on the 9th of June. Many of these works have on former occasions appeared in the same rooms, when offered for sale from other collections; but the prices realised at the present time, though not great in some instances, prove they have not become deteriorated in value, nor are less sought after than in times past. The most important picture in the collection was the 'Holy Family,' by Sebastian del Piombo, formerly belonging to the late Sir T. Baring, and sold by his executors in these rooms for 900 guineas; on the present occasion it fetched 1890*l.*, being bought again by one of the same family; 'The Infant Christ in the lap of the Virgin,' a large picture, by Carlo Creveli, formerly in Mr. Otley's collection, realised 966*l.*; 'Christ praying on the Mount of Olives,' by Raffaele, 525*l.*; 'The Death of Procris,' by P. Veronese, 525*l.*; 'Christ praying on the Mount of Olives,' by A. Mantegna, from the Fesch gallery, 400 guineas; 'Carpentarius and Lucretia,' by Titian, 320 guineas; Rembrandt's noble 'Portrait of the Dutch Surgeon, Martin Looten,' sold for 730 guineas; 'Portrait of Vincento Anastasi,' by the Spanish painter, known as 'Il Greco,' was knocked down for 115*l.* 10*s.*; 'The History of the Creation of Man and Woman,' described in the catalogue as the work of M. Albertinelli, brought 159*l.*; 'A Shepherd Piping,' ascribed to Murillo, but of which there is a doubt, sold for 152*l.* 10*s.*; a small picture by J. Van Eyck, 'St. Jerome in his Study,' recently in the late Sir T. Baring's collection, 155 guineas; the cartoon of 'The Virgin and Child,' attributed to Raffaele, 270 guineas; 'The Circumcision of Christ in the Temple,' by Garofolo, 260*l.* 10*s.*; a small study of Rubens's 'Judgment of Paris,' 190 guineas; 'The Wise Men's Offering,' by Fra Filippo Lippi, 270 guineas; 'A Landscape,' by Bassano, 200 guineas; a small picture of 'The Circumcision,' by L. Mazzolino, 140 guineas; 'The Virgin and Child,' by Gio. Bellini, 175 guineas; 'The Angel declaring the Resurrection,' by A. Mantegna, 128 guineas; 'A Marine View of a Port,' by Claude, 260 guineas; 'A Landscape,' attributed to the same master, 130 guineas; 'A View of the Dee,' by R. Wilson, 215 guineas; and the drawing of Wilkie's 'Reading the Will,' made for the engraver, with Wilkie's touches, sold for 25 guineas. There was a considerable number of other pictures, which brought sums varying from 15 guineas to 100 guineas.

On the 15th and 16th of the month the pictures belonging to Mr. W. W. Top were consigned to the hammer by Messrs. Christie & Manson. The majority of these works are of the Dutch and Flemish schools, and were hastily brought over from Paris some time back, when political disturbances threatened the peace of that city. A few

only realised large prices; the principal were 'An Interior,' by Singelandt, 140 guineas; 'A Young Lady in a White Dress,' by Greuze, 120 guineas; a fine composition of 'A Shepherd and a Shepherdess, seated in a Landscape,' by A. Vander velde, 400 guineas; 'The Virgin and Child,' an oval picture of the highest quality, 580 guineas; a small 'Rustic Landscape,' by Ruysdael, 175 guineas; a rather small marine view, 'A Calm,' by W. Vanderdelve, exquisitely finished and charming in tone, 340 guineas; 'The Bowl-Players,' by J. Ostade, 245 guineas; 'Three Oxen,' by F. Potter, another small picture of excellent quality, brought 500 guineas; 'The Three Smokers,' by Teniers, one of those indelicate subjects in which this painter frequently indulged, but a picture of rare excellence in other respects, sold for 520 guineas; 'An open place in a German Town,' by Vander Heyden, with figures by A. Vanderdelve, most elaborately finished, 370 guineas; 'The Poultry Market,' by Jan Steen, a small picture of the very highest quality, 500 guineas; 'Portrait of the Dutch Admiral Van Tromp,' by Rembrandt, not equal to the portrait of 'Van Looten,' sold at Mr. Cuningham's sale, 450 guineas; a brilliant little work of W. Mieris, 'Antony and Cleopatra,' 105 guineas; 'The Adoration of the Shepherds,' by A. van Ostade, a small picture luminous and transparent, 450 guineas; 'The Virgin and Child,' ascribed to Rubens, but greatly deficient in his richness of tone, 200 guineas; 'Cavaliers preparing to start from a Stable,' by P. Wouvermans, a fine example of the painter, 350 guineas; 'A Landscape,' by Claude, a large picture that has lost much of its original brilliancy, 550 guineas; 'Ariadne,' by Greuze, the head of a girl with her hand on her bosom, a work nothing but agreeable in character and expression, sold for the enormous sum of 530 guineas. The price for pictures by this graceful yet feeble painter of the French school is extraordinary; here is a work containing neither 'mind nor matter,' selling at a price which would purchase half a dozen far superior productions from any one of our own galleries. Another equally insipid picture, from the same hand, was sold some weeks back for 600 guineas, showing what fashion, not pure taste, can do to enhance the value of puerile performances. A large picture by Hobbema, 'A Woody Scene in Guelderland,' realised 350 guineas; and 'The Repose of the Holy Family,' by Murillo, 780 guineas.

#### THE VERNON GALLERY.

##### DUTCH BOATS IN A CALM.

E. W. Cooke, Painter. T. Jevons, Engraver.  
Size of the Picture 2 ft. 3 in. by 1 ft. 4 in.

THE peculiarly picturesque build of Dutch boats renders them especial favourites with our marine painters, clumsy and ill-shapen as they are, when compared with the trimly constructed vessels of modern times; for it is singular that the ship-builders of Holland have made but little alteration in the forms of their ships since the days of Van Tromp and Opdam. But the rounded head and stern, the rich brown colour with which they are painted, with now and then a bright green or a red stripe to relieve the monotony of tint, are all of valuable assistance to the artist.

Mr. Cooke has for a long period ranked with the foremost of our painters of these subjects, having exhibited for several years some most excellent pictures; among which is the one here engraved, which was purchased from the British Institution in 1844. It is a quiet and delicately-handled representation of one of those North Sea scenes which the painter has frequently delineated with so much truth and feeling. The work is composed judiciously and effectively, the distance is obtained by a very careful management of aerial perspective, and the groups of boats on each side are well balanced. There is little or no motion in the mass of clouds stretching towards the horizon, nor does there seem a breath of wind to swell the sails that hang listless on the spars and rigging. In the composition of the picture we are strongly reminded of Vanderdelve, but the atmospheric tints which pervade it are brighter than we are accustomed to see them in the works of the Dutch master. Among Mr. Cooke's later productions are several Italian subjects, in which however he does not seem quite so much at home, as in scenes similar to that before us.

Simple as the subject is, it makes a highly effective engraving, the arrangement of light and shadow forming a strong but not violent contrast. We are enabled to add that the print has the testimony of Mr. Cooke's approbation.









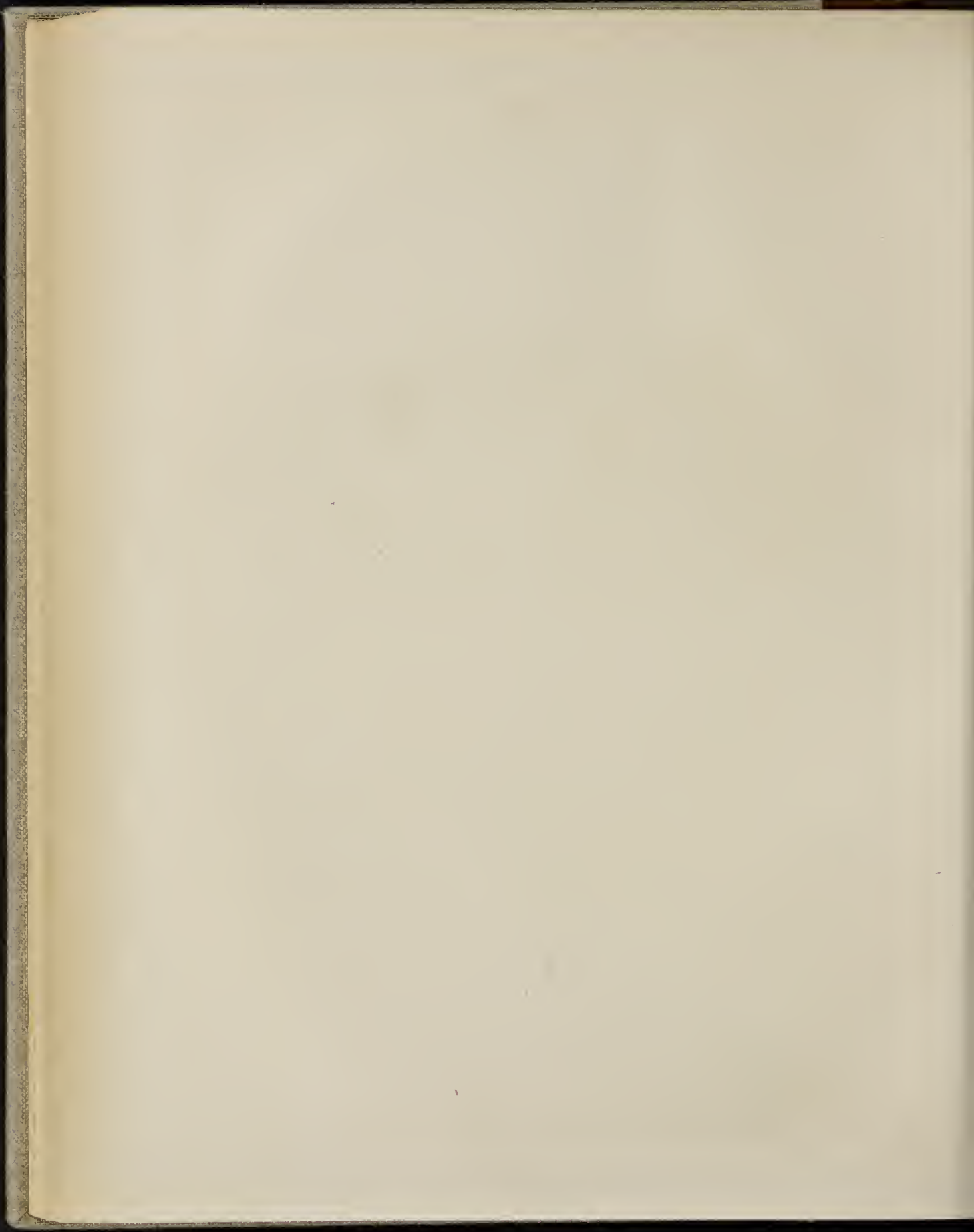
E. W. COCKE

1871

BOATS IN A CALM

THE BAY OF VERNON CALIFORNIA

W. H. WOOD





MY DEAR HARRY,—You desire to have some account of my life and adventures, but if you expect in the few every-day circumstances I am about to lay before you, to find materials for a startling romance or a melo-dramatic entertainment, I forewarn you of a grievous disappointment.

My father, the celebrated, and I am proud to say, wherever known, the much esteemed little Knight, the comedian, married a Miss Clews, of Stafford, to which circumstance may be traced the birth of your humble servant, in the year 1803. The town of Stafford, so justly famous as the chief shoe-mart in the United Kingdom, may thus claim all the honour of being my birthplace; and I may, in nursery phrase, be said to have been found under a boot tree, instead of the more genteel currant or gooseberry.

My father's rising fortunes bringing him to "the London boards," I was removed from the uninspiring atmosphere of the tan-pit, to the more ambition-stirring influence of the metropolitan fog; and, for still further development, was trained at a classical and commercial academy, previous to entering a busy life. Here occurred a difficulty—"What can we do with that hoy!" was the anxious query of my parents, with the usual and very flattering addition that "he exhibits no talent for any particular pursuit." However, this state of anxiety was soon put an end to, by "a very advantageous opening" in the house of a West India merchant, who, requiring the assistance of a junior clerk, and my qualifications being considered equal to

that high station, I was duly appointed to a desk in Mark Lane, having to ascend the perilous height of an office stool, where invoices and bills of sale became my daily care and occupation.

Still my ambitious soul had its high aspirations, and day by day I made a reverential bow to the Mansion House, with certain Whittingtonian whisperings, that the mayoral robes were destined some day to add grace to the honoured person of the then but humble clerk.

This grand career, however, was doomed to an abrupt termination. The high stool, the desk and gloomy office, the good ship *Nereid*, the docks, the custom-house, even the Lord Mayor's stage-coach, all vanished before the ruthless invader—bankruptcy. The sheriff's officers took an inventory of the effects, while I took leave of all my cherished hopes, returning to my home, comforted by my friends with the assurance that my fortune had suffered shipwreck.

A heavy and a profitless year rolled on in expectation of some other "advantageous opening," but none appearing, out of sheer idleness, I took to drawing, to the great amusement of the family; for all having a turn that way, were rather severe critics upon my poor efforts. This uncertain state of things went on until my arduous was on the point of giving way; but one evening, being left at home alone, I determined on making one effort more, and so opening a large illustrated Bible, I made a copy from West's head of Eli, and placing my production on the supper-table, went to bed, not daring to face the millery of my merry judges. Next morning when I

arose, my brothers were silent as to my effort, but that might proceed from forgetfulness. I descended to the breakfast room, where, to my astonishment, I found my head of Eli transfixed with a pin over the chimney piece; but perhaps it was only so placed to add a piquant zest to the morning meal. At length my father, the arbiter of my fate, issued from his dormitory, and looking at the head of Eli, and then at mine, said, "Upon my word, John, there is some promise in this." The oracle had spoken—millery ceased—from that moment I was an artist.

I applied to the large Bible with renewed energy. I turned Adam and Eve out of Paradise; I slew Abel over and over again; and at length I made a *DeLuge*, until my father seeing that my thoughts were decidedly turned in that direction, and being himself a practical lover of the Fine Arts, placed me for six months with Mr. Henry Sass to correct my outline, and for another six months with Mr. George Clint to improve my colour. Thus I was once more afloat, with the flag of ambition flying mast-high—now making my bow to Somerset House—the honoured home of the Royal Academy, having settled in my own mind that the door to fame was one day to be opened at my touch, and that then I should have nothing to do but to walk in and take my place.

With these high aspirations I went most assiduously to work, being helped forward by the encouragement of a kind father; but I shortly had to suffer another shipwreck in his untimely death, which at once deprived me of my patron and my resources. Thus, before I was fairly out of leading strings, I had to commence the great battle of life, and a hard up-hill fight I have found it. Want of means, and want of food, though severely felt, drove me to increased exertions; and since no portrait-sitters would come to my studio, I determined on trying subject-pieces,—but deprived of means, how was I to obtain models? I resolved on being my own "models," and was by turns a sailor, an old woman, a butcher boy, &c. &c., until two pictures were thus finished; and my credit being good for a pair of frames, I sent them to the British Institution, where, to my no small pride and exultation, they were both sold on the day of opening; but that which was far more gratifying was the praise so liberally bestowed on my works by Steinfield, Collins, and a host of other names of high repute.

From that time forth I took my station in the ranks of "promising young men." How far that promise has been realised I fear to think of, but my ambitious hopes live at all events been fulfilled by my admission to that body, whose great names had always stood as a beacon to my efforts—the association with whom has been my highest reward.

I was elected an Associate of the Royal Academy in the year 1836, and an Academician in 1844; and before the term of my two years' service as member of council had expired, was appointed to the Secretaryship.

During the progress of these various trials I took unto myself a wife, the daughter of an eminent solicitor. As you know her, I need not enter into those encomiums, which, after all, would but ill express my sense of her worth; suffice it to say, that I have never had cause to repent uniting my fate to one, who has always been a cheerful participator in all my troubles, a wise councillor in all my difficulties, and one who, by her affection and encouragement, has been the main-spring to the attainment of all my ambitious aspirations. Wishing you as good fortune in your projected marriage.

I am, my dear Harry, yours, &c.,

JOHN P. KNIGHT.

[We may be permitted to add two or three lines to this brief but interesting autobiography; no member of his honourable profession is more highly esteemed by his brethren than Mr. Knight; he has obtained his rank by the exercise of much talent and industry, and has acquired large popularity, not only as a portrait-painter but in productions of a loftier character; as the special organ of the Royal Academy his duties may be often irksome and embarrassing, but we are assured that he invariably discharges them with urbanity and integrity.—Ed. A. J.]

PASSAGES FROM THE POETS.



Drawn by F. W. Hulme.

Engraved by T. Williams.

THE WILLOWY BROOK.

"A willow brook that turns a mill."

WORDSWORTH.

PASSAGES FROM THE POETS.



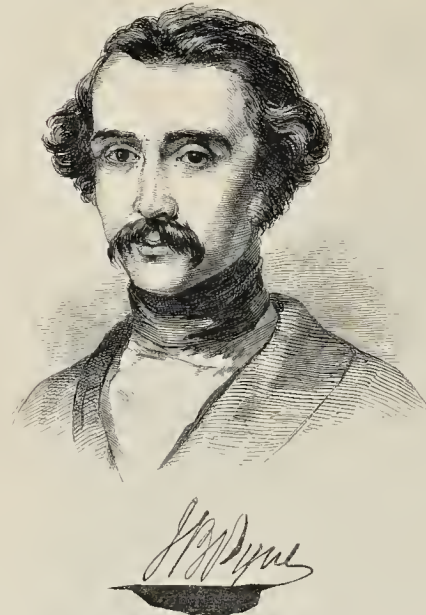
Drawn by J. Gilbert.

Engraved by G. P. Nicholls.

THE SILK MERCER.

"Nor deems he wiser him, who gives his noon  
To Miss, the mercer's plague, from shop to shop  
Wandering, and littering with unfolded silks  
The posh'd counter, and approving none,  
Or promising with smiles to call again."

COWPER *Winter Walk at Noon.*



THEY who, like ourselves, are accustomed to mark the rise and progress of artists, must often feel with what slender materials a biographer is necessitated to put forth the story of a life. Unobtrusively, yet anxiously—through long years of patient endurance, self-denial, mortification, and laborious exertion, the artist toils; and when at length he has gained the eye of the public, has made his name familiar to them, and some record of his life is demanded as a matter of interest, the most that can frequently be said may be told in a few words,—yet these, not in the spirit of the laconic epistle of the Roman conqueror,—“*Veni, vidi, vici*,”—but that the victory had been won only by weariness and watching—a long and hard battle with an opposing world.

“Tis an old song, and often sung.”

J. B. PYNE, one of our most distinguished landscape-painters, though unadorned with academic honours, was born in Bristol on the 5th of December, 1800. At an early age he exhibited an unquestionable taste, and a decided inclination, for the Fine Arts; but his father, either unable to comprehend the value of the gift which nature had given to his son, or unwilling to foster it, engaged him to a solicitor, at whose desk he was chained till he had reached his twenty-first year. On the very day, however, on which his term expired, and he had become his own master, the pen was exchanged for the pencil, and he devoted himself heart and soul to the profession for which he had so long pined. Several years were thus passed in Bristol, painting, teaching, and repairing old pictures; about 1835 Mr. Pyne came to London, where he remained a year without attempting to effect the sale of a single picture. He then received an introduction to Mr. Carpenter, of Old Bond Street, a gentleman whose taste in Art, and whose patronage of British artists we have before had the pleasure of commending. “Mr. Carpenter,” to use Mr. Pyne’s own words to us, “immediately became my patron, bought my first picture, gave me excellent advice, cautioned me against money-lenders, and told me to apply to him when in any emergency. He never bought a painting of me at a low price when I went to him for pecuniary assistance, but always

[The engraving on wood is from the portrait painted by J. J. Hill.]

freely lent me what I wanted, and received it again at my convenience. I speak of my obligation to Mr. Carpenter with much pleasure; it is his due.” Another liberal patron of Mr. Pyne was Mr. Rought, the picture-dealer, in Regent Street. Of him we are told,—“to the fine taste, integrity, and enterprise of this gentleman and friend, I am indebted for more than half of the success I have met with since my residence in London.”\*

A year or two after Mr. Pyne’s arrival in the metropolis he began to exhibit at the Royal Academy; but about ten years since he joined the Society of British Artists, in Suffolk Street, (of which institution he is now Vice-president,) and to this circumstance Mr. Pyne attributes nearly all the private patronage he possesses, in consequence of his power to place his pictures where they may be fairly seen.

In 1846 he visited Italy, Switzerland, Bavaria, &c., returning with his portfolio enriched with numerous sketches, from which he has exhibited several admirable pictures.

With the exception of Turner, no living landscape-painter sees nature, and depicts it too, under such a glorious “flood of light;” so brilliant is its effulgence as to leave little space for shadow in his compositions, except here and there in the foreground, where a few figures are introduced; or a clump of bushes, or a rugged bank, intercept the daylight. Yet there is no extravagance of colour, nor slightness of manner; every portion of his work is brought forward boldly and forcibly, and is combined into one “harmonious whole.” When time shall have softened down, as it has in his earlier pictures, the apparent rawness of their tints, they will possess a value few other modern landscapes will ever attain.

Mr. Pyne is at present engaged upon a series of large pictures of the English Lakes, intended for publication; subjects for which his pencil is pre-eminently adapted.

\* It affords us no little gratification to hear an artist thus speak of a *patron in the trade*; we never doubted that there were liberal and honourable men among the dealers. Unfortunately, they are the exception and not the rule; but while we shall continue, as we ever have done, to expose the harpies who thrive upon the bodies and the brains of the friendless artist, we shall always feel pleasure in recording the good deeds of those who know how to estimate talent aright—to foster and encourage it.

### THE AMERICAN ART-UNION.

WE, on this side of the Atlantic, are accustomed to think that our brethren of America are so much absorbed in money-getting and matters of a purely personal or national interest, as to leave them little or no inclination and opportunity to attend to subjects of a less exciting but more intellectual character. We are greatly mistaken; amid the most engrossing occupations, and in spite of the mercantile depression which within the last two or three years has affected them, equally perhaps with ourselves, Art is making sure way with them, while the love of Art, and the desire to foster the rising talent of the country, is shown in the rapid strides made by the American Art-Union. The last Report of this Society, with some of the engravings issued by it, has been courteously forwarded to us. The former almost puts us to the blush when comparing the amount of subscriptions with that of our own institution, while the latter are not so far behind those we have circulated, as the character and standing of the respective schools of Art might warrant us in expecting.

The American Art-Union was established in 1839, when the number of subscribers was 814. In 1848 the list had increased to 16,475; the amount of the subscriptions being 85,134 dollars, or 18,445*l.* 14*s.* sterling, a sum considerably larger than, we believe, was ever collected in Great Britain and her dependencies for a similar purpose. It is not this matter for serious consideration here, where these societies are dwindling away, and have already lost much of the *prestige* which was attached to them? It may however be argued, and with some truth, that we have several Art-Union Societies scattered over the country, and that the aggregate of these could overbalance the solitary institution of New York; still, allowing this, it is quite clear we shall ultimately be left behind in the race, and to our shame it will be chronicled.

The committee of the American Art-Union, it appears, purchase themselves the pictures intended for distribution. These purchases are made at various times during the year from artists who submit them for approbation; they are then hung up in the rooms of the society for public exhibition till the day for distributing arrives. At present there are fifty pictures on view for the subscribers of 1849, besides others which we imagine have not yet been purchased for this purpose, and some of which we should think are not intended for it, as we recognise the names of English artists among them, Morton, Peel, M. Claxton, S. B. Percy; and the object of the society is very properly to encourage American Art only. At the last drawing 479 pictures and 450 medals were distributed by lot. In addition to works of Art of these respective classes, preparations are making for an issue of bronze statuettes, after the plan of our own society, but which has not hitherto been attempted in America, from the difficulty in obtaining proper workmen. This obstacle has now been removed by the arrival from Europe of several persons competent to undertake this kind of work. A set of outline engravings will at the same time be published.

With regard to the engravings published by the Society during the past three or four years, while they must not be considered as rivaling those of our school, they are creditable to a country where Art is still in its infancy. “Sparking,” or as we should call it “Courtling,” by F. W. Edmonds, engraved by A. Jones, is well composed, and effectively, though somewhat coarsely, engraved. “A Sibyl,” painted by T. Huntington, engraved by J. W. Castlear, is altogether better, both in subject and refinement of execution; it is a half-length figure, rather small. “Sir Walter Raleigh parting with his Wife,” painted by E. Leutze, engraved by C. Bust, is a far more ambitious performance than either of the others: we have here a composition that evidences mind and study, which, if carried out in the execution, would have produced a highly meritorious work. “Youth,” engraving by J. Smille, from the picture by T. Cole, for the members of the present year, is not yet finished.

We have spoken in qualified terms of these performances, because in justice we could not do otherwise. The artists of America have yet much to learn; but we believe them to be following the right path in pursuit of their object, and most cordially do we welcome them, and their supporters, as fellow-citizens of a Republic which no sea can divide, and where one language, that of intellect, is universally spoken. We feel deeply interested in the Art-progress of our brethren on the other side of the Atlantic. Our Journal circulates very extensively through the States (certainly between two and three thousand), and it will be equally our pleasure and our interest to devote some of our columns occasionally to reports of such proceedings as may be justly considered to possess general interest.

## THE WORKS OF THORVALDSEN.

## SECOND NOTICE.

In continuation of this article, it is necessary to dwell particularly on Thorvaldsen's works in his native city, for he has immortalised Copenhagen in the world of Art; it is the Northern Mecca of every true devotee. The Church of Our Lady is the *monumentum exactum* which gives a substantiality to the fame of Thorvaldsen; no pilgrim can enter this sanctuary without feeling himself in the presence of an exalted spirit. The ornamentation of the church is a design not only well worthy of its author, but its felicitous combination of narrative carries us back to Athens and Argos, to Calamis and Pythagoras. In Christian Art we do not seek anything resembling the moveable drapery of Pallas, which, according to Philochorus, represented a value of upwards of a million of our money; nor of the hair of the Zeus, one lock of which was worth three hundred pounds; but instead of this gorgeous display which excited the wonder and enthusiasm of the Greeks, we have an exquisitely pure sentiment which penetrates the soul with emotions unknown to the gratification of physical sense. To which soever of these works we turn, individual figures or groupments, we find a truth in the imitation of nature which, without the suppression of essential incident—such as the swelling of the veins from exertion, or any equally descriptive coincidence—rises to the utmost elevation, and the chastest beauty. When the subject demands emphatic severity, we see fire and vivacity of gesture, and upon

other occasions the becoming ease and relief. The draperies, always a difficult study, are qualified with grace and lightness, where a certain formality is not required; and the great point of the narrative strikes the observer at once by its perspicuous simplicity. So deeply was the mind of Thorvaldsen imbued with the best spirit of the antique that all his elegant allusions point at once to their pure source. We are reminded, more or less directly, of the neatly and regularly folded drapery, the curiously braided, or wavy and symmetrically arranged hair, and even of that peculiar disposition of the finger which always occurs in the grasping of sceptres and staves, in the buoyant step on the fore-part of the foot, the tucking up of the draperies in female figures, with many other peculiarities which strike the close observer.

The Cathedral church of Copenhagen is a very early Catholic dedication to the Virgin. In 1316 it was rebuilt on an enlarged design, and in 1614, received the important addition of a lofty spire, which was, however, destroyed in the following year by lightning. In its injured state it remained until 1550, when the spire was rebuilt, and the entire church considerably embellished both externally and internally. In the great fire of 1728, the church was again destroyed, in common with many other public and private edifices; but it rose from its ashes and was embellished by Christian VI., who added a spire still loftier than the former. At the bombardment of Copenhagen by the English, this church suffered much, and the spire was totally destroyed, and the entire edifice was soon afterwards razed to the ground by the Provincials of the Univer-

sity. In 1808, however, a peremptory command was issued by Frederick VI., then Crown Prince, for its restoration, and about the year 1817 a festival was held, which the King attended and laid the first stone, contributing at the same time 20,000 Danish dollars in furtherance of the great work; and for the ultimate ornamentation of the cathedral, Thorvaldsen was invited to exert his patriotism and his talent, and the result shows how deeply he has felt both for his country and his Art. When he was first consulted respecting the design of the ornamentation he was struck by the grand idea of executing a series of works, forming a continuous narrative from the pediment to the altar, and with the exception of a few links of the original compendium, the artist lived to fulfil his grand design. The principal figure of the pediment composition is given in the former portion of the notice; the remainder is distributed upon two succeeding pages. This necessarily small cut affords a perfect idea of the character and arrangement of the composition; but we would speak of the figures and groups as they are known to the visitors of Thorvaldsen's studio. On the right of the Baptist is a remarkable figure, having his foot raised on a rock, his elbow on his knee and his head resting on his hand, while his eyes are fixed on the Baptist, to whom he listens with profound attention. The entire audience, it is true, is perfectly in character, but this figure is remarkable as especially displaying the power of the sculptor. In the modelling the muscles are everywhere freely pronounced, without any affectation of anatomical display. The pose is that of one who, with every



MERCURY PRESENTING THE INFANT BACCHUS TO INO.\*

\* This bas-relief, which measures about 83 inches by 1 foot 7 inches, was first executed for Prince Putbus, and a replica was subsequently made for Lord Lucan. According to Ovid, Bacchus was brought up by Ino, and afterwards intrusted to the care of the nymphs of Nysa. Apollonius says that he was conveyed by Mercury to a nymph in the island of Euboea, whence he was removed afterwards by Juno. Ino, or the nymph, it may be, is sitting, and is about to receive the infant in the skin of a goat, the usual sacrifice offered to Bacchus.

qualification for activity, is subdued with fixed attention by the truths which flow with divine unction from the inspired lips of the teacher. Next to this figure is a group of a father and a

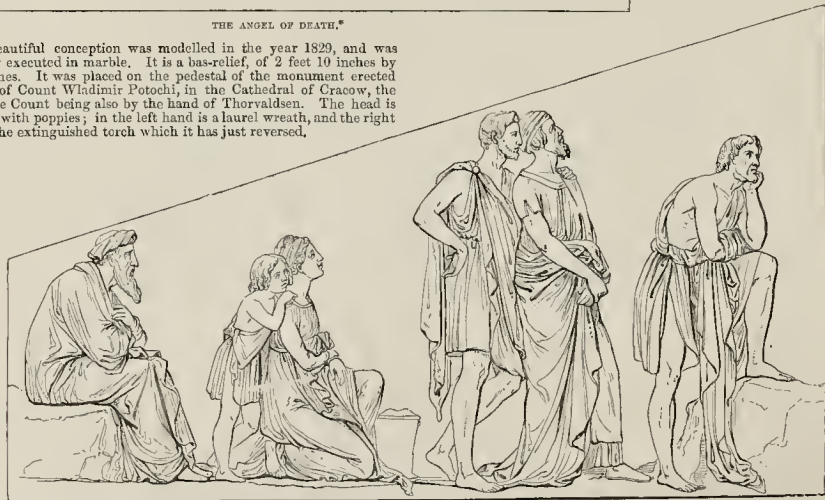
son, intended apparently to illustrate the prophetic words addressed by Gabriel to Zachary, and having reference to John—"He shall go before him in the spirit and power of Elias, that

he may turn the hearts of the fathers unto the children, and prepare unto the Lord a perfect people." The father, a venerable impersonation, listens with earnest attention to the lesson of wisdom, and behind him is the son, in the prime of manly beauty, posed in an attitude of becoming grace and dignity: his hand resting with reverential affection on the shoulder of the father, is strongly expressive of his confiding filial love. Both of these figures are admirably draped, and present a perfect harmony of outline and a beautiful unity of design. To these succeed a group of a girl and her little brother—the former rests on one knee with her arms crossed before her, and the latter leans upon her. The next is an old man, an allusion to the prophecy of Gabriel, that the Baptist should convert many of the children of Israel, and turn the hearts of the incredulous to the wisdom of the just. Thus the old man listens with an air of scepticism to the preacher, but still it would appear that the powerful eloquence of John has touched his soul, and his rigid lineaments seem relaxing into an expression of conviction. The attitude and feeling of this figure is well calculated to describe the internal argument, and to contribute to the importance of that of St. John. The right wing is terminated by the recumbent figure of a young man who is also come that he may hear the good tidings. Like all the juvenile impersonations by Thorvaldsen, he is distinguished by youthful grace and natural dignity; but he differs in sentiment from the preceding, inasmuch as he evinces a sensibility and emotion characteristic of the impulse of youth—of a heart not yet scared by the indifference, or immovable in the fixed impressions, of advanced years. The features are modelled with fine feeling for classic beauty; the manner of the hair is graceful, and the triangular adjustment of the figure is a masterly adaptation. On the left the first impersonation is that of a boy whose easy yet firm attitude is worthy of all praise. The substance of the figure is perfectly described by the manner in which it is supported by the legs. He seems to



THE ANGEL OF DEATH.\*

\* This beautiful conception was modelled in the year 1829, and was immediately executed in marble. It is a bas-relief, of 2 feet 10 inches by 2 feet 6 inches. It was placed on the pedestal of the monument erected in memory of Count Wladimir Potocki, in the Cathedral of Cracow, the statue of the Count being also by the hand of Thorvaldsen. The head is entwined with poppies; in the left hand is a laurel wreath, and the right rests upon the extinguished torch which it has just reversed.



PRINCIPAL PART OF THE RIGHT WING OF THE PEDIMENT OF THE CATHEDRAL OF COPENHAGEN.\*

\* The principal figure of the composition—"St. John"—forming the centre, and to which the eyes of the others are directed, appeared in our last number.



be about fifteen years of age, and his expression is that of mingled curiosity and presumption; he meets the eye of the Baptist with self-sufficiency, and the scoff is upon his lips.

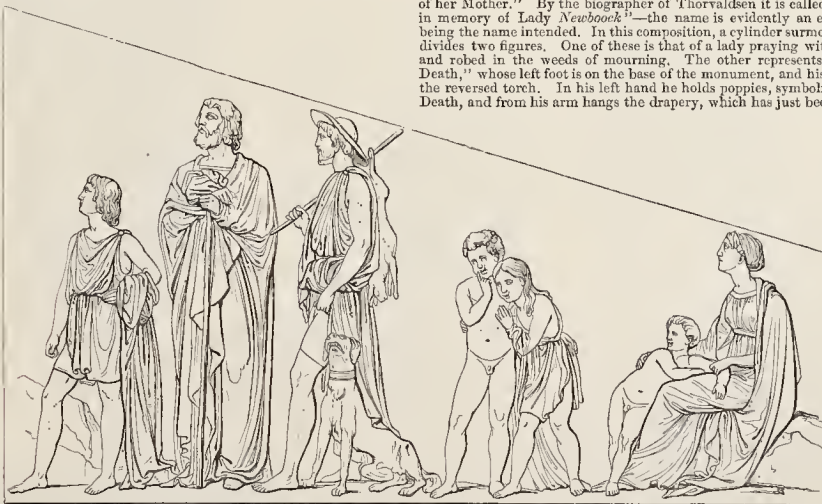
Attracted by the fame of John, a Jewish Rabbi mingles with the crowd of listeners to judge for himself of his preaching. He is costumed in a manner to proclaim his office, and he listens to the voice of inspiration with an interest more intense than that of the rest of the auditory. The Levite priest is succeeded by a hunter who contrasts powerfully with the former. This is an admirable figure, bearing in his right hand and on his shoulder a hunting-spear, whence depends at his back a fawn or hare. He is in the vigour of life, and the movement is that easy *abandon* which appertains to the character. He seems but just to have returned from hunting, his dog is by his side, and he has, in passing, first been arrested by curiosity, and then has remained from the interest excited by the preacher. The succeeding figures are two children, a boy and a girl, grouped; the former is nude, and his little sister is lightly draped; and here again is a beautiful result of the descriptive power of this accomplished sculptor in the characteristic differences observed in the modelling of these two children. They are yet too young to be stricken by the words of the Baptist, and amuse themselves with the hunter's dog; the little girl is the more playful, and her buoyancy is checked by her brother, who admonishes her by holding up his finger. These children are, of course, accompanied; their mother is seated,

and attentive to the preacher, inasmuch as to be heedless of the manner in which the children amuse themselves. She is richly dressed, but wears no ornament, and is emphatically

described as one of those who devote themselves exclusively to their children. The extreme figure of this wing of the pediment is that of a shepherd who is extended on the



The above composition was known in Rome as "A Wife praying at the Tomb of her Mother." By the biographer of Thorvaldsen it is called a "Monument in memory of Lady Newboock"—the name is evidently an error, Newburgh being the name intended. In this composition, a cylinder surmounted by a urn divides two figures. One of these is that of a lady praying with folded hands, and robed in the weeds of mourning. The other represents the "Angel of Death," whose left foot is on the base of the monument, and his right rests near the reversed torch. In his left hand he holds poppies, symbolical of Sleep and Death, and from his arm hangs the drapery, which has just been thrown off.



PRINCIPAL PART OF THE LEFT WING OF THE PEDIMENT OF THE CATHEDRAL OF COPENHAGEN.

ground—a position which it must be remembered is perfectly appropriate. The nude passages of the character exhibit all the careful detail, together with that vigorous development which is always seen in the masculine forms of this sculptor.

The interior is also richly decorated with the works of Thorvaldsen. The subject of a composition on the frieze over the entrance beneath the portico is "The Entrance of Our Saviour into Jerusalem," and within the cathedral, on the right, is another entitled "Childhood's Aid," and representing a child walking, under the guardianship of an angel. The work is a bas-relief, and is said to have been suggested to the sculptor by his own career. On the left is another group composed of a mother and her children, and entitled "Maternal Love;" these works are placed over the alms-houses. In the body of the church are the apostles, the place of Judas being occupied by St. Paul. These statues are ten feet high, and are disposed between the windows, six on each side, and over the altar is placed a statue of the Saviour thirteen feet in height, as if in the act of blessing the assembled congregation. The impersonations of the apostles are individualised according to the character of each, and the series of these is admirably designed to support the principal figure. The baptismal font is the emanation of a master-mind, a shell held forth by a kneeling angel. A frieze runs round the chancel, on which is represented the progress of Christ to Golgotha. In the sacristy is a bas-relief, "The Last Supper," and in a room on the left of the altar is another, the subject of which is "The Baptism of Christ." In the execution of these works Thorvaldsen has availed himself of the assistance of pupils, like the masters of the ancient schools. Of the apostles the statues of St. Peter and St. Paul alone were modelled by Thorvaldsen, the others, together with that of Christ, having been previously modelled by pupils from sketches of the master: they were only finished by the latter.

It was from Rome that the fame of Albert Thorvaldsen first rose, but it is, and very properly so, at his northern home where we find him identified. He returned to Copenhagen in 1838, and finally settled there with an ample fortune, and with the appointment of President of the Academy of Arts. Having declared his intention of presenting casts of all his works to his native city, with the view to the formation of a public collection, a site was chosen, and a building was erected for the reception of a presentation so valuable. The cost of this edifice was defrayed by public subscription, and is known as Thorvaldsen's Museum. The building forms a parallelogram, having a spacious court-yard within, in the centre of which there is in progress of erection a mausoleum intended for the reception of the remains of the great artist, which are as yet in the cathedral. The decorations of the interior of the Museum are carried out in the Pompeian style, each room presenting a different design and colours, and the enrichments of the exterior walls are figure compositions, the subjects of which are events connected with the erection of the Museum. The number of Thorvaldsen's works assembled here amount to three hundred (we gather our information from Murray's "Handbook for Northern Europe.") A large hall, extending the whole width of the front, is devoted to casts of the equestrian statue of the Emperor Maximilian, and most of the other colossal works. "The Triumph of Alexander" forms the decoration of the frieze of this hall. At the other end of the building, opening into and nearly of equal width with the court-yard, is the Hall of Christ, which contains casts of all the statues in the Freue Kirche, or cathedral, and here only can the grandeur of that statue be seen, for in the cathedral it is so indifferently lighted as to be deprived of its imposing character. Round three sides of the court-yard runs a wide passage, filled with casts of various statues, &c. The space between this passage and the outer wall of two sides of the Museum, is divided into a side entrance on the south, and twenty-two rooms, eleven on each side. These apartments are generally small, but they are well lighted, and show to advantage the works disposed around them. The upper

rooms contain the smaller casts, together with a long series of busts, which are the least striking of the works of Thorvaldsen,—for reasons sufficiently obvious; and to these are added the collections of antique sculpture, bronzes, vases, coins, &c., which he made during his residence at Rome. One small apartment shown here is particularly interesting, as containing the furniture of his sitting room, according to its arrangement at the time of his death. And here may also be seen a cast of a bust of Luther, the last to which he put his hand—that is as a new work—having commenced it on the day of his death. Many of his sketches are also here: they are

executed in chalk, and pen and ink; and to the trustees of this Museum, Thorvaldsen has bequeathed a fund of sixty thousand Danish dollars for the purchase of works by native artists.

The death of Thorvaldsen took place suddenly, while at the theatre, in 1844; he was then in his seventy-fourth year, and was active in his profession even till the last day of his life. We have, in conclusion, to observe that the whole of the plates in Mrs. Rowan's valuable work are engraved in outline upon copper. This selection, that we have been permitted by that lady to make, we have, at our own expense, caused to be engraved on wood.



COMPARTMENT OF "ALEXANDER'S TRIUMPH."

\* Victory, with expanded wings and hending forward, is in the car with the Conqueror, guiding his spirited steeds. He grasps the car with his left hand, and rests his right arm on his truncheon. In the earlier copies of the frieze this compartment was treated in a manner very different. This belongs to the frieze in the palace of Christianborg, in Copenhagen, and must be considered the first complete copy of this work, which is assuredly the most magnificent composition of Modern Art. We believe that it was originally intended for the frieze of the government palace at Milan.

EXAMPLES OF MEDIEVAL ART  
 APPLICABLE TO MODERN PURPOSES.



THE initial with which we begin our paper is taken from a very interesting volume in the Harleian Collection of the British Museum, No. 3855. It contains twenty-six drawings on vellum of the different letters of the alphabet, varying in size from ten to eleven inches in width, and from twelve to thirteen in height. They present an almost endless variety of very elegant scroll-work; each letter (with the exception of the one we have selected,) forming the commencement of a moral text, written in the various languages usually taught, and in which is displayed the different kinds of writing in use at that time.

The T we have selected has in its centre a portrait of one of the most celebrated actors of his day, Richard Tarlton, or as it is here spelt, Tharlton. As it must have been drawn within a few years of his death, and agrees with the description given by several of his contemporaries, there can be little doubt of its being a likeness of that very popular person. He appears to be performing his principal character, that of a clown, in which he introduced a jig, accompanied by humorous singing and recitation. Our letter forms the commencement of the following quaint lines:—

The picture here set forth  
 Within this letter T,  
 Might both show the forme and shap  
 Of Tharlton unto eye.

Taken hee in pleasaunt wise  
 The counterfet expresse  
 Of clowne, with coate of russet hew,  
 And sturcups with the rest.

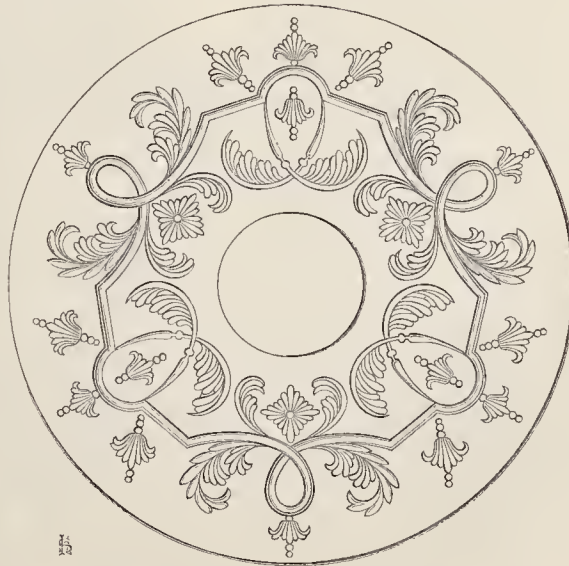
Whoe merry many made,  
 When he appeard in sight;  
 The grave and wise as well as rude  
 At him did take delight.

The partie now is gone,  
 And clowtie clad in clape,  
 Of all the jesters in the lande  
 He bare the praise afaire.

Now hath he plaid his part;  
 And sure he is of this,  
 If he in Christe did die, to live  
 With him in lasting bliss.

Tarlton was the author of "The Seven Deadly Sins," a writer of ballads, and his witticisms are to be met with in various jest books. This volume seems to have been written soon after his death, which occurred in 1588.

On our second page we have given some specimens of the foliage of these very remarkable letters, which offer an abundance of fanciful devices suited to a great number of decorative purposes. The large cut at the bottom on the right hand is taken from the letter H, and exhibits a graceful application of the motto "Live to do good," on a riband surrounding a double branch terminating in birds' heads, from the mouths of which spring other branches. This might be made the ground-work of a very elegant handle, or bracket.



The engraving to the left at the bottom of this page forms the centre of the letter O, which is completed in the original drawing by being surrounded with foliage, and elaborately interlaced

the artists of the middle ages displayed more taste than in the arrangement of ribands, or



bands, to receive mottoes or inscriptions; and as they are of general application, we have thought this specimen worthy of being engraved as an



example of the beautiful forms this simple feature may be made to assume. All these details are of one-half the size of the originals.

As it is a leading purpose in these papers (besides offering examples of the peculiar char-

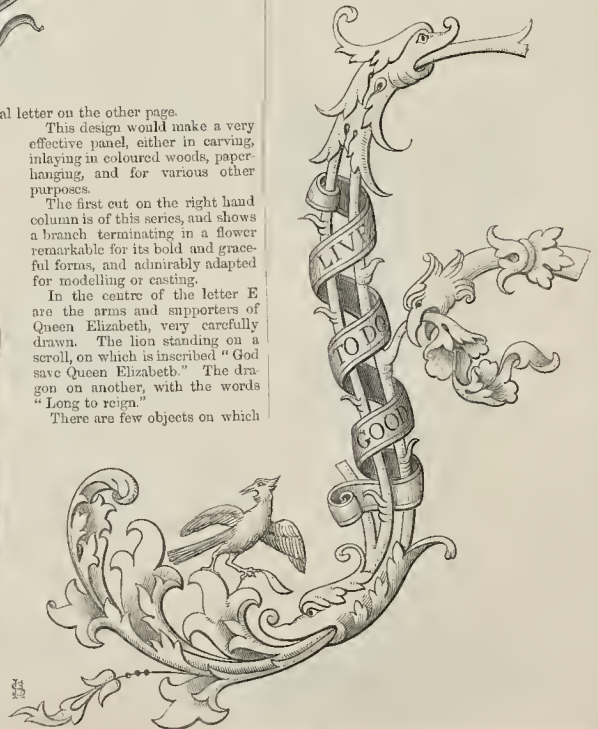
with knots of a character similar to those shown in our initial letter on the other page.

This design would make a very effective panel, either in carving, inlaying in coloured woods, paper-hanging, and for various other purposes.

The first cut on the right hand column is of this series, and shows a branch terminating in a flower remarkable for its bold and graceful forms, and admirably adapted for modelling or casting.

In the centre of the letter E are the arms and supporters of Queen Elizabeth, very carefully drawn. The lion standing on a scroll, on which is inscribed "God save Queen Elizabeth." The dragon on another, with the words "Long to reign."

There are few objects on which



acteristics of Decorative Art as practised at different periods), to point out the sources whence those of our readers who wish to employ them for practical purposes, may find a more ample supply of materials, we may be excused for offering a short notice of a most interesting volume very similar in character to the one we have been describing. It is in the British Museum, and has the following title:—

"A BOOKE

Containing divers sorts of hands, as well the English as french secretaire, with the Italian, roman, chancery, and court hands, also the true and just proportion of the capital roman, set forth by Wyllyam Tesche, of the City of Yorke, Gentleman. A.M. 1580."

a votive gift to one of the burgomasters of Hamburg. The upper part of the bowl is divided into three compartments, within the first of which is engraved a view of the Town Hall, with the following motto—"Eccc animum commercii et urbis alumnus." In the second we have a castle, with the motto—"Pro salute senatus populi Hamburgensis;" and on the third a figure of "Plenty" seated on the shore, scattering fruit from a cornucopia, with barrels and packages in front of her, a ship in full sail on the waters, and the sun shining overhead. Above all is the motto—"Non sibi sed orbi." Each of these subjects is surrounded with a very graceful wreath composed of palm

BEQUEST TO THE BRISTOL ACADEMY.

THE Academy for the promotion of the Fine Arts in Bristol, was founded some years since by the munificence of a lady, Mrs. Sharples, who made over by deed of gift, 2000*l.*, to certain trustees for the establishment of the Institution. The wishes of Mrs. Sharples were energetically seconded by some gentlemen of Bristol, more especially by Mr. P. W. S. Miles, one of the members of parliament for the city, whose untiring zeal, and liberality in the cause of the Academy cannot be too highly praised. His R. H. Prince Albert, the Duke of Beaufort, and the Bishop of the diocese became patrons of the Institution, and presented to it donations, which, together with those of Mr. Miles and the other gentlemen before referred to, who most liberally came forward on the occasion, amounted to upwards of 1200*l.* Mrs. Sharples has recently died, and has bequeathed to the Academy, after leaving certain legacies and annuities, the whole residue of her property, amounting to nearly 4000*l.*, so that the Institution is now in possession of upwards of 6000*l.*, a large sum for a provincial School of Art. It is, of course, intended to erect a suitable building when an eligible site can be obtained; meanwhile, premises have been taken in a central part of the city, where has been fitted up an excellent Exhibition-room, with ample accommodation for the Life Academy, which most important department of the Institution has been in an efficient state for several years. The early part of the life of the late Mrs. Sharples was somewhat eventful: her husband was a portrait-painter, successfully carrying on his profession in Bath; but being of an adventurous disposition, he resolved towards the close of the last century (the continent of Europe being then inaccessible to the British) to visit America. In sailing thither, the ship, although under a neutral flag, was taken by a French privateer, and the unfortunate artist, with his wife and three infants, were thrown into a filthy and miserable French prison, where they remained ten or eleven months, and where, from cold and privation, one of the children died. At last, however, they reached their destination, and in New York, Philadelphia, and other cities of the Union, Mr. Sharples successfully pursued his profession, living in good style, and entertaining at his table, not only the most eminent citizens of the Republic, but the ex-King of the French and his brother, then exiles in America. These illustrious persons, together with Washington and many other celebrities of the States became his sitters, and upwards of forty admirable copies of their portraits, in crayon and miniature, by the hand of Mrs. Sharples, who, herself, was an artist, are now the property of the Academy. Having resided some years in America Mr. Sharples and his family returned to England, where he soon afterwards died, and his widow, with her son and daughter, took up her abode in Bristol. Both of these young persons followed their father's profession; Miss Sharples, who had studied under Reinagle, acquiring sufficient ability to obtain, after exhibiting in London a picture called "The Failure of the Bank," the distinction of Honorary Member of the Society of British Artists. Mr. Sharples, Jun. survived his father but a few years, having obtained some reputation for his crayon pieces. Miss Sharples died ten or eleven years ago. It was soon after these afflicting bereavements that Mrs. Sharples, having an ardent attachment to the cause of Art, and having no immediate relatives, resolved to leave a considerable portion of her property for the furtherance of that cause. About five years since she communicated her intention to Mr. Miles, and hence the foundation of the Bristol Academy. Her funeral which took place at Clifton on the 21st of March, was attended by the high sheriff of Bristol, the president, vice-president, and trustees of the Academy, and nearly all the artists of Bristol. In addition to the money bequeathed to the Academy, this noble-spirited lady left it all her paintings and drawings, including many of her daughter's largest and best works, and her whole library, which will thus form the nucleus of a library of works of Art, for the use of the members and students of the Institution. Bristol, has not, hitherto, rendered herself famous for the support she has rendered to Art and Literature; we will hope that with the example here set forth, a new order of things will arise, that may redound to the credit of this ancient and opulent city, and confer benefits on all associated with her. The birthplace of poets and painters, the cradle of genius, should be proud of the distinction that such circumstances afford, and do honour to the dead by encouraging the living.



branches entwined with laurel. The succeeding cut represents the ornaments engraved on the foot, which are similar to those on the lower part of the bowl, and remarkable for a very playful arrangement of graceful forms.

The next illustration is a candlestick from a German picture of the beginning of the sixteenth century, representing the circumcision of our Saviour, and is very characteristic of the period.

The last engraving in our series is the earliest in point of date. It represents an altar candlestick of the twelfth century formed of copper gilt, picked in with various coloured enamels. The small bands round the top and bottom of the bowl are of green and gold. The rays within, of light blue and gold. The knob of deep blue and gold, and the scroll-work on the foot, of green, blue, and gold. The original belongs to Messrs. Colnaghi & Co., of Pall Mall East.

HENRY SHAW.

This book commences with a series of coloured drawings of the cardinal virtues within niches, and surrounded by borders of a rich and elaborate character, to which succeeds a portrait of Queen Elizabeth, who is seated on a triumphal car drawn by four horses, with a figure of Fame in front, and attended by a group of courtiers.

Our second woodcut on the first page represents a drinking-glass in the possession of Mr. Francis Graves, of Pall Mall. It was evidently

## ARDINGTON HOUSE,

THE SEAT OF THE LATE ROBERT VERNON, Esq.

The magnificent patron to whom British Art is more largely indebted than to any other benefactor—living or dead—now reposes in the small village church of Ardington, in Berkshire, the church which adjoins, or indeed forms a part of the demesne, in which Mr. Vernon had exhibited his fine taste; and where, also, he had especially manifested his pure love of nature. The house is a plain mansion; but it will be for ever interesting, as associated with the history of a gentleman who expended many years and much wealth in helping to render artists prosperous and famous, and rendered his country

rich by the bequest of a treasure—inestimable if considered with reference to the lessons it will convey for ages to come. Our readers cannot fail to be interested in a view of the house, which we have therefore obtained. We revert, with melancholy satisfaction, to the happy days we have spent under this roof, made cordially "at home" by the generous and excellent host, whose conversations were enlightened upon all subjects, but who, in speaking of works of Art, was singularly clear and just, and to whom we are not a little indebted for the information it has been our duty to endeavour to disseminate. The church in which his remains have been interred will be "a shrine" still more interesting than the house in which he lived. It is exhibited in the appended woodcut: the drawing

was made since the restorations, at the cost of Mr. Vernon, and shows the mausoleum in which he rests from his labours—labours which have been so abundant in fruitage to mankind. Here also Art has been often busily at work; it is filled with rich carvings in wood and stone; while in the centre aisle is placed an exquisite statue in marble, of Prayer, from the chisel of the sculptor Baily.

Our readers may expect that in this Journal will appear some biography of a gentleman to whom we owe so large a debt of respect and gratitude; but there were in the life of Mr. Vernon few or no incidents of a public nature; and it was his wish, more than once expressed to us, that his private history should not be "intruded" upon the world; although we may



at a future period record some anecdotes illustrative of his connexion with Art and his intercourse with artists (and they will all be such as do honour to his memory); at present

we are not in a position to supply such a memoir of Mr. Vernon as could produce other result than the mere gratification of curiosity. He was, it is known, of humble birth; but

like many other great Englishmen, similarly circumstanced, he has made for himself a name that will be imperishable. His monument, THE NATIONAL COLLECTION OF WORKS BY NATIVE



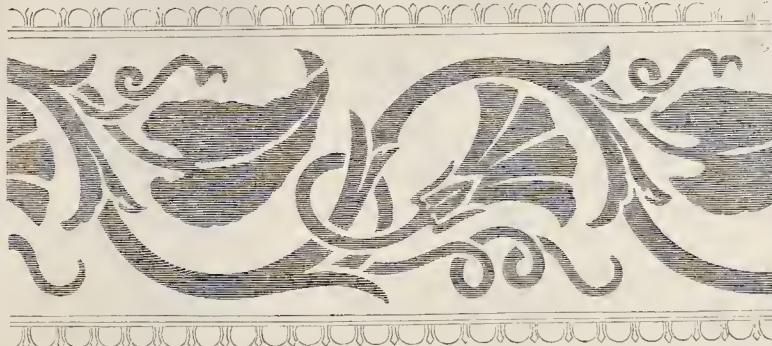
ARTISTS, however unworthily placed as yet, will endure as long as Art shall be valued by a nation as a source of enjoyment and a means of education. Mr. Vernon will live "for ever" in the minds

and hearts of the hundreds of millions who will hereafter resort, for pleasure and instruction, to the "Gallery" given by him, with the feeling of a true patriot, to the British people.

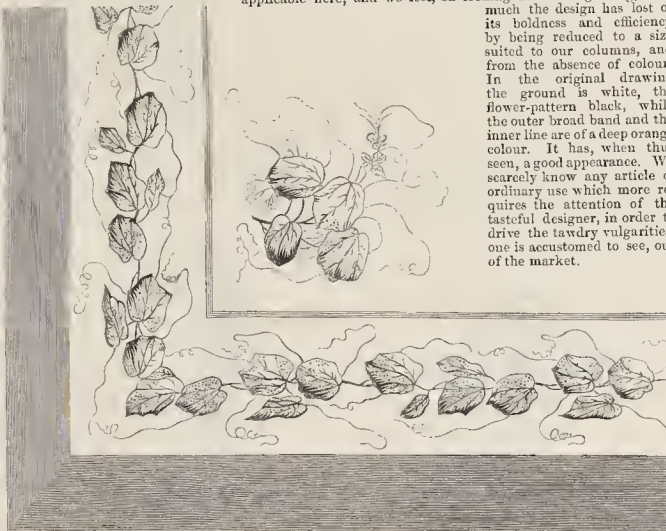
We shall elsewhere have to write upon this subject; but this page is worthily dedicated to the house in which he lived, and to the church in which he now reposes.

ORIGINAL DESIGNS FOR MANUFACTURERS.

DESIGN FOR RIBBON. By H. FITZ-COOK, (13, New Ormond Street). The obstacles in the way of our rendering justice to designs for textile manufactures, prevent their more frequent introduction into our columns. Contrary to what would be deemed sufficient for the purposes of the potter, the glass-blower, the wood-carver, and the silversmith, where form and ornament are the chief essentials, the weaver and the printer of stuffs require colour to enable them clearly to comprehend the intentions of the designer. It is true that this necessary portion of the manufactured fabric—colour, may be often



DESIGN FOR A POCKET-HANDKERCHIEF. By —. The observations upon this description of manufactured articles, which we have made above, are equally applicable here, and we feel, on looking at our engraving, how



much the design has lost of its boldness and efficiency by being reduced to a size suited to our columns, and from the absence of colour. In the original drawing the ground is white, the flower-pattern black, while the outer broad band and the inner line are of a deep orange colour. It has, when thus seen, a good appearance. We scarcely know any article of ordinary use which more requires the attention of the tasteful designer, in order to drive the tawdry vulgarities, one is accustomed to see, out of the market.

DESIGN FOR A LADY'S COLLAR. By J. L. KING, (Princess Street, Norwich). Wreaths of aqueous plants interlaced with broad bands constitute the foundation of this design.

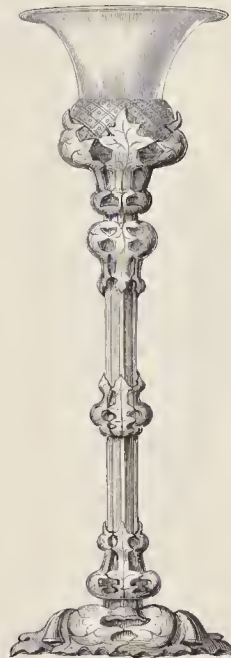


left to the taste of the fabricator; and also may be, as it frequently is, varied in the same pattern with equal effect and beauty in all; moreover, the practical experience of the manufacturer will often suffice to show him at once how a design engraved in black and white will tell when developed by its aid. Still, with so much to be said in their favour, the difficulty in making them tell as mere designs, we find to be great. There is also another, and even a more serious drawback to their introduction. We have a purpose beyond that of ornamenting our pages with these objects; we hope, and we know, that much here offered to the manufacturer is accepted by him; but we have our doubts whether designs for textile articles, how excellent soever they may be, would find favour in Glasgow or Paisley, Manchester, or Spitalfields; and this, simply because the patterns we give are open to all, and therefore accepted by none; for the operations of these great marts of industry are kept a profound secret till the goods are ready to place before the wholesale buyer, who would not become a purchaser if he knew that any rival house in the trade were likely to possess the same patterns. There is no injustice in this, for the pattern is property, and as such, should be

long only to its originator; but at the same time, we feel that these circumstances offer an insuperable bar to our being useful to the weaver or the printer of stuffs.

Mr. Fitz-Cook's design is an adaptation of that universally popular plant with designers, the convolvulus; it is arranged with much taste and gracefulness.

DESIGN FOR A CANDLE LAMP. By J. STRUDWICK, (14, New Bond Street). We regard this as



a very elegant design; it is founded upon the model of the Gothic, and has for its ornaments the leaves of the thistle, while the flower of the same plant forms the shade. The shaft of the column ought to be manufactured in glass, and the ornaments should be of ormolu.

DESIGNS FOR UMBRELLA HANDLES. The carver in wood, ivory, &c., will thank us for introducing to his notice objects such as these; simple as they are, they afford considerable opportunity for the display of taste and ingenuity—ingenuity that ought to be better employed than in designing



The designs engraved below are by W. H. ROGERS, (10, Carlisle Street, Soho). These differ altogether in style and character from the preceding, being indebted for their ornamentation to a



but this might be easily remedied by an ingenious workman. In the days of our grandfathers, when

and cutting out grotesque figures and heads, which would puzzle a whole heralds' college to assign them a name, yet those are things that the fashion of the day has made too prevalent. The first three designs are by J. STAUDWICK, (14, New Bond Street). Of these, the first takes the form of a



floral display. The first is decorated with the leaves and flowers of the water-lily, which are confound at the termination of the handle by a band; the second is formed of the common daisy; it has a light and graceful appearance; and the last, which is much bolder than the others, is covered with the cowslip. The whole of these six



the solid supporting walking-stick was in vogue, instead of the *switch* now commonly carried, such

bishop's crozier, in the lower part is an antique mask with a ring for the tassel. The second, which, by the way, is intended for a parasol handle, is formed on the model of the Roman chaplet; and the third is a bold design in the Italian style.

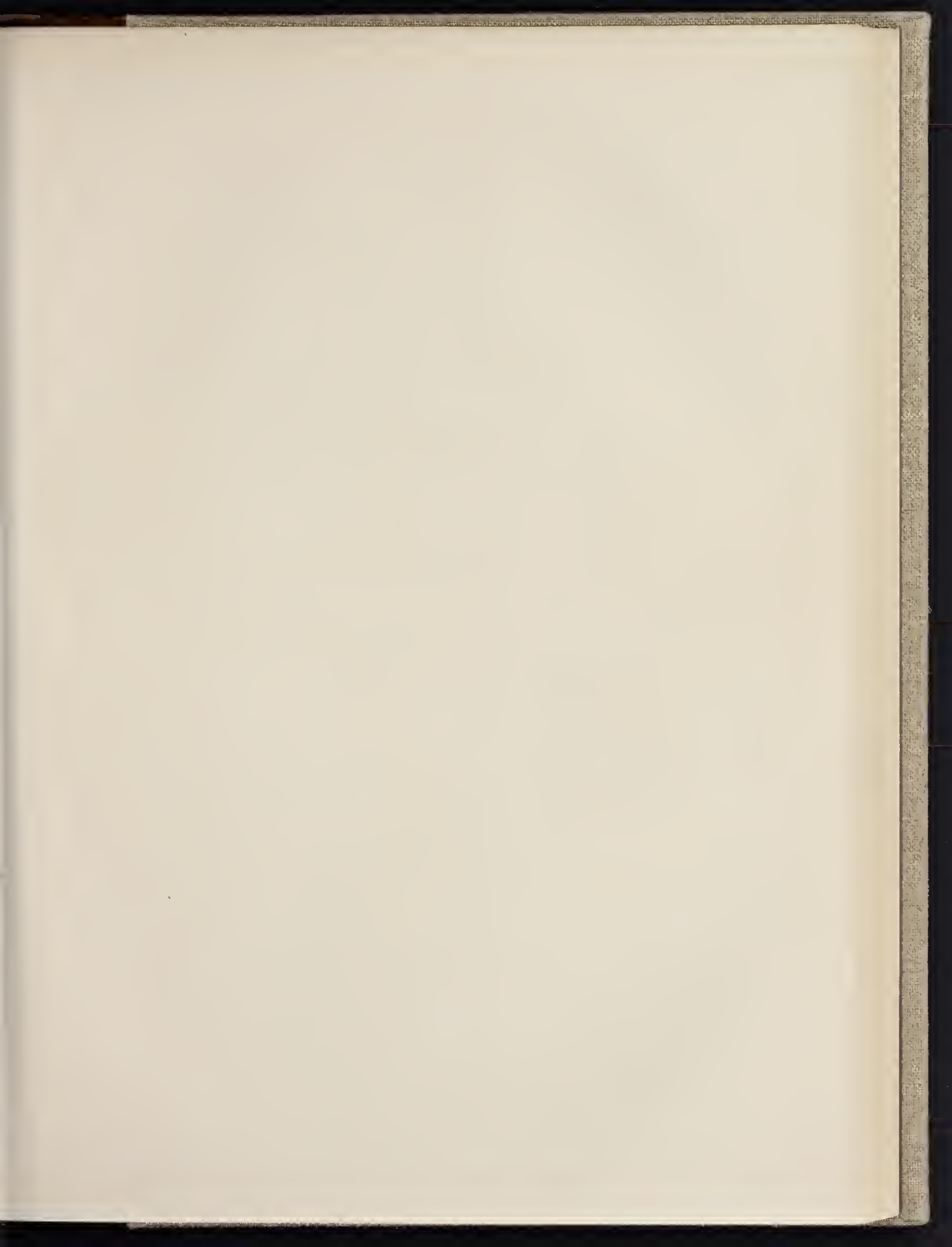


designs possess considerable novelty, and might be carved into objects of much beauty. Perhaps one or two of the last series might present some difficulty in the sharpness of the projecting ornaments,



models as these would have been sought after with avidity, and manufactured.







THE SWAN

BY MISS HARRISON

PRINTED BY G. & C. BARNES, 10, N. BROADWAY, N.Y.

THE WORKS OF W. ETTY, R.A.

and colour; in these he has never been surpassed by any painter ancient or modern: and as is here hung in a light which is unsuited to it, and that fails to bring out the wonderful execu-





## THE WORKS OF W. ETTY, R.A.

## NYMPHS SURPRISED BY A SWAN.

Engraved by E. J. Portbury.  
Size of the Picture, 3 ft. 2 in. in diameter.

In pursuance of the plan commenced last year, the Council of the Society of Arts have collected for their present exhibition the pictures of Mr. Etty. The object which the Society has in view by these exhibitions, it may be necessary to remind our readers, is, to apply the funds arising therefrom to the foundation of a national gallery of British Art; first, by giving the artist whose works are exhibited a commission for a picture, and secondly, by the purchase of pictures already painted. The success attending the last attempt, with the pictures of Mr. Mulready, did not, we believe, quite realise the expectations of the council; but they have wisely determined to persevere in a plan which, there can be no doubt, must eventually succeed. The public, at the former period, were not prepared to answer the call thus made upon them; the novelty of the scheme caused it to be little understood; and a feeling prevailed, most absurdly as the result proved, that a collection of the works of any single painter, however popular, must necessarily be monotonous and uninteresting.

There can be no fear that, on the present occasion, similar disappointment will follow; for most assuredly, in no country and at no period, could such a glorious mass of pictures be assembled together—the productions of one artist,—as we now find on the walls of the great room of the Society of Arts. If Mr. Etty, when the hanging was completed, and he looked round on the labour of his own hands and the inspirations of his genius, did not feel a proud man, he must be utterly insensible to this weakness of human nature; at any rate, his countrymen ought to be proud of him, and to pay him that homage which greatness of intellect has a right to claim from others. On examining the one hundred and thirty pictures enumerated in the catalogue, it would be difficult to select any six which have the appearance of early works, so

and colour; in these he has never been surpassed by any painter, ancient or modern; and, as regards the latter, one feels dazzled and bewildered, on entering the room, by the extraordinary brilliancy reflected from the walls. It would be foreign to our purpose at this time to enter upon a critical examination of these pictures, most of which have already undergone that ordeal when seen at the various exhibitions; it must suffice to state that there is gathered here nearly all the most important works of the painter, including the three great pictures of "Judith and Holofernes," the "Combat," and the "Benaiah," from the Scottish Academy; the "Syrns and Ulysses," from the Manchester Institution; the "Joan of Arc," the joint property of Mr. Wass and Mr. Wethered; with others of smaller dimensions, yet not of less value. The earliest date appears on a small picture, painted in 1822, of "Cupid sheltering his Darling from the approaching Storm," and affords us the first indication of Mr. Etty's holdness in the use of positive colour on the nude figure, seen here in the blue feathers of Cupid's wings and the red scarf over the shoulder. There are several small works that have never been exhibited; among which are No. 12, "Cupid in a Shell," an exquisite hit of colour, painted in 1844; No. 84, "Nymph after Bathing," a single figure reclining upon sea-weeds close by the water, with her back to the spectator; excellent in drawing, and of marvellous power in the tone of colour; No. 85, "The Mourner," painted in 1842, full of poetical feeling and charmingly treated.

The Duke of Sutherland's noble picture No. 46, "A Composition from Paradise Lost," appears to greater advantage, we think, than in its owner's gallery; twenty-one years have not dimmed one spark of its brilliancy, though it is placed in juxtaposition with others of much later date.

is here hung in a light which is unsuited to it, and that fails to bring out the wonderful execution of the details, particularly the head of the principal figure, a triumph of the painter's skill.

We might devote pages of our Journal to a notice of this exhibition, without exhausting the subject, so high is our opinion of the matter it contains. That the claims of Mr. Etty to the highest position in the annals of Art have been underrated, what we now see collectively forces us to admit. This comparative neglect is owing in a great degree to the class of subject he selects, and to his method of treating it, for neither of which have the mind and the eye of the public been sufficiently educated. His purpose, too, has been frequently mistaken, and puerile and fastidious criticism has detected nothing in his works but that which is sensual and objectionable. Herein a gross injustice is done the painter, whose object, if read aright, has a contrary tendency, for it is not the mere delineation of the nude which constitutes delicacy, but the expression conveyed, and the motive apparent. "My aim," he says, in the memoir supplied to us, and published in a former number, "in all my great pictures, has been to paint some great moral of the heart; as in the 'Combat,' the *Beauty of Mercy*; the three 'Judith' pictures, *Patriotism*; 'Benaiah,' *Valour*; 'Ulysses and the Syrens,' the *Importance of Resisting Sensual Delights*." Nor can there be discovered in any of his lesser works any feeling of variances with this intent, though it may not be brought forward so prominently. The public have yet to learn the pure lessons taught by him, and we do not doubt that the present exhibition will be the means of their doing so. The hour of Mr. Etty's final triumph over prejudice and narrowness of mind is yet to come, but it assuredly is not far off.

Few of the pictures of this painter have hitherto been engraved; Mr. Doo has brought out the "Combat," two others have appeared in former times in the Art-Journal, and Mr. Wass has published the "Head of our Saviour." The exquisite picture of "Nymphs Surprised by a Swan" is an admirable specimen of his style;



uniform appears the purpose which the artist has had in view from the commencement of his career to the present time; nor can we discover the attempt to find a style upon any one of the great masters of antiquity, though we fancied hanging there examples of Michael Angelo, Titian, P. Veronese, and Guido, or rather combinations of the quartet. The two grand qualities of Mr. Etty's style are poetical conception

No. 49, "A Bivouac of Cupid and his Company," painted in 1838 for Mr. Gillott of Birmingham, is, perhaps, one of the most gorgeous pieces of colour in the room. No. 22, "Sampson Betrayed by Delilah," will bear comparison with the finest antique; and No. 68, "Godfrey de Bouillon, the Crusader, arming for Battle," painted in 1835, and the property of Mr. Wass, is a work which Rembrandt would have been proud to own; it

is most poetically conceived, and rich with beautiful colour; the flesh-tints being brought up with extraordinary brilliancy, notwithstanding the mass of positive colour opposed to them in the draperies attached. The woodcut which appears above, is from a sketch at the back of the picture; we have introduced it as a curiosity of its kind. Mr. Portbury's engraving is worthy of the picture and his own reputation.

EDGEWORTHSTOWN:  
THE HOUSE AND LIBRARY.

THERE is no mansion in Ireland more honourably associated with its history than that in which have lived Richard Lovell Edgeworth, and his daughter, Maria Edgeworth. While on a visit to Edgeworthstown a few years back, in company with the artist, Mr. Fairholt, to whose assistance

we have been since so often and so largely indebted, we asked and received permission to make drawings of the house and the library, and we cannot doubt that engravings of them will now be very acceptable to our readers.

Edgeworthstown, the seat of the Edgeworth family, is in the County of Longford, some forty miles from Dublin, and at no great distance from the principal town of the county. It is, as will be seen, a plain edifice of no great antiquity, and built with reference less to style than to com-

fort. The library is a large, spacious, and lofty room, plentifully filled with books.

The family of Edgeworth are of English descent; and R. Lovell Edgeworth, Esq., his mother, the mother of Miss Edgeworth, and Miss Edgeworth herself, were all of English birth. Although emphatically an Irish writer, Maria Edgeworth, therefore, can scarcely be described as an Irishwoman. One fact in her career may therefore receive a word of comment; and it may be written without offence to the



EDGEWORTHSTOWN.

many great and distinguished authors, natives of Ireland, who in song and story have made its "wrongs" immortal—Miss Edgeworth, who was never a party writer, was never an absentee.

From the time when a child of four years old, born in England, and, on both sides, of parents English-born, she arrived in Ireland, to the day of her death at the age of eighty-three, she was

a resident in Ireland upon the lands inherited by her family, where the great influence of her example and her practical instruction extended to all within her reach.



THE LIBRARY AT EDGEWORTHSTOWN.

EDGEWORTHSTOWN,  
MEMORIES OF MARIA EDGEWORTH  
BY MRS. S. C. HALL.

[I feel it a duty and a privilege to give some reminiscences of the venerable lady, who long permitted me the honour of calling her my friend. The opportunities I enjoyed of knowing Miss Edgeworth in her own home, the generous confidence she reposed in me, and the correspondence I have held with her, will I trust justify me in the desire to do honour to the memory of one I have so revered, and loved. I have heard from Mrs. Edgeworth, the widow of Miss Edgeworth's father (and heard it with regret in which all will participate), that Miss Edgeworth had left a letter, "to be delivered after death," in which she requested that "no life might be written of her, and that none of her letters might be printed." But Mrs. Edgeworth does not express a wish that my respectful attachment to Miss Edgeworth shall not be recorded; and I recur with much satisfaction to a letter I received some five years ago from Miss Edgeworth, commenting upon the observations on Edgeworthstown and its inmates, necessarily introduced into our published work on Ireland, in which she says, there is "not a passage or a word she would recede to erase." I have therefore the belief, that to record a memory of this invaluable woman, as a beautiful example of domestic virtue, combined with the highest intellectual endowments, while it may gratify many and be useful to some, can be distasteful to no surviving member of a family, whose renown is a part of history, and who could have furnished the world, but for this interdict, with the most valuable correspondence of modern times. My readers will, I trust, pardon me if I am not always enabled to detach myself entirely from the theme concerning which I write; and that they will also permit me to follow, without studied order or arrangement, my thoughts and feelings just as they occur to me in treating this subject.]

How often do we feel while gazing on a face upon which Time's iron pen is rapidly, and severely, inscribing and deepening the lines of age—how often do we feel that it would be a priceless privilege to lengthen a beloved life by the sacrifice of many of the years that seem promised to ourselves!

This very feeling agonising though it be in its hopelessness, is a merciful preparation, enabling us all the better to endure a bereavement when it comes; we note the decreasing strength, the fluttering breath, and the increasing feebleness; and, it may be, perceive a small cloud over the mental powers—a forgetfulness of the present, while the memories of childhood continue fresh as ever; we observe these warnings with fears keenly awakened; but they are observed; and observed with natural dread, although suggestive of gratitude for long years of past enjoyment, sending us back to the treasure-house of our still green memory for the wealth created by the care, the protection, the unfathomable love of a dear parent, or almost as dear a friend. And if perchance we rebel against God for that He is about to call home the aged and true and faithful labourer in his vineyard, a still small whisper comes to us in our lonely watchings, in the quiet night season—reminding us that after a little more weariness we shall all be united, "and there shall be one fold and one shepherd," the bitterness of sorrow passes, even as the harrow over the furrow, and we repeat, until the sweetness of consolation comes with the words: "Lord, not my will, but thine be done."

This preparation is elysium compared with the terror which fills the heart when a dearly beloved object is so unexpectedly stricken by the hand of death, that it is hardly possible to realise the event which you are told it was only natural to calculate. Such is especially the case when the friend has not been seen for a long season.

Miss Edgeworth's treasured letters came to me as usual, and betrayed no symptoms of decay; sometimes breathing a calm and christian resignation to the "removals," which seemed all too rapidly to call from their domestic circle, many of those she loved; those sorrows she never dwelt upon, so that in general her letters

were full to overflowing with life and hope, containing little hints as to the disposal of the future, mingled with glances at the past, in such loving harmony, that I never thought of the years the writer had numbered—or if I did, it was with pride, anticipating how many more it would still be given her to enjoy: I saw no change in the well-known writing, it was as straight and firm as ever; I heard of no fading; and in my letters I had hoped and planned for the future, and said that now the winter was gone, and the long days of summer at hand, we should meet again!

How vain are all human arrangements! I had failed to note the march of time, and forgotten that age as certainly brings death, as that the sparks fly heavenward! The bitter grief which overwhelmed me when I heard of the death of one so honoured and so dear as Miss Edgeworth had been to me from my youth up, cannot be considered as intrusive in these pages; thousands feel as I do, without having enjoyed the happiness of knowing her, as I have done; to such I may feel sure these brief Memories of a woman to whom the actual world owes so much, cannot fail to be interesting.

It was my custom to place upon my table her latest letter, so that I could often see it—just as a picture is hung to stamp a beauty on the mind, or move to noble thoughts and actions—I never "put by" a letter of Maria Edgeworth's, until I had received another, and this, which I look upon through tears—now too surely her last letter—is as full of life as any of those with which I have been honoured during a period of nearly twenty years. As a proof of how singularly alive she was to everything around her, how full of generous sympathies, how enthusiastic in her admiration of whatever was excellent—from this letter, written but a few weeks before her death, and when in her eighty-third year, I may quote a passage which occurs in a postscript:

"I strangely forgot what was uppermost in my head when I sat down to thank you for what you tell me about Jenny Lind, and, oddly enough, and incredible as it must sound, the very last pages I wrote, in a story I am writing, were in praise of Jenny Lind! but not in such praise as you have given, fresh from the warm, eloquent, Irish heart. I shall beg leave to borrow the words from you, and I hereby return you my best thanks for the permission which I conclude you grant, as I never use a person's words without leave: no names mentioned, of course."

I quote this passage because it is one of the many proofs I possess, of the enduring freshness and vigour of her mind—true to its old feelings, yet not only willing, but eager, to receive the impressions of new ones. Miss Edgeworth's mind, from its first dawn to its earthly extinction, was, as every one knows, more particularly directed towards educational progress; thus it delighted me the more to find her so alive to the character I had sketched of the Swedish lady, in a letter occupied by details relating to the various branches of the Governness' Benevolent Institution. But there was no torpidity in her nature, her heart beat in unison with everything good; and in the note I have already quoted she says, reverting to my communication:—"This QUEEN'S COLLEGE is a spick and span new affair; a prospectus was sent to me, and though I thought it very well written, and farther, thought the Institution likely to be useful, yet I disliked the name COLLEGE for ladies; and did not augur well of a certain air of pedantry, and display of knowledge and science, too grand and great for the purpose. And though I saw Mrs. Marcet's name, a host in itself, and to me a sanction, yet I could not bring myself to put forward my name; besides, I was very poor at the time, and had no subscription to give, as every farthing, and more than we had, was required for our starving and starved poor, for whom I earned a very small matter by Orlando. We are now in a rather better condition, and I can, at least, afford a mite towards the endowment of an Institution towards the education or support of governnesses; pray put my name down—query, how much!—better late than never. My objection to the name of Queen's

College was fastidious, and has been done away with, since the NAME has merged in the TRING, and Queen's College is now only the title of a good and successful institution; you have quite charmed away all my prejudices, or evil spirit of objections."

Her letters were usually long and diffuse; touching upon a new book, or a new flower, making inquiries about old friends and new authors, as freshly as if only eighteen years had passed over her venerable head. She was full of vitality; unresting without being at all restless; she was tranquil, except when called into active thought or movement by somebody's want or whim; she was not too wise to minister even to the latter, and contrived not only to do everything it was necessary to do, but to do it at the exact time when it was most needed. To borrow a phrase of Lady Rachel Russell's, she was the most "delicious friend" it was possible to have. She had abundance of sympathy, but it was tempered with a thoughtfulness that was sure to be of value to those who told her their wants and wishes; and her little *impromptu* lectures,—half earnest, half playful,—were positive blessings to those who knew the priceless integrity of her most truthful nature.

When stimulated by her example, which had been a light to me, as well as to thousands, and warmed by her enthusiasm, I ventured to creep into the path she had trodden so triumphantly before my birth, and sent her, with an author's pride, and a young author's trembling, the first edition of "Sketches of Irish Character." I received, within a week, an analysis of every "Sketch," accompanied by such full and hearty praise, mingled with invaluable criticism, urging me forward at the same time, and stimulating the desire I felt to make the Irish peasant more favourably known to England, while earnestly endeavouring to correct those faults in the Irish character, which I believed to be the result of unhappy circumstances, and careless, if not cruel, treatment.

This correspondence led to our personal acquaintance, and it is a melancholy pleasure to recall my first visit to her, at the house of her sister in North Audley Street, and remember how speedily my confusion vanished, and I felt as if re-united to an old friend. In person she was very small,—smaller than Hannah More,—and with more than Hannah More's vivacity of manner; her face was pale and thin, her features irregular; they may have been considered plain, even in youth; but her expression was so benevolent, her manner so entirely well bred,—

\* I find in others of her letters such warm praise of some of our writers, that it is a pleasure to repeat it. Mrs. Gore's "Mrs. Armytage" was a novel she much admired; and she was so charmed with Doctor Walsh's "Residence at Constantinople," that, were it possible, it would have made me still more highly value one of the oldest and dearest friends I have in the world. "I think Doctor Walsh is a friend of yours," she writes, "I do not know when I have been so much interested and entertained as with his 'Residence at Constantinople.' It is written in such a lively and powerful manner, and contains so much that is new and interesting, that I wonder how he could for so many years refrain from publishing it. It is the writing of a man of real genius—nothing common-place, nothing traced to book-making, nor plated over. The reader reflects that so many striking events and circumstances, admitting and requiring graphic genius to describe—to represent—fell to the luck of such a writer as Doctor Walsh. There was some man writing to the Irish Society years ago about an earthquake, who began with—'The earthquake that had the honour to be noticed by the Royal Society,' &c. &c. I am sure the earthquake that did the honour to be noticed by Doctor Walsh, and if it could be personified, would or ought to say so to him. It is the most striking and interesting account of the feelings of a person in a danger quite new to them, and of so sublime a sort, I ever read; it is written with such truth and simplicity, and yet with such force and life." She continued long in the same bright strain of praise, and then desired I would assure him of a warm welcome at Edgeworthstown; adding, "unless he likes being a LION, he shall never be called upon to be one, or made to roar. Sir Walter Scott, who was the best-natured of lions, had therein done him wrong, because nobody detested the thing more. I am glad Miss Porter is with Mrs. S.—if she likes it; but I am still more glad that my good dear Mrs. Holland looks well and is cheerful. Give my affectionate regards, and love, and esteem to her." Miss Porter has survived both these friends. In the same letter, she asks, "Do you know who wrote Cecil? Does it deserve the high character given of it in the *Edinburgh Review* for July? I have not yet seen the book; it is in that review attributed to Mrs. Charles Gore. She is, indeed, a person of great talent; and I would get the novel directly, if I thought it was hers."

partaking of English dignity and Irish frankness,—that you never thought of her, in reference either to plainness or beauty; she was all in all; occupied, without fatiguing the attention; charmed by her pleasant voice; while the earnestness and truth that beamed in her bright blue—*very blue*—eyes, made of value, every word she uttered,—her words were always well chosen; her manner of expression was graceful and natural; her sentences were frequently epigrammatic; she knew how to *listen* as well as to *talk*, and gathered information in a manner highly complimentary to the society of which, at the time, she formed a part; while listening to her, she continually recalled to me the story of the fairy whose lips dropped diamonds and pearls wherever they opened.

Miss Edgeworth was remarkably neat and particular in her dress; her feet and hands were so very small as to be quite child-like. I once took a shoe of hers to Melnotte's, in Paris, she having commissioned me to procure her some shoes there, and the people insisted that I must require them "*pour une jeune demoiselle*."

I remember her once fixing upon the evening of a St. Patrick's day to spend with us.

Let me pause for a moment to recall to remembrance those who crowded together on that particular evening—to think of the many assembled to meet the Miss Edgeworth to whom they all felt they owed so much. But few years have passed; yet the "many" can be addressed only as "the dead,"

"Whom we know by the light they gave."

So well remember the child-like impatience of Letitia Landon to see the author of "Early Lessons," and how the colour mounted to her cheek when Miss Edgeworth looked long and earnestly at her, and taking her cordially by the hand, said a few words, as kind as they were graceful. "I have lost all my eloquence to-night," observed the poetess to me. "I can only feel how superior that little woman is to every body else, and rejoice not to have been disappointed." There was the brilliant and gentle Laman Blanchard,—the thoughtful and fervent Allan Cunningham,—the burly and hoisterous Ettrick Shepherd,\* whose meretricious fettering in London was a sad contrast to his after suffering; the author of the "Pleasures of Hope;" Miss Jewsbury who, however cramped by sectarianism, was gifted with a loyal and lofty nature, and a noble genius, which, had her life been prolonged, would have won for her enduring fame; the excellent Mrs. Hofland, a model of women and of wives.—All these, and others, even dearer to the affections, have since passed away; and now, the last, the richest in honours as in years—who so rarely left the home she has rendered immortal—has been consigned to the grave.

Maria Edgeworth was the daughter of Richard Lovell Edgeworth, the representative of an ancient and honourable English family, settled in Ireland during the reign of Elizabeth; his mother was an English lady, daughter of Lovell, recorder of London. Maria was his eldest child, by his first wife, Miss Elers, of Black Bowton in Oxfordshire, and in Oxfordshire Miss Edgeworth was born. Mr. Edgeworth's residence abroad had enlarged a mind of more than ordinary capacity; he did not feel disposed to let things go on in the wrong because they had been "always so;" after his first wife's death, he brought his second wife (Honora Sneyd) and his daughter, Maria, then twelve years old, to Edgeworthstown, in the county Longford, and laboured with zeal, tempered by an extraordinary degree of patience, amongst a tenantry dreading change, and considering improvements as an insult; and this feeling at that time was, by no means, confined to the "lower classes."

In the year 1842 it became a duty, as well

\* I remember Miss Edgeworth being much amused by the compliment the Ettrick Shepherd paid that evening to poor Miss Landon—"I have written many bitter things about ye, but I'll do see nae mair—I did nae think ye'd bear me wrong."

† Those who desire to ascertain the value and intelligence of this enterprising gentleman, who, in all good respects, was far beyond the age in which he lived, will be amply rewarded by the perusal of his Life, commenced

as a pleasure, to pay our long promised visit to Edgeworthstown.

From this mansion it is almost needless to say, has issued so much practical good, not only to Ireland but to the whole civilised world, only that it may be said to possess the greatest moral influence of any residence in the kingdom.

Miss Edgeworth had so often described to me the family residence, that I could have recognised it without a previous entry to the neat and pretty village which skirts the plantations—looking to peculiar advantage, in the sunshine and sweetness of a June sunset. All we saw bore, as we had anticipated, the aspect of cleanliness, comfort, good order, prosperity, and contentment. There was no mistaking the fact that we were in the immediate neighbourhood of a resident Irish family, with minds to devise, and hands to effect every possible improvement within their control. The domain of Edgeworthstown is judiciously and abundantly planted; and as we drove up the avenue at evening, it was cheering to see lights sparkle in the windows, to feel the cold nose of the house-dog thrust into our hands as earnest of welcome, and, above all, pleasant to receive the warm greeting of Mrs. Edgeworth, and a high privilege to meet Miss Edgeworth in the library, the very room in which had been written her invaluable works.

We had not met, except during a brief space, for some years, but she was really in nothing changed; her voice, as light and happy, her laughter, as full of gentle and social mirth—her clear eyes, as bright and truthful—and her countenance as expressive of goodness and loving-kindness,—as they had ever been. She did not seem to me a day older than at our first meeting—indeed, it was impossible to consider her "old" or "aged" in any sense of the word; she had used Time so well that he returned the compliment.

The entrance-hall at Edgeworthstown was an admirable preface to the house and family; it was spacious, hung with portraits; here, a case of stuffed birds; there, another of curiosities; specimens of various kinds, models of various things, all well arranged and well kept, all capable of affording amusement or instruction; an excellent place it was for children to play in, for at every pause in their games their little minds would be led to question what they saw; a charming waiting-room, it might have been, were it not that at Edgeworthstown no one was ever kept waiting, everything was as well timed as at a railway-station. Many of this numerous family at that period had passed from time to eternity; others were absent; but there still remained a large family party. Among them were two of Miss Edgeworth's sisters, and Mr. and Mrs. Francis Edgeworth, and their children.

The library at Edgeworthstown is by no means the stately solitary room that libraries generally are; it is large, spacious, and lofty, well stored with books, and embellished with those most valuable of all classes of prints, the "suggestive." It is also picturesque, having been added to, and supported by pillars so as to increase its breadth, and the beautiful lawn seen through the windows, embellished and varied by clumps

by himself, and finished by his daughter. It is curious to note how many persons, unknown to themselves, have been working out ideas concerning education and other matters, which he originated, and which, in many instances, were at the time he promulgated them, rejected as visionary, or, at least, impracticable. The time was not come, but he foresaw it. He knew the future by his knowledge of the present and the past. His spacious mind was not content with mere speculative opinions, but when he had established a theory, he put it in practice; thus at an advanced age, which is supposed to require especial repose, he undertook the drainage of bogs, and was as anxiously engaged in absolute labour, as if he had been only five-and-twenty. His mechanical inventions have been acknowledged with honour. Misunderstood as he occasionally was, he cultivated much prejudice, and children lived to see his memory duly honoured. His marrying Elizabeth Sneyd, after the death, and at the request of his second wife, Honora Sneyd, was at that time much opposed to the custom of our Church and of society. His fourth wife, the present Mrs. Edgeworth, was the daughter of a clergyman of the Established Church,—a lady of the highest honour and firmest Christian principles. When very young, she undertook the duty of mother, to Mr. Edgeworth's twelve children, by three wives, and added six to the number, all of whom loved and honoured her; those who remain value her as she deserves.

of trees, imparts much cheerfulness to the exterior. If you look at the oblong table in the centre, you will see the rallying point of the family, who were generally grouped around it, reading, writing, or working; while Miss Edgeworth, only anxious upon one exact point,—that all in the house should do her,—sat in her own peculiar corner on the sofa: her desk,—upon which was Sir Walter Scott's pen, given to her by him, when in Ireland,—placed before her on a little quaint, unassuming table, constructed and added to for convenience. Miss Edgeworth's abstractedness, and yet power of attention to what was going on,—the one not seeming to interfere with the other,—puzzled me exceedingly. In that same corner, and upon that table, she had written nearly all that has enlightened and delighted the world; the novels that moved Sir Walter Scott "to do for Scotland what Miss Edgeworth had done for Ireland," the works in which she brought the elevated sensibilities and sound morality of maturer life to a level with the comprehension of childhood, and rendered knowledge, and virtue, and care, and order, the playthings and companions of the nursery;—in that spot,—and while the multitudinous family were moving about and talking of the ordinary and everyday things of life,—she remained, undisturbed, to all appearance, in her subject, yet knowing by a sort of instinct, when she was really wanted in the conversation; and then, without leaving down her pen,—hardly looking up from her page,—she would, by a judicious sentence, wisely and kindly spoke, explain and illustrate, in a few words, so as to clear up any difficulty; or turn the conversation into a new and more pleasing current. She had the most harmonious way of throwing in explanations; informing, while entertaining, and that without embarrassing.

It was quite charming to see how Mr. Francis Edgeworth's children enjoyed \* the freedom of the library without abusing it; to set these little people right when they were wrong, to rise from her table to fetch them a toy, or even to save a servant a journey; to run up the high steps and find a volume that escaped all eyes but her own; and having done all this, in less space of time than I have taken to write it, to hunt out the exact passage wanted, referred to,—were the hourly employments of this unspoiled and admirable woman. She would then resume her pen, and continue writing, pausing sometimes to read a passage from an article or letter that pleased herself, and would please her still more if it excited the sympathy of those she loved. I expressed my astonishment at this to Mrs. Edgeworth, who said that "Maria was always the same; her mind was so rightly balanced, everything so honestly weighed, that she suffered no inconvenience from what would disturb and distract an ordinary writer." Perhaps to this habit however, may be traced a want of closeness in her arguments; indeed, neither on paper or in conversation was she argumentative. She would rush at a thing at once, rendering it sparkling and interesting by her playfulness, and informing

\* I have mentioned more than once the beautiful harmony in which this family lived; two of the sisters of Mrs. Honora and Mrs. Elizabeth Edgeworth, the Misses Sneyd, were loved and cherished at Edgeworthstown long after their sisters' death; and when the fourth mistress of the house would have been supposed, in the usual progress of things, to have introduced a new dynasty, all went on as usual; a perfect spirit of Christian love and unity was practised, without being talked of; and it will be seen in the following extract that Miss Edgeworth spoke of Mrs. Mary Sneyd as "an aunt of ours," although she need not have acknowledged the relationship, being the child of a previous marriage!

† I forget whether I mentioned to you that the Irish tales of "The Follower of the Family," pleased and delighted us peculiarly; they were some of the best works of fiction which were read to an aunt of ours, in very advanced age, and she enjoyed them with all the sensibility of youth, and with the fondest discrimination of their merits. These tales were read to Mrs. Mary Sneyd, in her ninetieth year, by my sister, and I think you would have been gratified by the manner in which she read those tales; I am very much of opinion that

"Those best can read them, who can feel them most."

Miss Edgeworth sometimes expressed herself in the most graceful yet epigrammatic way possible.—"When you and Mr. Hall return to Ireland, you will find us at home, I may almost venture to be sure, some of us certainly, and we are all one and the same—and assuredly one and the same in the wish to see you."



by anecdote or illustration, and then start another subject. She spoke in eloquent sentences, and felt so truly what she said, that she made others instantly feel also.

The library contained a piano, but I never saw it opened. I fancied, or feared the family were independent of music; but Mrs. Edgeworth drew beautifully, and was a warm admirer of Art. Miss Edgeworth would have it, she knew nothing of Art; and yet her bits of criticism on certain paintings, and the kindness she showed at different times in pointing out pictures to Mr. Hall, which she thought he ought to admire—her reverting frequently to the collections she had seen at home and abroad—the pleasure she expressed at those renderings of Art, which appeared in this Journal; the interest she took in the "Vernon Gallery;" led me long since to the belief that in that, as well as in other matters, she undervalued her own powers. I remember being much amused at her saying that she "liked a portrait, in the first place, to be a good ground-plan of the face; and if the artist had mind enough to catch the mind, so much the better." She never could be prevailed upon to sit for her portrait, but I believe the last time she was in London a Daguerreotype was obtained, though I do not know in whose possession it is.

Usually, in the morning, Mr. Francis Edgeworth, and his sister, Mrs. Wilson, occupied themselves at one end of the long table with the business of the Loan Fund established by them at Edgeworthstown; Mrs. Edgeworth, so full of tenderness and feeling, passing noiselessly in and out, intent on those domestic interests and the fulfilment of those duties which she loved—her grand-children, happy and merry, but never loud or rude, amused themselves at the windows,—while Miss Edgeworth sat in her usual corner, reading to herself, and quarrelling along with a French novel,\* then interrupting her lamentations over the questionable morality of France, by an endeavour to make me comprehend the financial details of this Loan Fund, impressing on my mind how faithfully the people "paid up," and giving an admirable imitation of a poor woman who had come the previous week with sundry excuses and intricacies for "A little more time, yet your honour. Sure it's the fault of the cows intirely, for the fresh-briter that brought sevenpences will now only bring fivepence, and credit for that same. Deed, it's pay I will next week, sir." This Loan Fund lent two hundred pounds a week, and out of the profits an infant school, paying its mistress thirty pounds a year, was supported in Edgeworthstown. Then when other members of the family dropped in with their work or their writings, the progress of education was discussed, the various interests of the tenants or

the poor talked over, so that relief was granted as soon as want was known. I regretted that so much of Miss Edgeworth's mind and attention were given to local matters, but the pleasure she herself derived from the improvement of every living thing around her, was delightful to witness. I thought myself particularly good to be up and about at half-past seven in the morning; but early as it was, Miss Edgeworth had preceded me; and a table beaped with early roses, upon which the dew was still moist, and a pair of gloves, too small for any hands but hers, told who was the early florist. She was passionately fond of flowers: she liked to grow them, and to give them; one of the most loved and cherished of my garden's rose-bushes, is a gift from Miss Edgeworth. There was a rose, or a little bouquet of her arranging, always by each plate on the breakfast-table, and if she saw my bouquet faded, she was sure to tap at my door with a fresh one before dinner. And this from Maria Edgeworth—then between seventy and eighty!—to me!! These small attentions enter the heart and remain there, when great services and great talents are regarded perhaps like great mountains,—distant and cold and ungenial. I linger over what I write, and yet feel I cannot pourtray her at all as I desire to do.

I enjoyed the wet days in that house far more than I did the fine ones, which we spent in the family coach—driving over the country. I fancied the long drives fatigued both Mrs. and Miss Edgeworth; at least, the after-dinner nap of the latter was much longer after visiting the lions of the neighbourhood, than when we passed the morning,—part in that beloved library, part in Miss Edgeworth's own particular flower-garden,—or, sweeter still, alone with her in my own bedroom; where she would come, dear, kind, old lady! to help off a shawl, or inquire if my feet were damp after a stroll on the lawn, or if I wanted anything, and then sit down and talk of those whom she had known, but whose names were history—a history, of which, she herself, is now so grand and so dear a part.

Her extensive correspondence was not confined to any one country, or any particular order of talent. She seemed to have known everybody worth knowing, and to have taken pleasure all her life in writing letters, when, as she observed, she had "anything to say." She never wearied of talking of Sir Walter Scott, and she seldom spoke of him without her eyes filling with tears. "You London people," she said, "never saw Scott as he really was; his own home and country drew him out, he was made up of thought and feeling, illumined by a wonderful memory, and possessed of the power of adapting and illustrating everything with anecdote. Every heart and face grew bright, in the brightness of Scott." Miss Edgeworth suffered bitterly during Scott's illness; she talked much and sorrowfully about both him and Captain Basil Hall. "People will overtask themselves," she said, "in the very tech of example; even Sir Walter knew he was destroying himself; he told me that four hours a day, at works of imagination, was enough: adding that he had wrought fourteen."

"One thing I must tell you," she exclaimed, after we had been turning over several of Sir Walter Scott's letters, "one thing I must tell you, Sir Walter Scott was almost the only literary man who never tired me; Sir James Mackintosh was a clever talker, but he tired me very much, although my sister once repeated to me seventeen things he said worth remembering one morning at breakfast."

I could not help thinking that the task of remembering "seventeen clever things" must have been great fatigue: Miss Edgeworth's col-

lection of autograph letters was by far the most interesting I ever saw, far more so than any published during the present century, and she used to bring me box after box filled with the correspondence of all the people of "her time"—a period then of more than fifty years: sometimes she would pick me out the most interesting, and then leave the collection to "amuse" me; it was not the mere chit-chat of the period, but the opinions of clever people given to clever people. I felt it a great privilege and advantage to read those letters; some few were from the leading men of her father's time to him; Sir Walter Scott's, were, I had almost said, without number; the correspondence of many years with Joanna Keillo, Miss Seaward, with Mrs. Holland, Mrs. Grant; packets of foreign letters, and multitudes from America, which Miss Edgeworth said was "a letter-writing country." Many of these concerned Laura Bridgeman, about whom Miss Edgeworth was much interested; several from great statesmen and celebrated persons of all grades and kinds; but I am convinced that Miss Edgeworth had too much delicacy to suffer any eyes but her own to dwell on the private letter of a friend; for these were all, with perhaps one or two exceptions, what might be given to the public, and all full of interest. David Ricardo's letters written so many years previously concerning the state of Ireland, struck me as almost prophetic. My readers will remember that in 1842 there had been no appearance of potato disease, yet I thought his observations concerning the culture of the potato so striking that at the time I asked Miss Edgeworth's permission to use them; he questioned whether the potato was a blessing, or the contrary, to Ireland, and his opinion decidedly was against its being a blessing; he argued that anything cultivated to the exclusion of other things, and whose failure creates a famine, must be an evil; consequently the cultivation of the potato, to the exclusion of other things, is an evil; the experience of the past few years proves how entirely Ricardo was right.\*

Miss Packerham, afterwards Duchess of Wellington, was so nearly connected with the Edgeworth family that she consulted Mr. Edgeworth frequently during her husband's absence on the education of her sons. Miss Edgeworth spoke of her with great affection and tenderness; and, perhaps, there is nothing more touching in the whole history of woman's love, than that noble lady's entreaty during her last illness to be carried into the room, in which the gifts of many nations to "the duke" are deposited. "Never," said Miss Edgeworth, "had she looked so lovely to me as she did the day I saw her there. She had the palest blush on her fair cheek, and pointing round, she said, 'These are tributes paid to him by all the world, not gained by trickery or fraud.' I have never looked round the room of royal presents that beautify, though they cannot add to the attraction of Apsley House, without conjuring up the fragile lady upon the sofa, where she breathed her last, surrounded by tributes to her husband's greatness.

Mrs. Barhauld's letters were easy and kind, and I said so to Miss Edgeworth after reading them; she agreed with me, laughing while she added, "Yes, she was very kind, and at the same time not a little pragmatic and punctilious." Miss Edgeworth's honesty of thought was always present, like the fragrance of a rose, to add the sanctity of truth to the pleasure of her society. She would out with something that made me laugh at once, and then, while untying another bundle of letters, exclaim, "Ay, laugh away as I did when Mr. So-or-So said it to me." She scorned to borrow a word, much less an idea, without acknowledgment. I had no patience with Mrs. Inchbald's letters; I thought her tone of patronage, to one so infinitely her superior,

\* Miss Edgeworth, in a letter dated April 23rd, 1838, thus expresses herself concerning French novels:—"All the fashionable French novelists will soon be reduced to advertising for a new vice, instead of, like the Roman Emperor, simply for a new pleasure. It seems to be with the Parisian novelists a first principle now, that there is no pleasure without vice, and no vice without pleasure; but that the old world vices having been exhausted, they must strain their genius to invent new; and so they do, in the most wonderful and approved bad manner, if I may judge from the few specimens I have looked at.—M. de Balzac, for example, who certainly is a man of genius, and acerbity, and 'à l'esprit cominon pezois.' I should think that he had not the least idea of the difference between right and wrong, only that he does know the difference by his regularly preferring the wrong, and crying up all the *Leites of error*, as *Anges de laudance*. His pathos has always, as the And-Jacobin so well said of certain German sentimentalists, and as the Duchess of Wellington aptly quoted to me, of a poetic genius of later days—his pathos has always

'A tear for poor guilt.'

The 'Pere Goriot,' who pays the gaming debts of his daughter's lover, provides a luxuriously furnished house of assignation, bath and boudoir for one of his 'angel' daughter-sinners; and tells her he wishes he could strangle her husband for her with his own hands, having first married, and sold her to said husband for his own vanity and purpose! If the force of vice and folly can farther go, look for it in another of M. de Balzac's most beautifully written immoralities, 'Le Messager,' where the husband 'gobbles' up the dinner, to the scandal of the child, while the wife is stifling in the barn, or screaming in despair for the death of her lover, which had been communicated to her by the amiable gentleman-messenger; at the moment he is dining with the husband, who knows all about it, and goes on 'gobbling,' while the child exclaims, 'Papa, you would not eat so, if mamma was here!!!' Dear Mrs. Hall, notes of admiration are the only notes that can follow such pictures of French nature in man, woman, or child!"

\* I rejoiced beyond all telling, at the morning calling together of the household for family-worship, when Mr. Francis Edgeworth read prayers and a portion of the Scripture before breakfast; this was never omitted; there never was a more unfounded calumny than that which declared that the family at Edgeworthstown put away the consolations of Christianity, or even the forms of the Protestant Church. I accompanied them on Sunday to the parish church; various members of the family are united to clergymen of the church; the Rev. Dr. Butler of Trillick, the brother-in-law of Miss Edgeworth, being one of the most excellent as well as accomplished clergymen in Ireland.

\* One of the greatest proofs of Miss Edgeworth's practical patriotism, is the simple fact, that with a keen relish for, and appreciation of what she considered the best, namely, the best bred society, combining high talent, high rank, and pure morals, with every possible temptation to spend her time and money in England, she preferred devoting herself with her family, to the local improvement of the neighbourhood of Edgeworthstown; and, when in her eightieth year, set herself the task of writing the juvenile book of "Ochladina," to increase her means of utility in the hour of Ireland's extreme sorrow and famine.

so impertinent. Her stage criticisms were keen and clever, and perhaps just; but theatrical people are, above all other artists, the victims of opinion, and a fool is more ready than a wise man, to record what he pretends to think. One letter, I remember, made me very indignant; it was written soon after the publication of Miss Edgeworth's novel of "Ormond," and dear Miss Edgeworth only said, "Well, she thought it!" I do believe she would have borne anything for the sake of sincerity. Her whole life was a lesson of truth, and yet her truths never offended; she took the rough edge off an opinion with so tender and skilful a hand, she was so much fonder of willing you into a virtue than exciting terror at a vice; so steadfast yet so gentle, that whenever she left the room, there was something wanting, a joy departed, a light gone out.

She had a vivid perception of the ridiculous, but that was kept in admirable order by her benevolence. Her eyes and mouth would often smile, when she restrained an observation, which, if it had found words, would have amused us, while it perhaps pained others; and yet she had the happiest manner of saying things, drawing a picture with a few words, as a great artist produces a likeness with a few touches of his pencil. I remember Cuvier excited my admiration very much, during one of our visits to Paris; I saw him frequently in society, and his magnificent head captivated my imagination. "Yes," said Miss Edgeworth, "he is indeed a wonder, but he has been an example of the folly of literary and scientific men being taken out of their sphere; Cuvier was more vain of his bad speeches in the Chamber of Peers, than he was of his vast reputation as a naturalist."

I never knew any one so ready to give information; her mind was generous in every sense of the word, in small things as well as in large; she gave away all the duplicates of her shells—"One is enough," she would say, "I must keep that out of compliment to the giver." She was not reserved in speaking of her literary labours, but she never volunteered speaking of them or of herself; she never seemed to be in her own head, as it were—much less in her own heart; she loved herself, thought of herself, cared for herself, infinitely less than she did for those around her. Naturally anxious to know everything connected with her habits of thought and writing—I often reverted to her books, which she said I remembered a great deal better than she did herself. When she saw that I really enjoyed talking about them, she spoke of them with her usual frankness. I told her I observed that she spoke to children as she wrote for them, and she said it was so; and she believed that having been so much with children, had taught her to think for them. I have no doubt that the succession of children in the Edgeworth family, kept alive her interest in childhood; those who withdraw from the society of youth, when they themselves are no longer young, turn away from the greenness and freshness of existence; it is as if winter made no preparation for, and had no desire to be succeeded by spring.

While seeing the little weaknesses of humanity, clearly and truly, she avoided dwelling upon them, and could not hear to inflict pain: "People," she said, "see matters so differently that the very thing I should be most proud of makes others blush with shame; Wedgwood carried the 'hod' of mortar in his youth, but his family objected to that fact being stated in 'Harry and Lucy.'"

I once asked her how long she took to write a novel. She replied, she had generally taken ample time; she had written "Ormond" in three months; "but that," she added, "was at my father's command; I read to him at night what I wrote by day, and I never heard of the book, nor could I think of it, after his death, until my sister, two years after, read it to me; then it was quite forgotten." She had a great veneration for Father Mathew, and said Mr. Hall did himself honour by being the first Protestant, and the first Conservative, who advocated his cause in a print: "What authors say goes for nothing," she observed; "it is what they write they should be judged by: now he wrote the praise, and printed it; but," she continued, "the absence of

humour in the modern peasantry, which you observe, is not to be altogether attributed to the want of whiskey; the people had grown reserved before Father Mathew came among them; they imagine they have a part to play in the organisation of their country; their heads are fuller of politics\* than fun; in fact they have been drilled into thinking about what they cannot understand, and so have become reserved and suspicious—that is, to what they used to be." Her affection for Ireland was, if I may be allowed the term, philosophic: she saw clearly the perfections and the faults of the people; she admired the one and knew the remedy for the other; her devotion to the country was not blind, but it was earnest, patient, and of working, as well as thinking power, without the cant which has been the bane of one party, and the bigotry that has blinded the other; her religious and political faith were alike CHRISTIAN, in the most extended sense of that holy word.

These extended views and enlarged sympathies were beyond the comprehension of many; but even the squirearchy, who, I have heard, were enraged at the publication of "Castle Rackrent," and the ladies, who fancied the picture of Mrs. O'Rafferty, in "The Absentee," an insult to the "ladies" of Dublin, forgave her for the sweet sake of "Gracey Nowlan," and the exquisite fidelity of "Old Thady."†

I remember saying to her, how happy it was for Ireland that she had overcome every religious prejudice.

"Ah!" she exclaimed, "I never had religious prejudices to overcome, so I deserve no praise for being without them." Miss Edgeworth never wrote that other people might practise, but she wrote what her and hers practised daily; it was evident from the children being consulted with their family, that they still held by the opinion that intercourse between children and servants is injurious to the former. "We believe in it," said Miss Edgeworth; "but I have long learned how very impossible it is for others to practise it. My father made it easy; for not only his wife, but his children, knew all his affairs. Whatever business he had to do was done in the midst of his family, usually in the common sitting-room; so that we were intimately acquainted, not only with his general principles of conduct, but with the most minute details of their every-day application."

\* On returning to Dublin from Edgeworthstown I was convinced of the truth of this observation: while waiting for change of horses at Maymoth, the carriage was, as usual, surrounded by beggars, one after another; they begged for everything they could get. "A shilling, sixpence, yer honour, just for the honour of Old Ireland and good luck;" "It's only the half of that, or a fourpenny bit, I'd be asking, that you mightn't dirty yer shivers with them man's bits;" "Maybe ye'd have a bit of bread, or, at last, when the horses were about to start, an old crock exclaimed, "Ah, then fare us the bill of a newspaper itself, to amuse us while ye're gone!"

† On looking back to Miss Edgeworth's letters (all of which are dated) I find in one, bearing date April 8, 1832, these few remarks about Ireland, which apply to the present as well as the past—"I fear we have much to go through in this country before we come to quiet, settled life, and a ready obedience to the laws. There is literally no rein of law at this moment to hold the Irish; and through the whole country, there is what I cannot justly call a spirit of REFORM, but a spirit of REVOLUTION, under the name of reform; a restless desire to overthrow what is, and a hope, more than a hope, an expectation, of gaining liberty and wealth, or both, in the struggle; and if they do gain either, they will lose both again, and be worse off than ever—they will afterwards quarrel amongst themselves, destroy one another, and be again enslaved with heavier chains. I am and have been all my life, a sincere friend to moderate measures, as long as reason can be heard; but there comes a time, at which actual commencement of power when reason cannot be heard, and when the ultimate law of force must be resorted to, to prevent greater evils—that time was lost in the beginning of the French Revolution—I hope it may not now be lost in Ireland. It is scarcely possible that this country can now be tranquillised without military force to re-establish law; the people must be made to obey the laws, or they cannot be ruled after any concession. Nor would the mob be able to rule if they got all they desire; they would only tear each other to pieces, and die duaux or famish soon. The misfortune of this country has been, that England has always yielded to demand what should have been granted to justice." With such sentiments, founded on what Miss Edgeworth states in the "Memoirs of her Father" to have been the result of observation and a companionship with him, from the time of his settling on his estate at Edgeworthstown in 1782, until the time of his death, a period of nearly five-and-thirty years, no wonder that the grand agitator of Ireland so frequently resorted to the name Edgeworth "could not be tempted to advocate repeal."

Of this habit she spoke with the warmest feelings of approbation and gratitude, and it produced a rich fruitage. Mr. Edgeworth's daughter Houora, if she had lived, would have perhaps rivalled Maria in literary composition; and each of the family I have met was possessed of varied but most remarkable and well-developed qualities. It is quite impossible to recall Edgeworthstown without recalling the memory of its FOUNDER, as Mr. Richard Lovell Edgeworth may be considered, though he was preceded by many rich in talent and high in station. While staying there, even I, as a stranger, felt what I may call "his presence" every where. She, of whom I wrote, had sat beneath his shadow while she laboured, and imbibed much of his combined philosophy and activity; and the daughters of his house were as remarkable for their strength and powers of mind, as for the beautiful womanliness of character, of which Maria Edgeworth was the perfection.

Miss Edgeworth said, it was in 1778 that Mrs. Honora Edgeworth, while teaching her first child to read, found the want of something to follow Mrs. Barbauld's lessons, and felt the difficulty of explaining the language of the books for children which were then in use. She imparted this difficulty to her husband, and they commenced for their own children the first part of "Harry and Lucy," or of "Practical Education," as I saw it called, on the title-page of one of the first copies, printed literally for their own children. Mr. Edgeworth intended to have carried on the history of Harry and Lucy through every stage of childhood; to have diffused through an interesting story the first principles of morality, with some of the elements of science and literature, so as to show parents how these may be taught, without wearying the pupil's attention. No writer of eminence, except Dr. Watts and Mrs. Barbauld, had at that time condescended to write for children. How many have since rushed into so popular and lucrative a track, the multitude of juvenile books supply evidence; but we may readily confess how much we have all fallen short of our great originator. It is curious to remember that Mr. Day, one of Mr. Edgeworth's oldest friends, designed "Sandford and Merton," as a short story to be inserted in "Harry and Lucy." The illness of Mrs. Honora Edgeworth interrupted the progress of that volume; "and after her death," Miss Edgeworth said, "her father could not bear to continue it." Thus "Harry and Lucy" remained for more than twenty years with the first part printed, but not published. It was then given Maria Edgeworth for a part of "Early Lessons."\* Long as Mr. Edgeworth had been dead, he was constantly referred to by his family, as if he had only left the room, in the simplest and most touching manner; but when Miss Edgeworth spoke of him for any length of time, her eyes would fill with tears. His mind was so inventive, that nothing seemed new at Edgeworthstown. He appears to have anticipated all modern improvements; "and yet," said Miss Edgeworth, "all his literary ambition, then and ever, was for me!"\*

As the interdict will prevent Miss Edge-

\* "After 'Practical Education,' the next book which was published in partnership was in 1803, the 'Essay on Irish Bulls'; the first design of this essay was his; under the semblance of attack he wished to show the English public the eloquence, wit, and talents of the lower classes of people in Ireland. Working zealously upon the ideas which he suggested, sometimes what was spoken by him, was afterwards written by me; or when I wrote my first thoughts, they were corrected and improved by him." This I quote from Miss Edgeworth's letters, where she writes, "I have been so long and anon, like diamonds in a rich setting—oh, how bright and beautiful it is! what a halo it sheds around her memory! On this same page, she says again, 'All passages in which there are Latin quotations, or classical allusions, must be his exclusively, because I am entirely ignorant of the learned languages.' What a reproach is this to lady-authors, who hunt out 'learned quotations' that they may seem learned; in truth, justice, and generosity, she was without parallel. I could quote page after page of praise of cotemporary novelists from her letters, which show her memory, to praise poetry—and this is the best of generosity, and poet too; the excellence that illumines our own path; the musician will praise the poet without a pang of envy, the poet the musician; but let musician praise musician, and poet poet, and painter painter, and author author,—that is the path by which a reputation for genuine generosity ought to stand or fall.

worth's family from publishing her life and correspondence, I cannot but think that a new edition of her father's life, produced in a popular form, would be of the greatest value to all classes of the community; the second volume, written by Miss Edgeworth, is so unaffectedly herself, while she seeks to illustrate the character of her beloved father, that it should find a place on every table, and he of decided advantage to parents in training their children. I remember once her detailing to me the plot of a novel she intended writing, and telling me at the same time that she had destroyed seven hundred pages of a manuscript, because she did not think it good enough to publish. I remember how I regretted this, and found consolation in the hope that one day or other the publication of her letters would atone for the loss. I knew that she was incapable of keeping "a journal,"—a "private" journal,—intended, from the first page to the last, for the public; and that she was too honourable to keep letters which ought to be destroyed when read, but it seems like casting gold into a grave to destroy a line that she has left!\*

Some of the "unco good" have complained of what they call the want of religious, but what I should rather call sectarian, instruction, in Miss Edgeworth's juvenile works. "We wrote," she said to me, "for every sect, and did not, nor do I now, think it right, to introduce the awful idea of God's superintendence upon puerile occasions. I hold religion in a more exalted view than as a subject of perpetual outward exhibition. Many dignitaries of the established church honoured my father by their esteem and private friendship; this could not have been, had they believed him to be either an open or concealed enemy to Christianity." Certainly, as a magistrate, as a member of the Board of Education, as a member of parliament, Mr. Edgeworth had public opportunities of recording his opinions; and there is no trace, that I could ever discover, of his desiring to found a system of morality exclusive of religion. Unfortunately, in Ireland, if you are not,—I do not like the word, but I can find no other,—bigotted, to one or the other Party, you are marked and stigmatised as irreligious—or worse—by both.

I do not design to write a panegyric. Miss Edgeworth's own works will suffice for that; they are imperishable monuments of her usefulness and her "good will," especially towards the country of her adoption and towards children. But even after a visit to Edgeworthstown, where a natural habit of observation, as well as a desire to read her rightly, made me more than usually awake to every word and every passing incident—bright days of rambling and sunshine, and dark days of rain and conversation with her and hers—seeing her thus away from the meretricious glare and false lights of London society, where I had first met her—in the trying seclusion of a country-house, in the midst of a most mingled family—where her father's last wife was many years younger than herself, and the half foreign children and foreign wife of her youngest brother, rendered the mingling still more extraordinary—recalling all seen and known of other families,

\* It seems, and perhaps is selfish, in this truly public calamity of Miss Edgeworth's death, to dwell on my own bitter feelings at her loss. Her friendship and sympathy were as alive at eighty-two, as if she had been in what is called "the prime of life." Her praise had cheered, and her criticism guided me on my way. Public approbation is necessary to an author's living; but her sympathy and kindness seemed necessary to my literary fame. If "The Sketches of Irish Character" won her first attention, every thing I since published seemed to freshen our correspondence; and I so grieve that she can never see the result of much she suggested in what I have been some time writing. Proud as I am of many of her letters, they relate so almost entirely to me, that I feel it would be egotism to publish them. Whenever a passage occurred in her letter, or indeed in any letter I wish to preserve that ought to be secret, I am not content with refolding the letter and putting it by; I cut out and destroy the passage. This I consider it only honest to do, for we have no right to trust for a moment to others here or hereafter, what is trusted only to ourselves. I am certain that it is the excess (if I may so call it) of this moral honesty which urged Miss Edgeworth's determination that her correspondence should not be published. I believe she intended to "cut it" to revise it herself; but as this was not done, she preferred consigning the whole to oblivion, rather than to running the risk of any feelings being wounded, or opinions intended only for her own eye being sent abroad to the world.

where children of the same parents too seldom live together in unity—I remember nothing that at this distance of time does not excite my admiration and increase my affection for this admirable woman, combining in her small self whatever we believe to be most deserving of praise in her sex. She was a literary woman, without vanity, affectation, or jealousy—a very sunbeam of light, in a home rendered historic by her genius—a perfect woman in her attention to those little offices of love and kindness which sanctify domestic life; a patriot, but not a politician—the champion of a country's virtues, without being blind either to its follies or its crimes. Honoured wherever her name was heard during half a century of literary industry—idolised by a family composed as I have said of many members under one roof, yet tuned into matchless harmony by admirable management and right affection;—this woman so loved, so honoured, so cherished to the very last, was entirely unselfish. I have said this before, and repeating it cannot give strength to the fact; but I have so often felt benefit from her example and the consideration of her virtues, that I desire others, especially the young of my own sex, to do the same. During her last visit to London, I still thought her unchanged; like Scott, she was not seen to the same advantage in London crowds, as amid the home circle at Edgeworthstown. Our last meeting was at her beloved sister's, Mrs. Wilson, in North Audley Street. She was there the centre of attraction amongst those of the highest standing in literature; the hot room and the presentations wearied her, and so her anxious sister thought; but she again, like Scott, was the gentlest of lions, and suffered no admittance. When I was going, she pressed my hand and whispered, "we will make up for this at Edgeworthstown." I certainly did not think I should see her no more in this world. I have imagined the half hour of her illness in that now desolate monument of so much that was great and good; a brother and sister—the brother nearly half a century younger than Maria Edgeworth—who were there when we were at Edgeworthstown, had been called away before her. The widow of her father, and the widow of her tenderly-loved brother knew that she had written a note to Dr. Marsh complaining of not being as well as usual; yet had felt little alarm. In less than half an hour after this letter was written, Mrs. Edgeworth went into Miss Edgeworth's bedroom—the little room that overlooked her flower-garden—stood by her bedside, became alarmed; and passing her arm under her head, turned it on her shoulder, so as to raise her up. After the lapse of a few minutes, she felt neither motion nor breath; and it was only the form of her long cherished and beloved friend that she pressed to her bosom. She died in her eighty-third year, it may be truly said full of years and honours.†

\* It would seem that the family of Edgeworth were as united in 1844, when I visited them, as in 1795, when Mr. Edgeworth, in a letter to Doctor Darwin, wrote the following passage:—"I do not think one tear per month is shed in this house, nor the voice of reproof heard, nor the hand of restraint felt."

† I honoured her birthday as I do my mother's, and managed she should receive the letter of congratulation, to which this is a reply, the 1st of last January, the day she completed her eighty-second birthday. It shows how bright and kind she was ever, and so the last:—

"My dear Mrs. Hall,—Your cordial warm-hearted note, was the very pleasantest I received on my birthday, except those from my own family.

"I am truly obliged to you for it, and quite touched by your kind remembrance.

"Mrs. Edgeworth felt it as I do, and so did a sister of mine, whom you do not know, but whom you would like very much if you did know her, Mrs. Butler—the Harriette Edgeworth—justly described in Sir Walter Scott's letters.

"I hope you and Mr. Hall will revisit Ireland one of these days, and that you will make your way again to Edgeworthstown. You must not delay long if you mean to see me again; remember, you have just congratulated me on my eighty-second birthday.

"I wish you would be so very kind as to give me as a birthday present yours and Mr. Hall's third volume of 'Ireland.' I have only one number of it, that which cost you so much thought and care to word; and which gratified me and my family so much, from the manner you mentioned us, saying nothing we could wish unsaid.

"I am anxious to beg this volume from you, but I do so wish to have it from the kind author, that I cannot refrain from making this request. If there be any of mine that you would accept, or if your dear little girl

I, who knew HER so long and so well, who have lived in the house of happiness with HER, can hardly imagine, much less describe, the lonely blank that is left—more particularly in the heart of the venerable lady, who must now feel the want of object, the want of counsel, the want of sympathy—the want of one who filled her thoughts from morning till night, either to share her sorrows or enjoyments, and make up by unceasing love and pity, the one for the other, the heavy losses they both sustained, particularly within the last few years, by the death of Mrs. Edgeworth's beloved children—almost, if not quite, as dear to the one as to the other; but I can picture the mourning village when she was carried within that church, and laid in her father's tomb, beneath the shadow of the spire, which tells of his invention and perseverance, as well as his desire to add to the beauty of the Christian church of his own parish—I can fancy the wail of the weeping children of the schools, and the utter desolation which reigns in that once cheerful library. All that relates to this honoured and honourable family, is becoming matter of history; and in a short space of time, hundreds who have learned all the good that books can teach from those imperishable monuments of Maria Edgeworth's zeal and industry in every good cause, will make pilgrimages to her shrine,—the neutral ground of Ireland,—where all may worship, without idolatry, the ESSENCE of as pure, as high a nature, as ever ascended in the spirit of faith to the throne of the Supreme.

#### THE FRENCH IN ITALY.

THE *Art-Journal*, although not a paper which takes a part in political discussions, may yet unite with others in protesting against the proceedings of the French, who are now assailing the capital of the Arts, and whose operations must inevitably lead to the destruction of monuments of Art, in the preservation of which all Europe is interested.

Allow me to point to the probable results of late operations, and every artist, every civilised being, must regard with indignation the consequences of the disastrous policy of France. The French have approached Rome by the Via Aurelia, which enters the city by the Porta S. Pancrazio, the central gate of that long line of alternate curtains and bastions which crown the highest ridge of the Janiculum, and stretch at right angles to the Tiber, from that river to the fortifications which encircle St. Peter's and the Vatican. Within these lofty defences the ground slopes steeply to the Tiber, and whilst about two-thirds of it consists of garden and vineyard, that portion next the river is covered with the churches, palaces, and houses of the district of Trastevere. The entire circuit of this district of Rome is four miles and a half; the artist connects this district with his recollections of the Farnesina and its frescoes by Raphael, Volterra, and Razzi; of the Corsini palace, and its noble gallery of San Pietro in Montorio, and the famous picture of Sebastian del Piombo; of the church of Sa Maria, in Trastevere; of the Fontana Paolina; the Villa Lanta, designed and decorated by Julio Romano, St. Onofrio, and many other monuments whose preservation is of the highest importance to the Arts, but which are now placed in danger by the unjustifiable aggression of the French. Europe may yet have to mourn the consequences of an ill-directed shell obliterating the frescoes of the Farnesina, or carrying destruction into the galleries of the Corsini.

It would occupy too much of your space to specify all the treasures of Art which this district of

would like to have a set of my little books, just now published, let me know, and I will have them sent to you."

My "little girl" rejoiced as much at this prospect as I should have done at her age; but the following little circumstance marks the charming mind of the giver. The books came from the London publisher's, but Miss Edgeworth had enclosed him, written with her own hand, on slips of paper, "To Mrs. S. C. Hall's dear good little girl. From Maria Edgeworth, in her eighty-third year." And these were carefully posted, by her direction, in each volume. In the same letter, the last but one I received from her, she asks, in a postscript, "who translated Mademoiselle de Montpensier's Memoirs lately, and what proof of their authenticity? I believe I must write to Paris to get an answer satisfactory to this last question. The translation (?) reads like an original." She was so actively alive to whatever was going on.

Rome contains, and which are now exposed to danger. Beyond the gate of S. Pancrazio, by which the French seek to enter Rome, we find, to the right of the Via Aurelia, the Villa Cristallini, next the Villa Corsini, built from the designs of Salvi, and ruined, as it appears by the accounts in the *Times*; beyond the Corsini is the church of S. Pancrazio, whose foundation is said to date from A.D. 272; although the present church is a much more modern erection, still its destruction or injury must be regarded with regret by every civilised being; nearly opposite is the famous Villa Pamfili Doria, probably the most beautiful villa in the world; the Bel-respiro, as it is justly called, with its unrivalled views of St. Peter's, and of the Campagna, its beauties of Nature and Art. This villa, desecrated as it is by the foot of the intruder, must now present a sad scene: nowhere in the caverns of the Eternal City could the man of taste and refinement find more pleasing sources of pure enjoyment than in the delicious glades of this beautiful villa; about six miles in circuit, the grounds present varied scenes of wood and meadow, or of formal old magnificence in its long and broad alleys, its magnificent terraces, its fountains, water-falls, and sheets of water, statues, vases, column flights of steps, and balustrades, which meet the eye at every turn. Nor must we forget the magnificent stove pines, the flexes, and the cypresses, which are, perhaps we may be called upon to say *vere*, the glory of this villa, and the admiration of all artists and visitors: the Casino was built from designs by Algardi, it is decorated with pilasters, statues, busts, and reliefs, and contains precious works of Art. Now turn we to the preparations for the defence of this villa: how many of its noble trees may have been cut down, and its works of Art thrown down to form barricades? Turn to the description in the *Times* of the assault, it was taken, retaken, and again assailed, and, when in possession of the French, it was battered by cannon fired from the walls of Rome, and what must necessarily have been the results? its soil stained by the blood of nearly two thousand men, and culmured with the corpses of invalids and children of the soil. And thus desecrated, may we not fear that its edifices are ruined, its works of Art broken and cast down, its noble pines overthrown? and that thus the most magnificent villa of Rome—the noble monument of an age of grand ideas—is lost to the world, destroyed by a people who term themselves the leaders of civilisation. It appears to me impossible to doubt that such must have been the disastrous results of this conflict; but if they have not been so extensive, if a few works of Art only have been broken and defaced—a part only of those beautiful in nature which a century cannot replace—have been injured; still the civilised world may justly complain, and we are called upon to cry out against such acts, as an offence not merely to Rome and the Romans, but to civilisation. Let us protest against this destruction of monuments which are the glory of the past, which delight and enlighten the present, and which it is a sacred duty to preserve and transmit to the future.

GLASGOW, June 16, 1849.

C. H. W.

#### BAZAAR IN AID OF THE FUNDS OF THE AGED GOVERNESSES' ASYLUM AT KENTISH TOWN.

A SHARP easterly wind, diversified by smart showers and a few claps of thunder, prevented some of the *élite*, who promised to attend the sale for the benefit of this admirable institution, from ascertaining where Kentish Town actually is. A sufficient number however were there to pay the necessary outlay for pavilions, bands of music, and all incidental expenses, and add 500*l.* to the treasury. This is a small sum indeed compared to that collected at Chelsea last year; but the great object of the committee was to show the *Asylum* to the public, in full reliance that when once seen, and its practice and principle perfectly understood, there will be no lack of patronage. In every respect the *Asylum* fulfils the promises made at its commencement. Nothing can exceed the convenience and comfort of the building; the beauty and taste of the architecture does honour to Mr. Wyatt, and the internal arrangements prove how hard and with what judgment Mrs. Laing, and the ladies engaged with her in the good cause, must have

worked to get all things so suited to the infirmities of age, that every comfort seems combined in the little bed rooms, one of which becomes the province of each old lady admitted into the *Asylum*. There are also two noble rooms appropriated as dining and drawing-rooms, and as the funds increase the building can be enlarged to almost any extent.

The sale was abundantly supplied, but rather with a *rechauffé* of old than an assortment of new articles. Several ladies of rank and influence were not deterred by the locality from presiding at the stalls; and the juvenile Highland Band that was so gratified by the approbation of Miss Lind last year, at the Bazaar at Chelsea, would have won increased applause from her this year had she been present, for they are wonderfully improved, not only in precision, but in expression. All public fetes should employ these young musicians, who add so much to the pictorial effect of the scene, and belong to so admirable an Institution as the Calcedonian *Asylum*; and those who do, could not better employ their funds than by returing the obligation in the form of a donation to so meritorious an Institution, one occupied in the protection and teaching of habits of good order and enduring industry.

It is a pleasant duty to state that Mr. Herbert Minton has contributed most generously to the Aged Governesses' *Asylum*, in various ways; the passages are all composed of encaustic pavement, given by him and laid at his expense; and he has presented various china services made expressly for the *Asylum*; all in perfect taste. Mr. Avery furnished the windows with blinds; and Mr. Radcliffe, of Birmingham, intimated his intention of presenting a handsome chandelier, to be hung in the drawing-room. We regretted to observe that even persons of wealth and influence were not inclined to purchase unless they could obtain "bargains." This is reversing the order of bazaar things. Ladies invariably mark their "goods" a little higher than "the shops," under the idea that their customers will bear in mind that the sale is for charity; but in this instance too many of the fair bargainers endeavoured to obtain what they desired at absolutely less than the cost of the material of which the article was composed.

The happy ceremony of introducing the aged ladies into the *Asylum*, which was to have been performed by His Royal Highness the Duke of Cambridge, was, in his lamented absence, undertaken by the Rev. Mr. Laing, who delivered a very suitable address on the occasion. One little incident occurred during the day, which proved the utility of the *Asylum* more than any cloquence could do. An old lady introduced herself to Mr. Laing, with the simple statement that she had been a governess for a long term of years, had saved a little more than 500*l.*, was quite alone in the world, without friends or kindred; that in lodgings the interest of her money just kept her from starvation, and if, on inquiry, the committee considered her eligible, she would purchase with 500*l.* a presentation, and present herself.

Her Majesty graciously sent a donation of 50*l.*

#### SONNET.

THE NYMPH OF THE WATERFALL.  
ENGRAVED IN THE ART-JOURNAL.

INNOCENT as the diamond drops which flow  
In playful sparkles from the rocky spring;  
A lovely, gentle, unassuming thing,  
With soul transparent as the brook below,  
Oh, happy thou! If thou shouldst never know  
Aught past the circle of thy cottage home,  
And not a wish should tempt thy heart to roam  
To scenes which glitter, but can ne'er bestow  
Pure peace and happiness; but rather woe,  
Anxiety, and care, and thou shouldst find,  
Thinking on youth's dear home-scenes left behind,  
That thou hadst changed the substance for the show.  
Lovely retirement! How could I be blest  
In such a place, and with a heart at rest!

Homerton. JAMES EDMESTON.

#### MINOR TOPICS OF THE MONTH.

"THE VERNON TESTIMONIAL."—The history of this abandoned project is somewhat curious and not a little instructive. It will be remembered that several months ago it was suggested through our columns, that in order to perpetuate the memory of Mr. Vernon's gift to the nation, a sum of money should be raised and a medal be struck to be annually presented to a meritorious student, through the President of the Royal Academy. The idea originated with Mr. Dominic Colnaghi, who requested us to ascertain the feeling of Mr. Vernon on the subject. This we did, and obtained his sanction to the plan on the ground that he could object to no arrangement by which the interests of British Art might be promoted. We stated so much in our Journal; and almost immediately afterwards we found that a committee had been appointed, chiefly, we believe, by Mr. Vernon's medical attendant, Mr. Pettigrew. It consisted of some seven or eight noblemen and gentlemen, from whom exertions in raising funds were not to be expected, some half-dozen gentlemen who were, we believe, personal friends of Mr. Vernon, and about fourteen members of the Royal Academy. The list carried with it conviction that the project would end in nothing. The result has been a melancholy failure; and it is now sought to sustain a charge of ingratitude and apathy against the profession and the public. Against any such conclusion we enter our protest. The object was not to have been achieved by a mere announcement that it was in contemplation. In this busy world where so many matters occupy men's thoughts and press upon their time and energies while demanding their monies, no work can be accomplished without some labour. Had a committee been formed with a view to practical working, the required sum would have been obtained; but it should have consisted of other members to represent the public on the one hand, and the profession on the other. We throw the whole responsibility of failure upon those by whom the committee was nominated, and deeply deplore that their mistake should have been so fatal in its consequences. A meeting was held on Friday, the 15th of June (at which unfortunately illness prevented our attending, for the purpose of receiving a report. A few persons (about twelve) only were in attendance, and of these we learn only three were artists.

A statement having been made that the amount subscribed was about 300*l.*, of which only 191*l.* had been actually paid, which sum must be further reduced by a deduction of 40*l.* for advertising, it was moved and seconded by Mr. Vernon's two medical attendants—Mr. Pettigrew and Mr. Hamerton—

"That, as the amount subscribed was insufficient to carry out the object of a 'Vernon Medal,' a bust of Mr. Vernon should be procured and placed on an appropriately inscribed pedestal in the Vernon Gallery."

A somewhat warm discussion ensued, when an amendment was moved by S. Hart, R.A., and seconded by David Roberts, Esq., R.A.,

"That, inasmuch as many of the subscribers had subscribed for a given object, viz. the 'Vernon Medal,' and this had failed, it would be irregular to devote the money received to any other purpose; and that therefore the whole matter should be allowed quietly to drop, and the several subscriptions returned to the parties, deducting a per centage for the expenses."

After a discussion, the original motion was carried by a majority of seven, with the addendum, "that any member dissenting should receive back his subscription."

This is, indeed, a melancholy issue. We presume that even the bust will be abandoned; for unless Mr. Belnes, to whom it was to have been consigned, will do the work as one of charity, a sum of 151*l.* (even if no one will reclaim his subscription,) will scarcely suffice to pay for it. It may be, however, that Messrs. Hart and Roberts are premature in considering the project of a medal to have failed. It has surely failed under the then existing arrangements; but it by no means follows that the object—which we know to have been most agreeable to Mr. Vernon—may not yet be achieved. It is, notwithstanding, very deplorable to find that the artists generally held back from any efforts to promote

the subscription. In the printed list we find the names of only nine artists and two architects. Of the artists, seven of the nine are members of the Royal Academy; but this is a very poor division of the body, while no other society is represented by a single subscriber.

**THE GOVERNMENT SCHOOL OF DESIGN.**—The Report has not yet been printed; any observations upon the inquiry would be, therefore, premature. Rumours of various kinds are in circulation; one affirms that the three masters are to have it all their own way, to be their own directors and controllers, the country to be only their paymasters. Another rumour is still more preposterous; that a party who has been for two or three years successfully labouring to prove his own incompetency as to all matters appertaining to design, is to obtain a permanent place in the direction.

Another rumour, scarcely less absurd, is that no change whatever is to take place in the arrangement. We abide the issue. It will be, of course, our duty next month to deal with the subject at length; endeavouring to show that while on the one hand the Institution is easily capable of improvement, and ought to be improved, it would be little short of madness so to alter its character and constitution as to destroy it for all practical purposes. Our study should be to keep all that is good, to remove that which is evil; but to be as deaf to those who would do nothing, as to those who would work to destroy.

**THE BRITISH MUSEUM,** since the commencement of the new buildings and fittings in 1828, has cost 696,957*l.*; and the estimate for what is wanted to complete the work is 56,500*l.*; total, 753,457*l.*

**THE INSTITUTE OF THE FINE ARTS.**—Rumours for some time past have reached us respecting the affairs of this Society, which appears on the brink of utter annihilation, if it be not already extinct. We have long felt assured, from the want of unanimity among the members, and the general mismanagement which has characterised its proceedings, that such a result could not be very far distant; the hour of dissolution (for the present at least) has now come, without, as we can see, any prospect of its resuscitation, although there is some talk of its being entirely remodelled. The rooms held in Great Marlborough Street have been given up, and the furniture sold to pay arrears of rent. This, we presume to say, is highly discreditably to the Society, for whatever antagonistic opinions may have prevailed among the subscribers, the credit of the collective body required that, at almost any pecuniary sacrifice, the solvency of the Institute should have been maintained. It is of little use now to inquire into the reasons which have hastened this untoward event, but we feel bound to say that we have, on several occasions, received letters of complaint against one of the principal officers of the Society, founded chiefly on his want of courtesy, his dictatorial behaviour, and his determination to act on his own suggestions, rather than on the recommendations and resolutions of the executive and responsible body. We cannot, of course, either gainsay or confirm the truth of these allegations; they may be, perhaps, altogether false, or at least much exaggerated; still it is our duty to report what has reached us.

**GOVERNMENT SUPPLIES CONNECTED WITH ART.**—The House of Commons in Committee of Supply on the first of last month, agreed to the following votes:—10,000*l.* for the School of Design; 300*l.* for the Royal Hibernian Academy; 36,288*l.* for the new buildings of the British Museum; 1500*l.* to the Trustees of the British Museum for antiquities; 2500*l.* for completing the pedestal of the Nelson Column; and 1500*l.* for the National Gallery. In answer to a question from Sir W. Jolliffe, as to whether it was the intention of Government "to make any addition to the latter building in order to provide room for the valuable pictures that had lately been presented to the country;" the Chancellor of the Exchequer "feared he would hardly be justified in proposing any additional sum for that purpose in the present circumstances of the country. He quite agreed with the hon. baronet as to providing proper accommodation, but under the present

circumstances, the Government did not feel itself justified in proposing any additional expense." Thus, then, all hope of the Vernon Collection being somewhat worthily located must be postponed for another year; but under what a wretchedly paltry excuse does the minister shelter himself for the parsimony of a Government which could not bring forward any portion of a grant for an object wherein the meanest subject of the realm has a personal interest, and yet, a night or two after, proposed and carried a vote for 10,000*l.* towards defraying the expense of rebuilding the British ambassador's house at Constantinople, the completion of which, Lord Palmerston asserted, would cost forty thousand pounds. Does Sir C. Wood suppose for one moment, that the most thrifty economist in the house would have withheld his assent to a similar grant for enlarging the National Gallery, had the Government asked for it? But the truth is, the Chancellor of the Exchequer is mentally unable to appreciate the arts of his country, and therefore has no desire to promote their interests. That which would tend to elevate the people in the scale of civilization, and add to their enjoyments, finds no sympathy with one educated in a school where such doctrines find neither teachers nor disciples. Truly, all connected with this bequest, in so far as the donor is concerned, is a reproach to England; he is gone down to his grave unthanked and unhonoured while living; and with no other record of his magnificent act, than the monument he himself raised for the admiration for his fellow countrymen. Thus we have no right to expect the example of Mr. Vernon will be soon followed; however disinterested true patriotism is, it looks for some equivalent. Cælius would scarcely have leaped into the gulf, had he felt assured that his name would have been forgotten so soon as the chasm closed over him.

**THE ROYAL ETCHINGS.**—This matter, which we thought had been finally settled, has again occupied the attention of the Vice-Chancellor's Court, the Solicitor-General praying, "that the temporary injunction might be made perpetual against the defendants Strange and Judge; and that the catalogues and the copies of the etchings might be delivered up to be destroyed." The counsel for Prince Albert, thinking that Mr. Strange had been misled in the matter, forbore to press further proceedings against this defendant; but with respect to the other, Judge, it was deemed necessary to make the present application. Sir J. L. Knight Bruce, in delivering judgment, strongly censured the conduct pursued by Judge from first to last; affirming that "his case had been one of entire and undissembled dishonesty. It would be a slur on jurisprudence, an insult to the administration of justice in this country, if such a breach of trust, to use the mildest phrase, should be without a remedy. The prohibition under which the defendant laboured must be continued, and a further order made for the delivery of the etchings." Costs also were given against him, "for," said the Vice-Chancellor, "his case seems to me to fall alike in law, equity, truth, and common honesty." This is strong language, but perfectly true and just. The whole affair is an impudent piece of knavery; the more censurable because unblushingly persevered in.

**ARTISTS' AMICABLE FUND.**—The annual dinner of the members of this Society took place on the 29th of May, and was very fully attended. The Institution is conducted upon the principles of a life assurance company, jointly with those of a benefit society; that is, it affords relief to sick members, and to the families of those deceased. It differs from the Artists' Annuity Fund in one great point; the latter requiring high artistic qualification for membership, while the Amicable Fund only demands that the candidate should be of good character, and either practising the profession, or educating for it, and be recommended by some known artist. Unlike the other, too, it is entirely independent of extraneous assistance, and must not be regarded as a charity. These circumstances cause the Society to be highly popular with a large class of artists. According to the report read after dinner, it appears that although established but ten years, this fund has, at the present time, 144 members.

During the period of its existence, it has paid for relief to the sick 1706*l.* 13*s.* 3*d.*; and, consequently upon deaths, 130*l.*; and has a capital in hand of 2017*l.* 10*s.* We learn from some statistics with which we have been furnished, that not more than six per cent. of the artists of the United Kingdom are assured for a support during illness; and scarcely a larger proportion have availed themselves of a life assurance. We have, in former times, urged this duty upon our professional readers; with the various societies in existence, there is no excuse for the neglecting what should be the business of every one who lives by his own individual labours—to procure for himself and for his family independent help in the hour of need.

**PAPIER MACHE EASEL.**—Messrs. Jennrens and Bettridge have submitted to our inspection a most elegant easel they have recently manufactured. The exterior frame-work is composed entirely of papier-mâché, inlaid with gold and pearl. The upper part is designed in a sort of scroll-pattern, and is similarly, but more richly, ornamented. The centre-piece which supports the tray, or rest for the picture, is made of mahogany highly polished; and the tray may be elevated or depressed, by merely pressing the thumb against a spring; a novel, ingenious, and easy method of causing it to act, originating with the manufacturers. We presume this easel must only be intended for a library or drawing-room, as it is far too elegant an object for an artist's studio. In the press of matter last month we omitted to notice the very beautiful dressing-case Messrs. Jennrens and Bettridge recently manufactured for the Queen of Spain; one of the most costly and sumptuous articles which has been issued from their establishment.

**MR. BURFORD'S PANORAMA OF THE VALLEY AND CITY OF KASHMIR.**—Mr. Burford's pencil seems ever in his hand, and his success keeps pace with his industry. This, the latest of the exhibitions he has opened, is undoubtedly one of the very best, as a picture, he has put forth; it is a work that shows his ability in dealing with a subject supplying but scanty material for powerful effect, though much to elicit the artist's skill. The view of this far-famed valley is taken from a mountain of considerable elevation, called the "Throne of Solomon," for the Mahomedans believe that here stood the garden of Eden. From this eminence the eye ranges over the city and surrounding country for many miles distant; embracing villages, plains of the richest verdure, the winding stream of the Jylum, the great lake, Wulur, till the sight is intercepted by the vast ranges of mountains which close in the scene. The *coup-d'œil* is magnificent, and Mr. Burford has treated his subject in a masterly manner, relieving the continuous flatness of the ground by his admirable disposition of light and shade. In one part of the picture a considerable group of figures has been introduced by Mr. Selous, consisting of distinguished natives and Europeans. The sketches for this panorama were taken by Mr. G. T. Vigne, as far back as 1835.

**THE ROYAL ACADEMY.**—A few months back we noticed the retirement, on account of continued ill-health, of Williams, the head porter of the Royal Academy, whose courtesy and kindness of heart during a long period of service won for him "troops of friends," among the members and students of the Institution. Some short time after his resignation, a considerable number of the students subscribed a handsome silver teapot which they presented to the worthy ex-official "as a mark of their esteem and good-wishes, and to prove they had not forgotten the kindness and esteem he showed them during so long a number of years." The testimonial is alike honourable to the donors and the recipient.

**COPIES OF THE OLD MASTERS.**—Monsieur Colin, one of the celebrities of Pictorial Art in Paris, like many others of the distinguished artists of France, has sought a temporary sojourn in London. Founding his hopes on the tranquillity from political turmoil we so happily enjoy, he has brought over with him a remarkable series of copies from the most celebrated pictures of the great masters existing in the museums of Florence, Parma, Naples, Rome, Genoa, and Paris. The advantage of such a reproduction of *chef-d'œuvre* would be inestimable to any public

academy or institution where the Fine Arts form any branch of instruction or study. The collection, if obtained for any of the museums of our provincial cities, could not fail of producing important results in the improvement of public taste, and of beneficial influence upon young and aspiring artists. Copies of the acknowledged great works of the ancient painters, executed by a living painter of talent, are infinitely more useful and instructive than the dubious and obscured quasi originals too frequently appealed to by the unlearned in Art. The present opportunity is worth considering, and a visit to Monsieur Colin's collection, at No. 15, Francis Street, Bedford Square, will well repay the untravelled amateur. Among the pictures copied, are the "Vision of Ezekiel," by Raffaele, in the Pitti Palace; the "St. Jerome," of Correggio, at Parma; the "Zingaro," of Correggio, at Naples; the "Judith," of Paul Veronese, at Genoa; the "Virgin," in the Cupola at Parma, by Correggio; and the "Madonna della Scala," by the same; Titian's "Mistress," at Florence; the "Holy Family," by Raffaele, at Naples; the "Madonna and Christ, with the Goldfinch," at Florence; the "Galatea" of Raffaele, at Rome; portions of the fresco in the Sistine Chapel, by Michael Angelo; and the "Portrait of Raffaele," by himself, at Florence. From the Museum of the Louvre, among others, there are the famous "Kermesse," by Rubens; the "Tournament," by Rubens; a part of the great picture of the "Marriage Feast of Cana," by Paul Veronese. The entire collection consists of upwards of sixty specimens; the foregoing titles of a few show the care taken in the selection of works of the highest celebrity in the domain of Art. It need only be added that the accomplished artist gives the most ready access to view his works to any amateur on the presentation of his card.

**ARTISTS' SKETCHES.**—There is now exhibiting and for sale at Mr. Hogarth's, in the Haymarket, a collection of sketches and drawings in oil and water-colours, that will well repay the trouble of a visit. We find here the first ideas of pictures which have subsequently become popular and well known works, such as Redgrave's "Country Cousins" and "Wedding ring," Lawrence's "Satan summoning his Legion," R. Wilson's "Niobe," a beautiful sketch in chalk; Gainsborough's "Duchess of Devonshire," studies of the figures in Webster's "Game at Whist," &c. The exhibition contains a complete epitome of the progress of our school of water-colour painting, from the days of Sandby, Wheatley, Edridge, Girtin, and Turner, down to our own period, of which there are examples of almost every name of repute; it would indeed be difficult to mention any painter of eminence in any department during the last half century and longer who does not appear in the catalogue. A list of these would fill a column of our Journal; we can therefore only point attention to this exhibition, and earnestly recommend it to the notice of all lovers of Art.

**THE ARMY AND NAVY CLUB-HOUSE.**—The scaffolding in front of this stately edifice, in Pall Mall, is now removed, although the frieze, owing to the long-continued illness of the sculptor, is entirely unfinished. Even in its present incomplete state, the building looks remarkably rich and imposing, and adds greatly to the architectural beauty of this "street of palaces."

**PEN AND INK DRAWINGS.**—We are desirous of directing attention to an advertisement in our columns, offering for sale two drawings by Mr. Minasi, the extraordinary beauty and finish of which almost surpass belief, considering the method of their execution. It is difficult to distinguish them from the most elaborate engravings. The artist has shown that his powers have not declined with his advancing years.

**RACING PRIZE PLATE.**—Mr. Cotterill, 'on whose talents as a sculptor and modeller we have repeatedly had occasion to remark, has evinced more than his usual ability in the designs he has furnished for the great racing prizes at Ascot and Goodwood, and which we had an opportunity of inspecting at Messrs. Garrard's, the manufacturers. The subjects are from the story of "Hippolytus," a "Spanish Bull Fight," and a "Bison Hunt."

## REVIEWS.

**ROME. A TOUR OF MANY DAYS.** By SIR GEORGE HEAD. Published by LONGMAN, BROWN, GREEN AND LONGMANS, London.

No voyager can resist the eloquence of the ruins of Rome; from the days of Gibbon to those of Niebuhr and our own time, the inspiration of every temporary sojourner has in some shape found expression either for the benefit of friends or that of the public. If the diary of the traveller be unprejudicated, it is suggested at Rome; it may never undergo transposition from manuscript into letter-press, but it is nevertheless written, and serves the writer as a compendium of memorabilia. It is, in truth, a daring enterprise to write of Rome and its monuments, and few people understand the difficulties of the task which they impose upon themselves who desire to write anything readable on the subject. In darker times Rome was the wonder of the barbarian, and in our own day it is yet the admiration of the civilised man. Whole libraries have been written on its epochs, and in presumed elucidation of its august reliques, but who can verify any of the thousand speculations that are put forth in identification of its less famous sites and personal associations? and yet our desire for plausible speculation is insatiable in respect of all beyond the pale of indisputable history. In Rome the appetite of the arch-amateur is by no means gratified by the stories so oftensaid and sung of the great painters and their great patrons; he feels with the scholar that every square yard of the civic ground of Rome has its sealed history ranging through thousands of years; everything whereon he meditates, reminds him that

"Imperious Cæsar, dead, and turned to clay,  
Might stop a hole to keep the wind away."

We may go to Rome with our Horace in our heads and our Titus Livius in our hands; but that is not enough—we should be grateful to those gentlemen had they been a little more particular in their descriptions. Horace, for instance, in his trip from Rome to Brundisium, is sufficiently circumstantial in some things, but not in matters that essentially assist historical topography. There is nothing, we say, that can be written about Rome, merely "for the amusement" of the writer, that will at all amuse an inquiring reader; anything at all interesting upon the subject is a result of laborious inquiry. The work under notice is not one of the class of idle diaries with which the press continually teems, nor has it been wrought out into three volumes from brief and casual notes. Speaking of the time he spent in Rome, the author says, "The period therefore that I actually resided in Rome altogether, according to the above statement, will be found to be exactly five hundred and forty-five days, or eighteen entire months, as near as may be, though it will be necessary to observe with reference to the first period of four months, in the winter of 1838, that so far from being at that time any intention of writing a book about Rome, I even discontinued to write a journal which I had previously kept regularly ever since my departure from England. For Rome, and all that it contained, which, until a few months before, I had never expected to see, being now before my eyes in reality, the objects to be visited so infinitely exceeded in multitude and variety all that I had anticipated, that even had I been inclined to convert an agreeable occupation to slavery, and register the morning's proceedings, the remainder of each day would have been inadequate. Accordingly, discarding all manner of design or system in my operations, taken by surprise by the objects that came in my way, and allowing my senses to riot at ease, as it were, amongst the *embarras des richesses* that surrounded me, I fell into the habit of walking or driving about alone from church to church, and from one monument of antiquity to another, and so regularly employed three or four hours every morning." Here, then, is a confession of the irresistible eloquence of Rome and its monuments; the author thought not of writing a book until inspired by the associations of Rome; he was even ignorant of Italian, a deficiency which he supplied by reading a hundred and thirty-six Italian plays. This work extends to three closely printed volumes of some five hundred pages each, and its entire substance is dictated by the desire of conveying information without the embarrassment of digressive matter of any kind. Without some system it were vain to attempt to give any account of such cities as Rome; we find, therefore, the comprehensive sections headed, the Approach by the Porta del Popolo; the Corso, or Via Flaminia; the Pincio; the Quirinal; the Viminale; the Eastern Portion of the Campus Martius; the Western Portion of the Campus Martius; the Capitoline;

the Palatine; the Forum; the Velabrum, and Circus Maximus; the Cælium; the Esquiline; the Aventine; the portion outside the walls from the Porta Salaria to the Porta Ostiensis, now S. Paolo; the Janiculum; the Vatican or Leonine City; the Vatican comprehending the palace exclusively; the portion outside the walls beyond the Porta Janiculensis, now Panerzio. And withal, notwithstanding this array of erudite allusion, the book is admirably calculated as a guide-book, containing every information that a traveller can desire; the festival is spread before him, *ob ovisque ad malum*, and much there is in a book so diligently written to instruct the lover of Art and the general reader. To each church is appropriated a separate description, and, in examining these we are struck with accounts of numerous Art-treasures which must be known to but few persons. We have remarked on the impossibility of assigning a name to much that arrests the attention in Rome. In speaking of some stupendous fragments existing in the Colonna Gardens, which some authorities suppose to be the remains of the Temple of the Sun, others those of a Temple of Health, and others the ruins of the ænæchum of Hellogabius.—Sir George Head says, "Whatever ancient building this formerly belonged to it was, evidently, one of the most stupendous size; and as the fragments in question have never, to all appearance, been removed from the spot where they fell, the more strange and the more convincing proof of the extreme finiteness of antiquarian knowledge is, the fact, not only that any doubt should be entertained now-a-days of the identity of such a temple, but of a temple built so late as the end of the third century and dedicated with extraordinary pomp and ceremony." And not only does the book treat of the earliest but it also speaks of the latest wonders and curiosities of the place which still sustain the truth of the words of the poet—

"St. Petrus Urbis erexit,  
Sedisset et recum facta est pulcherrima Roma."

**ANTIQUARIAN GLEANINGS IN THE NORTH OF ENGLAND.** Drawn and Etched by W. B. SCOTT. Published by BELL, London.

This work, by the Master of the Government School of Design in Newcastle, promises to be an useful addition to our engraved antiquities. The examples have been selected with good taste, and exhibit much variety. This first part contains ten quarto plates, at a very moderate price; and they exhibit Norman wall-paintings, old furniture, some beautiful antique cups, and relics of the commonwealth. We think the restoration of Bede's chair uncalled for, and are very strongly disposed to doubt the date assigned to the so-called Norman book-cover; but, with these exceptions, we would accord the work the full praise due to its merits; and hope to see it successfully continued.

**THE RAILWAY COMPANION FROM CHESTER TO HOLYHEAD.** By E. PARRY. Published by WHITAKER & Co., London; and T. CATHERALL, Chester.

The line of country described in this little work is among the most picturesque in the island; and now, as the Continent seems almost entirely closed against tourists, who must be content with the (but imperfectly known) beauties of our own land, we would recommend those who contemplate a trip to put Mr. Parry's amusing book into their pockets, and start for the locality to which it relates. Having seen and admired every thing worthy of notice—a week or two good and pleasant occupation,—they should take the steamer and cross over to Dublin, the environs of which are also described here; further on as time and circumstances permit. Ireland will well repay the traveller in search of the loveliness of nature.

**PORTRAIT OF GEORGE STEPHENSON, C.E.** Painted by J. LUCAS, engraved by T. L. ATKINSON. Published by GRAYES & Co., London.

A highly successful portrait of a great man, who will, as a civil engineer, stand on as lofty a pedestal as Michel Angelo, Raffaele, Wren, Newton, or any other name distinguished in connection with Art or Science. He is represented here, standing on Chat Moss, a spot which especially marks the triumph of his genius in surmounting obstacles that seem to have been placed by nature, to prevent the invasion of her domain, for scientific or useful purposes, by the foot of man. The engraving is one of the best of the kind we have seen; the head and face are strongly indicative of the mental powers of the lamented original, and the attitude of the figure is easy and unconstrained: it is altogether a fine manly work.

## THE ART-JOURNAL.



LONDON, AUGUST 1, 1849.

## NATIONAL EXPOSITION

OF THE PRODUCTIONS OF INDUSTRY, AGRICULTURE, AND MANUFACTURE, IN FRANCE.



It is the peculiar character of the French People never to allow their energies to lie inactive: though moved by the wildest and most hasty impulse in forms of legislature and revolutionary scheming, France never deviates from that course in higher matters which she believes to redound to her honour and prosperity; thus in the midst of rebellion and commercial depression on the one hand, and, on the other, of the most fearful epidemic that of late years has visited Europe, she finds means and leisure to devote a large share of attention to the Arts of Peace—to the improvement of machinery, to the moulding and chasing of gold, silver, and bronze, the sculpture of marble, the designs of textile fabrics, the decoration of wood, and the thousand other objects which give refinement to, and enhance the enjoyments of, life.

The present year dawned inauspiciously. A young and unsettled government was arising itself against the efforts of organised factions; public confidence was apparently suspended altogether; manufacturers, artists, and artisans, were crowding to our shores; and it was thought that the Fine Arts had to look to more tranquil homes for the fostering care they had ever before received in France. It remained for June to show that the studio and the manufactory had been less inactive than might reasonably have been expected. The Exposition of Manufactures and Industrial Art which occurs once in five years, exhibits on the present occasion peculiar claims to our interest; and if it does not supply any of the costly and extraordinary works for which past governments have given commissions, it certainly does surprise us with its unparalleled extent, its singular variety, and the purified taste of its artistic achievements. If the last two years had been years of peace instead of dissension; if France had been permitted to continue in that course which was undoubtedly one of comparative prosperity for all classes; the Exposition of 1849 would have been an infinitely greater advancement on its predecessors. As it is, however, it unquestionably exhibits considerable improvement—but that improvement is assuredly the result of the three years which immediately followed the Exposition of 1844, and not that of the year which has succeeded the "glorious" days of February, 1848.\* With very few exceptions, all the inventions and novelties now exhibiting are of a date prior to that of the Republic; but it must be considered as a marvel, very characteristic of the French people, that in the midst of

\* We design to devote sixteen pages of the present number, and as many of the number for September, to the treatment of this subject, illustrating each division by between sixty and seventy engravings; if it is unnecessary to add that we shall thus be precluded from giving other woodcuts in these two parts; but we believe that this course cannot fail to be on the one hand agreeable, and on the other instructive, to our subscribers generally, and more especially to those who are interested in the improvement of British Industrial Art.

convulsions scarcely paralysed, when all the channels of trade seem wholly dried up—when skilful artisans are day-labourers upon public roads, and accomplished artists have become private soldiers—so much should have been done to evidence the vast resources of the Nation.

Our visits to the Exposition had this double purpose: we were anxious to see the progress of the Industrial Arts in France; but we were equally anxious to make our report of this progress contribute as much as possible to the advancement of the Industrial Arts at home. Commercial jealousies and rivalries have wrought so much evil to humanity that we should not have undertaken our present task if we believed that our description would be likely to increase such feelings on either side of the Channel; but, as we believe such feelings to be as utterly absurd as they are clearly mischievous, we trust that the improved spirit of our age will permit men and bodies of men to discover that the advance of one man or one nation does not necessarily involve the retrograde movement of the other. On the contrary, it will be found that, with different nations as with different classes of the same community, each as it improves, instead of throwing the others back, communicates to it a share of its own success, and thus the profit of one is identified with the common good of all. Both individuals and nations are at length beginning to learn this great truth, and instead of commercial envy there is growing up a healthy spirit of commercial emulation, based on a conviction that the universe of industry is sufficiently wide to afford employment to all the nations of the earth, without their having any occasion to impede each other's movements.

It will be well to commence our notice of the ELEVENTH Exhibition of the Works of Industry in France, by some brief notice of the ten by which it has been preceded. Of the tenth Exposition a detailed report was published in our Journal in the year 1844; it was largely illustrated, and formed a supplementary number. We had intended to adopt a similar course in the present instance; but several considerations lead us to prefer dividing the subject, and, supplying to the public sufficiently ample details without increased charge to the subscribers. From our report in 1844 we shall borrow such passages as may apply with equal force to the Exposition of 1849.

The first Exposition took place in 1798, when the close of the celebrated campaigns of Italy had raised the French republic to its highest pinnacle of greatness. It was a period of bright prospect; a limitless era of peace, strength, and prosperity seemed to have opened on France, and it was resolved to consecrate the epoch by an exhibition, which might prove that France might attain as high eminence by the arts of peace as had been already gained in the fields of war. The proposal was sudden and unexpected; a very limited time was allowed for preparation, and no more than one hundred and ten exhibitors came forward. Still, during the three days that the Exposition lasted, all Paris kept holiday, and the "Temple of Industry," as the place of exhibition was called in the affected style of the day, was crowded with enthusiastic multitudes, and for a season the French believed that they might attain as much glory by the exercise of the industrial arts as by their achievements in arms.\* The second and third Expositions took place in 1801 and 1802. The former was remarkable for the first public acknowledgment of the merits of Jacquart, whose inventions in figure-weaving have since acquired such universal fame. The great novelty of the exhibition of 1802 was the imitation of cashmere shawls. The fourth display took place in 1806, and was chiefly conspicuous for the excellence of the textile fabrics exhibited in silk, wool, and cotton. To this day

\* It deserves to be remarked that this first Exposition was viewed as a kind of military demonstration against the British empire. "Though our exhibition has not been large," said the minister of the day, "yet we must remember that this is our first campaign, and it has been a campaign disastrous to the interests of English industry. Our manufactures are the arsenals which will supply us with the weapons most fatal to the British power."

the Lyonesse speak with pride of the great share which their city had in the success of that Exposition, and aver that the silks then produced have never since been surpassed in texture, colour, or design. On this occasion the French merinos, which may be regarded as the parent of all the varieties of woollen fabric now used in ladies' dresses, began first to attract notice.\* It was not until 1819 that the fifth Exposition was held. That and the following Expositions of 1823 and 1827 were chiefly remarkable for their textile fabrics, particularly merinos, chalis, and cashmires. After an interval of seven years an Exposition was held in 1834, in the Place de la Concorde, in four temporary edifices: it was very fairly attended, but was badly arranged and worse managed. The blunders then made were, however, valuable as guides to the management of the Exposition of 1839, which that of 1844 scarcely surpassed.† The Exposition of 1849, it will be seen (contrary to public expectation and to all reasonable calculation), has greatly exceeded that of 1849, in the number of contributors. It presents some other features for congratulation; to these we shall refer in the course of our remarks.

The statistics of these several Expositions will help to elucidate their progress:—

Exposition.	Year.	Contributors.
1	1798	110
2	1801	220
3	1802	340
4	1806	1422
5	1819	1692
6	1823	1618
7	1827	1755
8	1834	2447
9	1839	3381
10	1844	3969
11	1849	4494

For the Exposition of 1849, a Palace of Industry has been erected in the Champs Elysées. It is a temporary structure, yet its cost to the nation has, it is said, been 30,000; but this sum includes, no doubt, the expenses of moving and returning the various objects, employing a host of "watchers" night and day, and the several other items of cost,—for the contributor is not called upon to sustain any part of it. The edifice covers an enormous space of ground; it is divided into alleys, on either side of which are ranged "the goods;" they are placed in stalls, and all who pass may examine them: but we seldom found any one present to answer questions as to prices, &c., although each contained cards, in order that the visitor might obtain elsewhere the information he required, if he thought it worth while to take the trouble to do so. The admission was entirely free, except on Thursdays, when a franc was demanded from each visitor—the sum so raised, however, being applied to charity.

It was to us scarcely less interesting to examine the mass of persons of all classes promening through the passages, than the objects which on every side arrested their attention; and, at the outset of our task, a few words may be permitted on the subject of such Expositions as a means of National Education. It is impossible that persons could have free access to a range of galleries, covered with the richest productions of

\* Napoleon took, or affected to take, a lively interest in the Exposition of 1806; but it is remarkable that no other was held during the continuance of his dynasty. It is said that the military evinced so much jealousy of the honour shown to the commercial classes that it was not deemed prudent to risk a second experiment.

† No small share of the success of the Exposition of 1844 was owing to the personal influence of the Sovereign, Louis Philippe. He spent the greater part of every Monday, when the Exposition was closed to the public, in minute examination of the several branches of industry, freely conversing with the exhibitors, inquiring into the nature of the several processes of their manufacture, and in many cases offering suggestions which evinced an intimate acquaintance with mechanical and chemical science.

The exhibitors were welcome guests at the palace, and Louis Philippe in every way showed that he regarded the national industry as the chief source of a monarch's just pride. It was proverbially said that, during this Exposition, the manufacturers appeared to be the true nobility of France. It deserves to be further noticed that the King of the French paid most attention to the articles connected with the comforts of the operative and working classes. The President of the Republic, Louis Napoleon, also takes great interest in the present Exposition, visiting it every Monday, and personally inspecting the most meritorious objects.

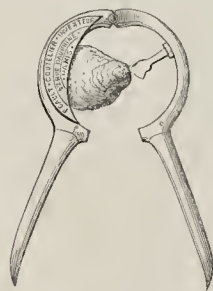
a Nation's Art, and exhibiting choice specimens of the several styles, without having the taste cultivated and the judgment improved. The classical shapes of Greece, Southern Italy, and Etruria; the capricious and fantastic forms of the middle ages; the varied graces of *La Renaissance*; the gorgeous ornaments of Louis XIV.; the stiff mannerisms of Louis XV., and the approaches to stern simplicity in a later age, were placed before the eye in countless abundance, and yet without the slightest confusion. Instruction was thus afforded in the most efficient and pleasing manner, and there was abundant proof that it was not less effective than agreeable. The multitude of public exhibitions gratuitously opened to the French people has unde correct taste a part of the national character, and, to use their own proverb, "sound criticism on Art is as often echoed by a wooden clog as by a polished boot."

It will be readily understood that, among the objects exposed, were articles of every imaginable kind and for every conceivable purpose; some care had been given to arrangement, but occasionally the mixture was odd and amusing. Here was a superb fauteuil, and there a newly-invented machine for opening oysters;\* here, an alley of costly pianos, and there a row of waxen ladies, exhibitors of corsettes; stuffed humming-birds, ingeniously contrived to hop from twig to twig and chirp in passing, were placed beside weapons of war, embellished at immense cost; cautions was employed in a thousand ways,—to move stupendous machinery and to make artificial teeth open and shut; the human hair was converted into gay landscapes of varied tints, from the delicate flaxen to the raven black; indeed, anything like a catalogue of the singular contents, and opposite varieties, of the Exposition would require a larger amount of space than could be easily imagined.†

We shall now proceed to the task we have undertaken, and report the Exposition—with a twofold object; first, to gratify that curiosity which most generally prevails on the subject, and next, to furnish some useful ideas to our own manufacturers. Upon the engravings we present we shall comment as we proceed; in the end summing up the general results of our visit,—as suggestive and instructive to those who are interested in the improvement, and consequent prosperity, of the Industrial Arts in Great Britain.

\* This instrument, by the way, is so ingenious and so simple, that some of our readers may thank us for a brief description of it, although it appertains in no way to ornamental Art.

It entirely removes the danger of opening oysters, in doing which, by the old process, the most experienced often meet with an accident; and so quickly may the operation be performed, by this invention, that ten or twelve oysters may easily be opened in one minute. The water contained in the shell need not now be lost. The principle so palpably explains itself that much description is unnecessary; the oyster is placed, as in the accompanying cut, in the office intended to receive it, and upon drawing the handles together, the shells of the oyster are at once divided by the oblique knife fixed opposite to the office. The instruments are made sufficiently large to open any species of oyster, and are manufactured at a very trifling cost, M. Picaut, the inventor, offering it for sale at six francs each.



† We must not omit to mention that for the first time the Parisians have been gratified by a "cattle show," for which a large wing has been added to the building; it contains pens of oxen, pigs, and sheep,—prodigiously fat.

The productions in metal will claim our first attention, as offering more subjects of value to the student of ornamental design than any department in the exhibition; and if it should be thought that we devote to them a preponderating share of space and number of illustrations, it is simply because we aim less at giving our readers a generalised view of the different departments of manufacture laid before the public, whereby it would be necessary to engrave a quantity of examples possessing little merit, than at selecting from the enormous assemblage those articles, or portions of articles which, as being really beautiful, must be really useful.

We should be ready to glean openly and honestly from a sister Nation those conceptions of Art which are commendable and, perhaps, peculiar to her from position or education; and he always willing that she should enjoy the full benefit of our progressions, either in the mysteries of science or the heaties of pencil and chisel. We know well, for example, that the eye for colour and the facility for rural landscape possessed by our countrymen may continually afford hints to the Continent; and we know also that the wonderful perfection to which we have carried nearly every branch of machinery may give lessons to the minds and hands of Europe. We are proud that it should do so. But we are equally proud that our offering should be but an exchange. We would follow the French in the delicacy of their applications, in the ingenuity with which they combine, both in purpose and treatment, and above all, in that earnest perseverance by which they master the human figure, introducing it with elegance, and often with chaste propriety, into works of artistic importance, and also into objects of humble use,—as the candlestick, the cafetière, the fender, the inkstand, nay, even the tobacco pipe. This principle is not a new one in our pages. We have impressed it urgently and untruly on our readers, especially on that portion whose privilege it is to be devoted to the pencil; but we would seize on the opportunity which arises out of the subject before us to repeat the importance of the principle for the benefit of the mass of human life. An ugly thing should be unknown amongst us. We do not want in all trivial cases elaborate enrichment or impracticable expense, but we do want beauty of form and decoration, in harmony with the subject in hand; nor should the designer forget, that where it may be seen to introduce the human figure, it constitutes the most beautiful, harmonious, and perfect study for him, of all the works that God has created. Above all we desire our readers to be impressed with the importance of this great fact,—that while beauty of form and character affords a perpetual lesson in refinement, and, consequently, in virtue, beauty may be in all cases attained at as little cost as deformity.

It will appear, and justly so, to many of our readers, that in endeavouring to place before them the choice examples of the Exposition, we have taken upon ourselves an arduous task. This is perfectly true, and we have already found many difficulties in the way—difficulties, however, which we shall surmount; and here it is our duty to acknowledge the courteous co-operation we have received from French manufacturers and exponents in the compilation of the present notice. It would be tedious to enumerate the names of those gentlemen who have come forward with assistance, but we thank them as a body for having greatly simplified our labours, and in many instances for having supplied us with details, which otherwise would not have come into our possession at all.

We have already said that the building containing the objects exhibited is enormous. In form it is square, a court in the centre, and a principal pedimental entrance, with a semicircular space in front, ornamented with large terra-cotta vases. But in spite of its magnitude, the edifice was found to be too small to contain all the works of Art and Machinery sent in; a considerable number are therefore placed in the open air round the fabric, enclosed with palisading. These consist chiefly of engines of different descriptions, improved hurdles, roofs, tiles, and zinc turrets. The committee, with a refined taste we could wish to see more general in England, have taken

advantage of the interior court yard to produce an agreeable lounge and cool retreat from the excessive warmth of the galleries. An elegant fountain stands in the centre, and under a piazza, which extends along each of the four sides, are placed orange and lemon trees, indigenous fruits and exotic flowers of delicious tint and odour, interspersed with bronze figures and terra-cotta vases. Seats are to be found here, and here countless groups assemble, animated by warmth or fatigue, to discuss the respective merits of all they have seen in the corridors.\*

We are to happy to say that, with scarcely an exception, all the manufacturers of highest standing have contributed largely to the Exposition; we believe such would be the case in England if an exhibition of similar nature and extent could be formed. We do hope, and have long hoped, for the accomplishment of such an undertaking before many years shall have passed. The British public have seen the benefits arising from the scheme in the small and insufficient exhibitions produced under the superintendance of the Society of Arts,—those also which have taken place in Manchester, Birmingham, Newcastle, and other places,—and they can now look to France, and see what she has been able to achieve under circumstances of the most adverse nature, and be convinced, that if the effort were only made with gratified by the perseverance shown in our own country, at least as many works of high interest and national importance might be brought together. We trust that the subject will not be overlooked by those who are best able to forward the project, seeing, as they must see, its vast advantages in producing a healthy emulation, in making known what should be known in all matters of individual improvement, and in bringing together manufacturer and patron—that the one may be taught where to sell, and the other where to purchase, those objects of mental and moral refinement, works of Art, which have always constituted one of the luxuries, and are beginning to be regarded as one of the necessities, of a civilised existence.†

\* Here are placed the only two collections of flowers. We regretted to find this class of production so limited; these two are the contributions of two brothers Dubos, whose gardens are at Pierrefitte, a village about a mile from St. Denis. Why we so much gratified by the perseverance shown in our own country, at least as many works of high interest and national importance might be brought together. We trust that the subject will not be overlooked by those who are best able to forward the project, seeing, as they must see, its vast advantages in producing a healthy emulation, in making known what should be known in all matters of individual improvement, and in bringing together manufacturer and patron—that the one may be taught where to sell, and the other where to purchase, those objects of mental and moral refinement, works of Art, which have always constituted one of the luxuries, and are beginning to be regarded as one of the necessities, of a civilised existence.†

† About three years ago we informed our readers that we had been in correspondence with some of the leading members of the Government with a view to the experiment in England of an Exposition similar to that we have recently witnessed in France. Their opinion was, that the time had not yet arrived; that English prejudice against publicity had not yet been overcome; that the public on the one hand and the manufacturer on the other were not prepared for such an exhibition as we contemplated. We could not combat this opinion, and we relinquished the attempt; asking leave, however, to bring the subject again under the notice of the authorities, and expressing strong belief that the object was fully capable of attainment, and with the most beneficial results. We find with very cordial satisfaction, that the Secretary and Council of the Society of Arts have taken the matter into consideration, and we trust they will succeed in bringing it to a successful issue. We cannot say what the proposal has been; but in our communications with the Government, we required merely that Government should appoint a superintending committee (the "jury" in France), who would thus become responsible, and who would act by authority; and, further, be at the charge of the medals to be presented to meritorious exhibitors. This expense is the only expense that need be asked for from the Nation. Ground for the Exposition might of course be had in Hyde Park; the cost might be met by a charge of twopenny for admission, and a per centage upon all tickets received at the Exhibition. This subject, however, is one to be considered at greater length hereafter.

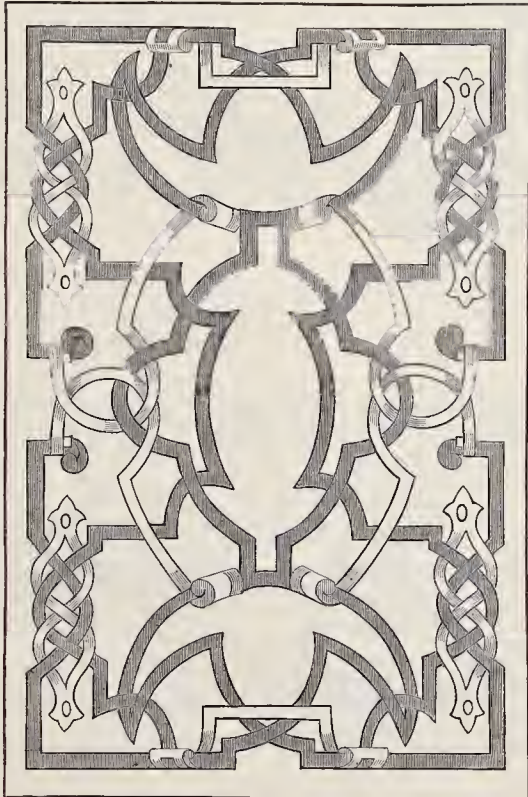


It may facilitate our purpose to commence with bookbinding, of which, however, we shall give but two specimens. The state of bookbinding in Paris, looked at in a broad point of view, is less flourishing than it is in England. The remark, of course, depends on what the true meaning of bookbinding really is. To those who will regard as "bookbinding" the application of richly carved perforated panels upon boards covered with velvet, the Art will appear in France to be carried to superior perfection. But in our opinion this is not bookbinding at all. Bookbinding to us seems to demand that the material employed (the most appropriate of all materials for the purpose) should be leather, that the patterns upon it should be tooled either with or without gold, and that any further enrichments should be produced by staining, often termed enamelling. Of this kind of bookbinding strictly so called, we have selected two examples, one of which is enamelled with excellent taste in the Italian style of the 16th century, but upon the whole we have good authority for believing that our own binders and finishers would be able to produce a much finer assemblage than we saw at the Exposition. The first of the two examples is a corner executed in gold upon calf, and there is something in the way the bands curl and intersect, which is much to be admired. The manufacturer is M. Buchet, of Rue Monthoiron, 36.

The next book side we give entire, as a portion only engraved separately would be far from being sufficiently clear or intelligible to the general observer. All the tooling is in gold, and the bands are alternately green and red, of exceeding brilliancy. We in a measure think

the design taken from an old cover, so familiar does its effect appear to us; but, as being beautiful, it is even, if a copy, a justifiable one, and exhibits judgment in the selection. The manufacturer in this case is M. Marius Michel, of Rue Salle-au-Comte, 18.

In both the examples just given the style adopted is that of flat interlaced bands, a style which was carried to so great a perfection under Henry II. and Diana of Poitiers, the latter an earnest patron of the art; and we are very much inclined to believe that no other style which could be selected is so appropriate for a like purpose, covering a flat surface, and requiring no



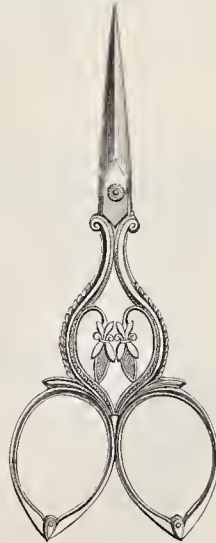
relief. We must congratulate English bookbinders on the great advance they have made of late years, nor do we observe in the French Exposition any examples of the embossed cloth

which has received so large a share of attention in London.

The third engraving on the present page represents a carriage lamp of brass, glass, and black varnish. It is one of the best we noticed among the carriages. The carriage lamp seems always to have been a difficulty with our manufacturers, at least we have rarely seen much success gained in attempts at its fabrication. The example before us has a good proportion and balance of form, which seldom fall to the lot of those that are manufactured every year.

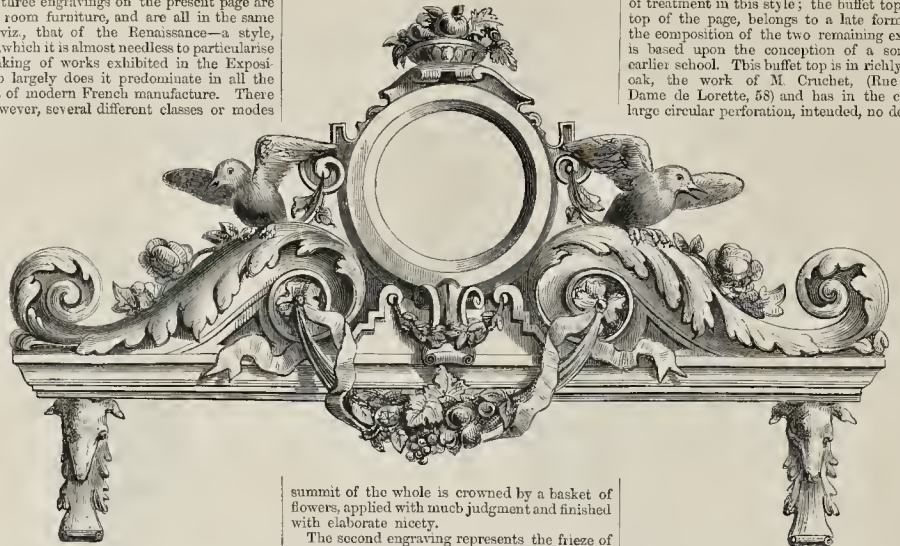


We engrave a pair of scissors, the production of M. Vauthier, Rue Dauphine, 40, in order to show with how much ease this useful article may be subjected to ornamentation.



The three engravings on the present page are all for room furniture, and are all in the same style, viz., that of the Renaissance—a style, indeed, which it is almost needless to particularise in speaking of works exhibited in the Exposition, so largely does it predominate in all the articles of modern French manufacture. There are, however, several different classes or modes

of treatment in this style; the buffet top, at the top of the page, belongs to a late form, while the composition of the two remaining examples is based upon the conception of a somewhat earlier school. This buffet top is in richly carved oak, the work of M. Cruchet, (Rue Notre Dame de Lorette, 58) and has in the centre a large circular perforation, intended, no doubt, to



summit of the whole is crowned by a basket of flowers, applied with much judgment and finished with elaborate nicety.

receive a time-piece. Some strap-work ornament surrounds it, and on each side is a scroll, surmounted by deeply-cut conventional foliage, and enriched with birds, fruit, and ribands. The

The second engraving represents the frieze of a chimney-piece, sculptured in marble, by M. Roland, (Rue Montfaut, 33), in faint relief, except in those parts, such as the figures and centre shield, which of course require a greater impost. The elegant arrangement of the various

masses which form this frieze is fully equalled by the care with which every portion is executed, the only failing on the latter count is that the laws of anatomy have not been strictly adhered



to in the sculpture of the figures. The terminal boy on each side originates the foliated scroll, which extends the whole length of the frieze, forming itself into roses, berries, and tendrils. Another chimney-piece is a good example of

what may be done in rendering a comparatively simple object elegant by decorating only certain portions of it. It is by M. Le Brun jeune, (Boulevard du Temple, 9). The brackets at either end consist of squirrels and nuts among scrolls

of strap-work ornament, surmounted by a moulding, which we have represented in slight perspective to show its plan. The flat ground nearest the fireplace is decorated with a border of oak leaves worked architecturally.



The manufacture of bronze in modern days has become eminently Parisian. Calling into employ the most celebrated artists, and the most excellent workmen, this single branch of art and commerce had benefited many ranks, and become an important item in the exports of the French capital. The interest afforded by the working of the bronzes arises partly from the variety possible in its application; lamps, vases, ink-stands, clock-cases, flower-pots, dessert plates, and a host of other articles of domestic import or luxury, making upon it an equal demand with the more elevated works of the statuary. Thus, in the higher class of its productions, it is grandiose and imposing; in the other classes, it presents ornamental art at a low price, combining elegance of form with solidity of material. So late only as 1624, this art was naturalised in France under the form of the manufacture of cannons, since which it has rapidly increased in the number of its branches, till it now furnishes the principal towns of Europe with the results of its operations, and, responding to the widely-spread art-culture of the Parisians, it has enabled the humblest *bourgeois* to display his taste and gratify his inclinations. Thus the houses of this class display the small bronzes on the mantel-piece, and Paris is becoming crowded with public and private durable works of art, in a way to rival the possessions of Corinth, Athens, and Rome. Nor is this branch of manufacture a stationary one, as would indeed be manifest to those who reflect that a wide continental sphere of demand is being made upon one or two centres. The Committee of the Exposition of Industry in Paris of 1834, 1839, complained of not seeing the more industrial department of the art in their exhibition. In 1844, on the contrary, the beautiful and the magnificent were largely combined with the useful.

We will not say that in beauty of design in Paris there is not much failure; on the contrary, many of the time-pieces, candelabra, &c, that make so large a call on the bronzists of that metropolis, exhibit, with all the skill of workmanship, beauty of colour, accuracy of form, and even ingenuity of thought, a want of presiding harmony over the component parts of their fancies, that interferes to a great extent with the felicity of impression they are intended to make on the fancy of the spectator. In other cases, also, the idea of construction is violated, and the notion of improbability is suggested by the ornament; thereby denying to the mind the satisfaction derived invariably from such instances of ornamentation as leave the mind convinced that, while the pleasure of the eye has been appealed to, the sources of durability, security, and other useful qualities, lie concealed beneath.

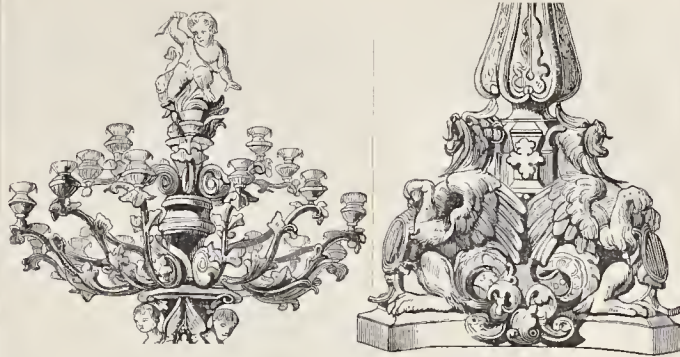
In colour and casting the Parisian Fabricants de Bronze have arrived at a great pitch of perfection. Their methods of obtaining the former depend on peculiar processes, both in the first and final operations. They restore the fire-colour with wonderful success, and they produce a great variation in tints, from the peculiar green bronze to the richest depth of a golden brown. This must have struck every one who has visited the different collections. As far as it is dependent on the casting, namely, on the proportions of the materials entering into the composition of the bronze, we have gathered that the metal is generally made up of the following:—

Copper . . . . .	82
Zinc . . . . .	18
Pewter . . . . .	3
Lead . . . . .	1½

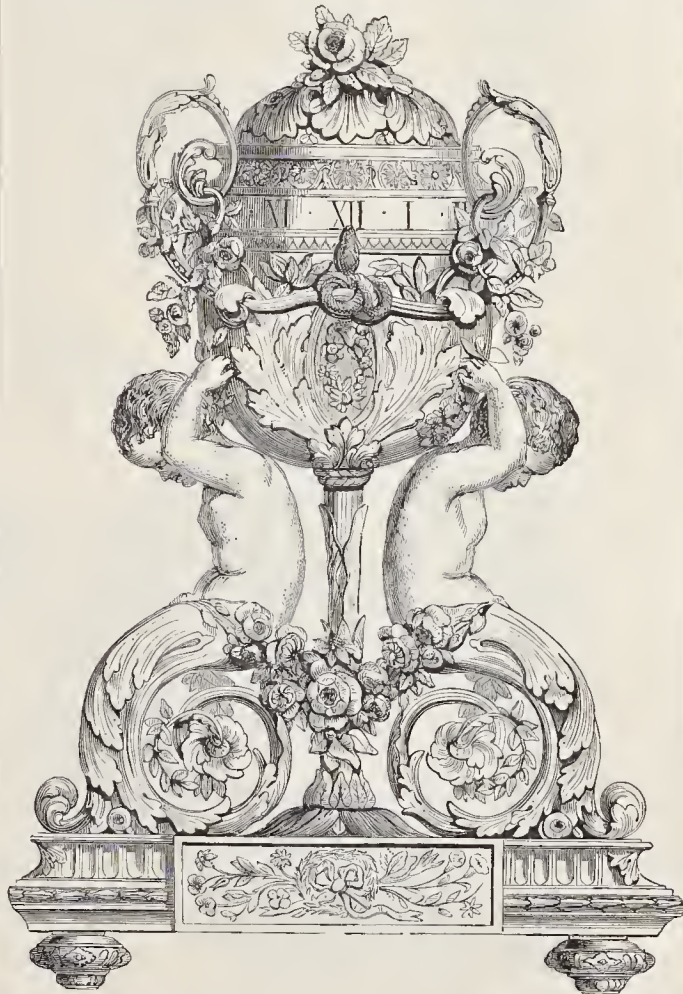
It should be understood, however, that the bronze here indicated is such as is intended for "gilding." If in the bronze there be too much copper, it takes more gold; if too much zinc, the fine yellow in the gilding colour is lost. For great monuments, such as the "Column of July," it is composed of

Copper . . . . .	91.40
Zinc . . . . .	5.53
Pewter . . . . .	1.70
Lead . . . . .	1.37
	100.00

The bronze industry of Paris occupied, prior to the Republic, about 6,000 workmen.



The name of Denière as a bronze manufacturer has long been highly popular in Paris; and he has certainly forwarded to the Exposition this year a large and varied assemblage of works, chiefly of a massive character. Among these the most important is a suite in brass and bronze combined, of sideboard, candelabra, &c, executed for the Marquis of Breadalbane, and dis-



playing, variously introduced, the arms, collar, coronet, &c. of that nobleman, on a large scale. It is a noble work, but we question its parity of design in many particulars, and certainly think the finish less perfect than it might have been rendered. With this exception M. Denière's establishment this year offers little that is new and striking. We find here no advance upon the objects which some years since we selected from his manufactory for illustration; one of these and portions of another, we therefore offer a second time to our readers. We fancy that M. Denière has done injustice to his originally well-earned reputation in not having kept

pace with the progressive spirit of bronze manufacturers. In point of execution, if not in carefulness of design in the first place, many contributors have this year excelled him, and of these we believe all must cede the palm to M. Matifat, whose excellent taste and enterprising spirit are certain to meet with their reward. We engrave the following works by M. Denière, viz.:—a circular detail, from a centre-piece formed of bronze and glass, combined in the arrangement of which there is a display of taste; and next, a tazza top, in the style of the beginning of the seventeenth century. It is partly silvered and partly gilt, and is one of the best productions

We next introduce an engraving of an upright candlestick, based upon classical feeling, enriched with vine leaves in bas-relief, water-leaves, and ornaments of rather more conventional character. It stands upon lion's claws.



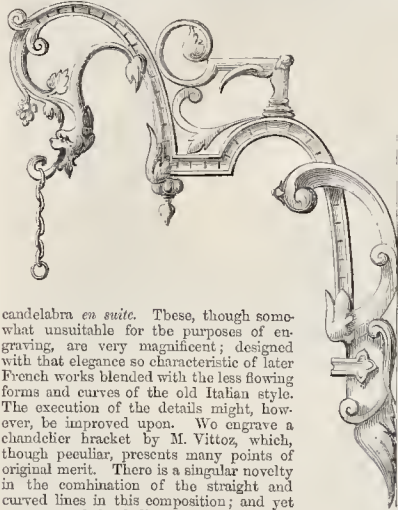
exhibited by M. Denière this year, but is not the same thing many years back. We have engraved new. We remember, indeed, to have seen the what appears the most useful portion.



The appended woodcut is of a very graceful tazza, which the artist has wrought with considerable skill. The legs are formed of scrolls surmounted by the head of an eagle, fluted; a grotesque mask occupies the centre, and is connected by scrolls with the other parts. The upper part is perfectly plain, but the whole forms an elegant object.

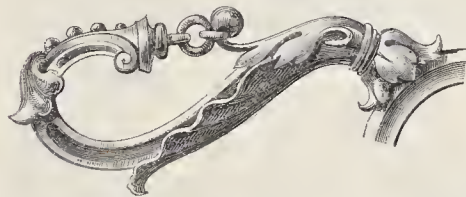


Among the works in bronze contributed by M. Vittoz, we are especially pleased with a set of three chimney ornaments; the centre one containing a clock, and the side ones forming

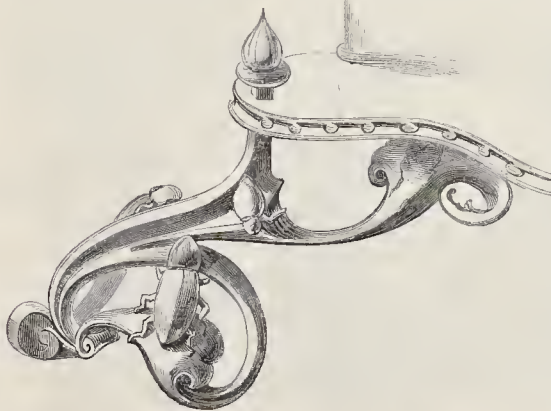


canalabra *en suite*. These, though somewhat unsuitable for the purposes of engraving, are very magnificent; designed with that elegance so characteristic of later French works blended with the less flowing forms and curves of the old Italian style. The execution of the details might, however, be improved upon. We engrave a chandelier bracket by M. Vittoz, which, though peculiar, presents many points of original merit. There is a singular novelty in the combination of the straight and curved lines in this composition; and yet we cannot help feeling that our illustration on its reduced scale looks less meritorious and picturesque than the original.

The second engraving on this page represents a brass door-handle or window-fastener, of both of which many varieties are always being executed in Paris. For window-fasteners on the Continental principle we have little or no use in this



country, but many of them may be applied as knockers or handles. The example annexed is by M. Cudrue, Rue du F. du Temple, 56.



The casket-foot of the lower part of the present page is from the Magazin of M. Delafontaine at the Exposition, a gentleman to whom praise is due for his endeavours to introduce

something like elegance of form and detail into works of a common and cheap nature. He seems partial to the Moresque style on the one hand, and on the other to the German design of the sixteenth century, a style offering many kinds of foliage and presenting fine scope for the introduction of beasts, birds, and insects *ad libitum*. In the latter style is the casket foot before us, which is so light, without indeed losing strength, as to lose much of its character in the process of engraving. It displays, in every point of view, an agreeable succession of curves, which are brought together with the happiest arrangement. The curious beetles represented crawling upon it are silvered in the original, and have an unusual but by no means ugly effect. In the hands of a skilful designer the meanest object in nature may be turned to a good account. We ought here to remark, however, that the casket to which this foot belongs is in the Moorish taste, and yet the eye is not offended by the discrepancy. We can only account for this by imagining that the designer of the whole has been much accustomed to draw subjects in the Moorish style, and that even to the Germanesque foot he had imparted a something of that feeling,

sufficient to place out of sight the incongruity between the two styles of ornament. M. Delafontaine's address is Rue de l'Ahbaye, 10.

M. Desruces, the bronze manufacturer, is more famous for his upright candlesticks than for any other of his productions. Of these, his establishment presents many varieties, the chief of them either immediately copied, or in some way adapted from natural flowers and animals.

We engrave two examples which appear to us the most meritorious. The first is formed of an opening talip, the thick stem of which, surrounded by three leaves, forms an appropriate shaft. The base is produced by three snails, supporting the bulb of the plant. The

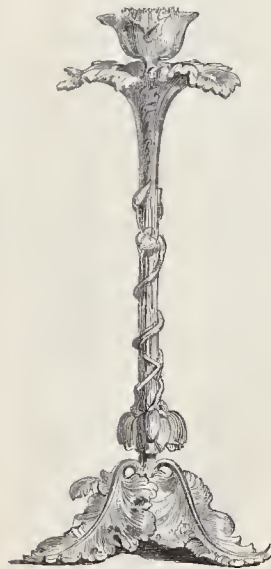
snail perhaps does not constitute the most elegant foot which might have been devised, but the *tout-ensemble* of the candlestick is excellent in form and general effect. The

next which we have selected for illustration from the works of M. Desruces, is ornamented simply with the leaves and flowers of the poppy, and is perhaps even happier than that we have just described. In this design every portion seems to belong properly to its place. The nozzle is formed of the poppy-flower, supported by

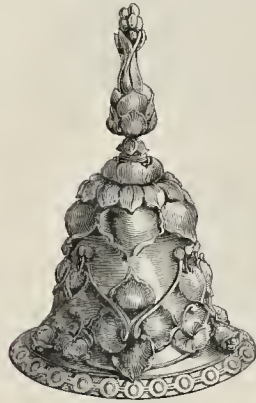
three leaves, which extend horizontally. The shaft is elegantly enriched with stems and buds of the plant, and the foot is with great judgment, so managed, that one may suppose a



base of solid root concealed under the leaves, the points of which rest flat upon the ground. Many of M. Desruces' performances are partly of cast steel combined with brass or brass gilt. His address is Rue de la Marche, 12.



We add to our examples of casting in bronze one of a very graceful hand-bell; it is of a class to which much attention is paid in Paris; the varieties are numerous, and, in nearly all cases, good.

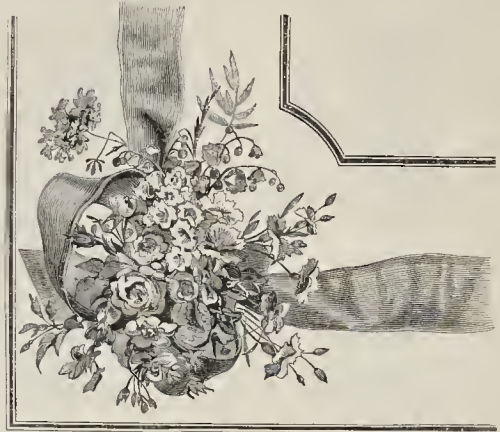


The examples of paper hangings we have selected from the works of M. Delicourt, (Rue de Charenton, 125), not only from those which he contributes to the exhibition, but from those we were permitted to examine in his manufactory. Many of his works are really works of Art, an assertion that will be readily credited, when it is known that to produce a single pattern, in some instances no fewer than 1500 wood blocks have been employed. In the manufacture of paper-hangings France has for a long period borne the palm: in no other state of Europe has the fabric met with anything like competition. In England we have been always very far behind our neighbour, and although we have of late made advances—both in design and



in execution—we are by no means as yet the successful rivals of the French. M. Delicourt is at the head of the manufacturers of Paris: his establishment is enormous

colours, for upon the nicety with which this branch of his business is conducted mainly depends the supremacy he has obtained. His productions are almost entirely confined to



in extent; occupation being given (or to speak more correctly having been given) to some three hundred persons, including the artists who design his patterns, and those who mix his

papers of the higher class, those of a cheap order he does not, we believe, produce; but the varied character of his designs, for ordinary hanging, borders, flock, satin, is extraordinary,





astonishing. Yet we cannot too highly praise the execution of those groups of flowers, fruit, birds, &c.



of which these pages will contain two or three examples; they are to all intents and purposes paintings; at a distance

they have all the valuable effects of works executed by hand; and might certainly pass for original productions in exhibitions such as that we have visited at the Tuileries. We speak of the execution of these papers: some idea of the designs will be conveyed by the accompanying engravings; they are among the best things of the kind we have ever examined; they are drawn, indeed, by men perfectly conversant with Art, and well aware of the peculiarities of the materials with which they are called upon to deal; hence their excellence. Some praise also is due to the skill and judgment displayed in the combination of colours, always in harmony. The productions of this gentleman's establishment

are indeed known all over Europe; we are glad that an opportunity is afforded us of complimenting M. Delicourt on the great merit of his works and the success by which his enterprise has been attended. That a wide and manifest improvement during the last few years in our manufacture of paper hangings has taken place, must be granted by the most superficial observer; indeed, some few of the specimens lately exhibited at the Society of Arts have rarely been surpassed. But the remark still holds good, that, as a whole, we are a long distance behind our Continental neighbours. It ought not to be so in a country where the adornment of our dwelling-houses occupies our primary consideration.



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The two little morsels which commence the present page are selected from portions of works in the Exhibition, which appeared to us only useful in detail. As such they may be regarded as suggestions to manufacturers under many different circumstances. The first is the brass ornament which enriches top and bottom a circle or series of circles introduced into an ebony cabinet by Messrs. Tastard & Toulou, of Rue Plumet, 2. The decoration of this little panel is very graceful, the manner in which the three leaves lap over each other, springing out of an Elizabethan scroll, is well conceived.



The next subject is one in the manufacture of which, as much as in anything, improvement is wanted. It is a spandril intended to be applied to the upper part of a stove, made by M. F. Hurez, of Rue du Faubourg Montmartre, 42.



This brass lamp-stand is one of the best things of its class we have yet met with. A circular platform at the top to contain the lamp, is supported upon four feet composed of light and elegant scroll-work, occupying the space of



a parallelogram, the longer sides of which expand at the bottom into semicircles. The character of the design throughout is French Renaissance of good quality, and the execution by M. Gagneau of Rue d'Enghien, 25, is very commendable.

In England we are not famous for the enrichment of our roofs, whether ecclesiastical or domestic. The French always have done much in this department, and continue to do so. In the country one scarcely meets with a farm-yard lodge or a barn which has not a pretty

wethercock of old or new fabrication, and the angular turrets of the Paris streets, with their metal lilies on the summit (disappearing unhappily, however, from the French metropolis), are known to every traveller. Of late years zinc has almost entirely superseded iron for this and similar purposes. A number of examples grace the exterior of the Exposition, some of them exceedingly complicated. We engrave one of them, which, though perhaps equalled in artistic design by others which are placed in juxtaposition with it, is most conveniently introduced into our pages. It is like nearly all the French work of the present day, in the style of the

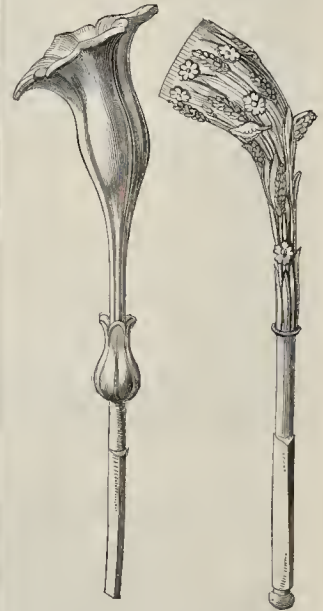


sixteenth century, and is from the manufactory of M. Doydier, of Vaugirard.

In the fabrication and application of carton-pierre we are certainly far behind our Continental neighbours, who mould it into all sorts of beautiful shapes and patterns for the adornment of domestic interiors, and especially for the ceilings and walls of "Cafes." Messrs. Helligenthal & Co., of Strasbourg, contribute to the Exposition many elaborate performances in this material, and from among them we engrave one little simple specimen, which though exceedingly simple is of excellent design, and suitable to a great number of purposes.



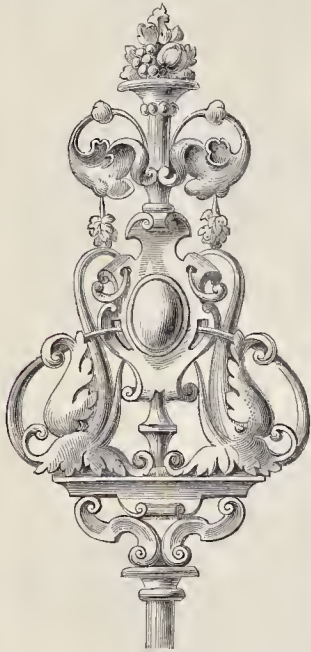
The two last engravings on the present page represent tobacco pipes, in the manufacture of which in common clay the French have of late years made considerable advances. We engrave two from an enormous assemblage, because they appear to us more than usually appropriate in their conception. The more complicated of the two is solely formed of reeds simply and naturally strung together, while the other is a fac-



simile on a rather enlarged scale of that exquisite object, the flower of the tobacco plant. We question much if Decorative Art can go further than this in the adornment of a subject of no higher pretension than a tobacco pipe. Nor have we often seen an originally happy thought better carried out as far as regards both utility and beauty than in the present instance.



We now arrive at the department of Silver, of which the Exposition furnishes some beautiful specimens. We commence with a silver skewer-handle, in Italian taste; designed with considerable elegance and manufactured by M. Mailles, Rue St. Honoré, 84.



Nothing can be more simple or appropriate than the composition of the next engraving on this page. It consists of a salt-cellar of silver, formed by two shells supported by dolphins, the interior of the shells gilt; from the centre rises a group of rushes, out of which two branches of coral, springing and meeting at the top, produce a handle convenient to the grasp, and at the same time perfectly in character with the entire design. The only portion of this little object to which we object is the foot, which in our opinion is not so pure as it should be. There is a rocco feeling about it which little harmonises with the simplicity of nature so strictly adhered to in the upper part of the production. The manufacturer is Durand, of Rue du Bac, 41, who has the credit of executing the most magnificent article perhaps in the Exposition. The work to which we allude is a tea-service, which we must rather closely describe, premising our observations, however, by saying, that it would be perfectly ridiculous on our parts to attempt to give our readers any idea by illustration of the subject as a whole, so complicated is it in its general plan and outline, and so elaborately crowded with minute details of exquisite conception and beautiful workmanship. We have, however, selected the summit as a fit subject for introduction into our pages. The whole is of massive silver, standing about three feet high on the table, and octagonally divided throughout. Beneath the portion represented, which consists of infant genii blowing trumpets alternated with Italian scrolls, is a large circular urn for hot water, having four stop-cocks formed by dolphins with niches containing figures (all different) between them. Beneath this, upon exquisite brackets, are four tea-pots of beautifully adapted form, then four sugar-basins placed anglewise, four cream jugs and four cake-silvers. All these following each other in succession make a magnificent pyramidal whole. At the base are flat circular compartments for sixteen

cupps. The grounds here are chased into a variety of arabesque patterns, partly gilt and filled in with "niello." The only thing of which we do not entirely and most cordially approve in the composition of this wonderful mountain of ornamental

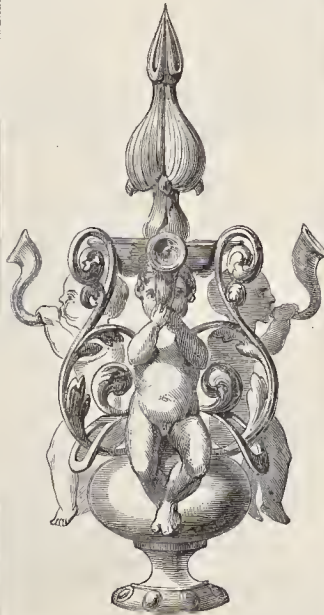
Art, is the introduction of stags, lions, and other emblems of the chase in groups in the lower part of the design, a little out of place in reference to the other enrichments. But we will not venture, from a trifling defect of this kind (a matter of opinion after all), to detract from the merit of design, such as in many particulars Benvenuto Cellini himself might have been proud of, and of executions such as we have been too much in the habit of considering as exclusively to be met with in the ateliers of Garrard, or Hunt and Roskell. Those who have seen this tea-service may well congratulate themselves on the inspection of a work of the very highest order, produced under circumstances which would have baffled and daunted any but a Frenchman, and to those who have not seen it, it must still remain a mystery.

Another of M. Durand's works, which we engrave, has all the appearance of being from an old design. It is eminently pretty; the female face, as a mask, was a favourite ornament in France at the period of the Renaissance, whereas in England we more generally introduced the head of an old man or satyr. It was used much during the supremacy of Louis XIV. as an ornament, as also under the Empire. It seems that the second revival, if so we may term the present use of the very style which sprung out of the discoveries of that violent but magnificent age, the sixteenth century, has not altogether

discarded it. In the knife-handle before us, (and be it borne in mind that table cutlery furnishes fine scope for the ornamentist's hand, but has not yet in England obtained the attention it merits), the female face is inserted with admira-



ble effect in the very place where it occurs most pleasantly, and furnishes the most delightful ornament. Why do we not apply the human face, nay the human figure, more generally than we do in our own country? We much fear it is because we are not sufficiently acquainted with it, regard it as a dead language, and only use it as a plea for expensiveness.



It is the peculiar privilege of the convolvulus never to satiate, never to tire. The Greeks, the Romans, even our mediæval ancestors took advantage of its beauty in their decorations, nay, they could not do without it. It is more suited to the purposes of the studio than any flower that ever blossomed under heaven. Where have we the same graceful, clinging, affectionate tendrils? The spiral bud, the drooping leaf hiding



half the beauties of the stem and flower,—the same flower, different in every position it assumes, but beautiful in all. What would our hedges be if deprived of this simple universal plant! and what purpose is there in Decorative Art to which its beauties may not be transplanted! We constantly find it in paper hanging, in architectural sculpture, in textile fabrics, in carving; and in the design before us we have it, at least a variety of it, executed in silver, and applied as the lid of a tea-pot. The grouping here is managed well. It is properly suited to its purpose, neither too light nor unnecessarily heavy; and we thank M. Durand, among the many beautiful things he has done, including the matchless tea-service of Renaissance and conventional taste, for not having altogether disregarded the simpler but rival beauty of our fields and gardens.

The three following illustrations are from the works of M. Rudolphi, Rue Tronchet, 6.

We have not much to say in reference to the composition first introduced, because it simply and easily explains itself. A silver gilt plate is divided into a certain number of compartments, and each ornamented in the same manner, a grotesque head forming the centre of each, surrounded by interlaced bands which, while they give a Renaissance impression, also remind of the intricate devices of a much earlier period. The intermediate divisions alternately vary, some being oval, and others of diamond or lozenge shape; the whole plate is an article of considerable taste. The monotony of intertwining hands, which is often very objectionable, and the reason why Moorish or Alhambresque ornament, from its constantly recurring scrolls and curves, is so frequently resorted to in such objects as that we are describing, is most pleasantly relieved by the manner in which now and then two of them coming together assume a cruciform character or merge into ordinarily received and always elegant fleur-de-lys. We may here add by way of hint, that, wherever a grotesque head or figure is introduced, it should take the form, or at the least remind us of some creature with which we are familiar. Wherever this principle is not adhered to, the result is displeasing; the character of the head on this cake-dish is a compromise between the lion's mask and the face of a human being.

The bracelet, which forms the centre engraving in the opposite column, represents a good type of a species of jewellery not practised in this country, though carried to a considerable perfection abroad. We mean that which is formed of cast and highly chased silver, coloured by sulphur of a blackish tint, much resembling the tarnish of age. Works executed by this process are termed by the French "niellés." The bracelet before us is called the "St. George Bracelet," and is designed

with something of Gothic taste, the basis consisting of the branch of a tree contorted into a quatrefoil form and enriched with conventional vine leaves. In the centre is an armed figure of a knight, intended to impersonate St. George, but represented (why?) with wings; below the figure, and writhing under the effects of his sword, are three dragons entwined and arranged with very good taste. We question if this species of jewellery would ever become popular among the ladies of England, but Art-education and the study of archaeology are so much more prevalent abroad than here, that we can well understand our continental neighbours properly appreciating such a kind of decoration. Executed upon a similar principle are among M. Rudolphi's collection some very beautiful pins and brooches, and a ring which particularly attracted our

attention. This absolutely reminds us of some of the elaborate works in steel of the sixteenth century, sometimes met with and attributed to Benvenuto Cellini. It consists, though very minute in point of size, of a series of real and



imaginary animals grouped and interlaced. Snakes, lizards, terminal dolphins, eagles, lions, and bears, all find a place in this little gem, designed with good Italian taste, and chiselled with elaborate neatness.

It is not always an easy task to combine purity and lightness in designing an object of substantial character. The present engraving represents, however, a very successful triumph over the difficulty on the part of M. Rudolphi. It consists of a rare lapis lazuli bowl, mounted with exceeding taste in gold partly enamelled with white. We engrave the whole to a small scale, and the principal detail real size.

Those portions which are enamelled and those which are perforated will readily be distinguished. The manner in which the mask at the top connects the bowl and handle is in very admirable keeping with the general style of the sixteenth century, a period at which the union of gold and costly stones was carried to a high perfection. The eight panels introduced into the foot are of lapis, and the flowers and fruit which constitute the chief feature of the knop are enamelled in



their real colours. M. Rudolphi's talent is so well known and appreciated both in Paris and London, that it is needless for us to comment on the universal beauty of most of the works he has contributed to the Exposition. His objects in silver "repoussé" are more remarkable than any which have been produced in modern times. Many of his brooches, pins, rings, and bracelets, though not suitable for engraving, deserve every commendation.

This is one (perhaps the most elegant) of a set, forming a breakfast service, by M. Mayer, of Rue Vivienne, 20, produced in silver, and partly gilt in the ornamental portions; its shape is extremely beautiful, and the effect produced by the little gilt medallions in François I<sup>er</sup> taste very exquisite. The handle is formed of ivory.

Tea-kettle Stand. This now universal appendage to the breakfast table is eminently capable of fine decoration, yet of the many new designs which are constantly making their appearance how few possess any merit, or exhibit any pretensions to Art. The composition at the bottom of the page, is one of the most graceful that has come under our notice; this stand is ornamented on the top with a grotesque mask standing somewhat forward, and surmounting a light combination of scrolls and vine-leaves, &c., executed very much in the manner of the seventeenth century, a school presenting many advantages, because uniting all the graceful curves of the Louis XIV. with a more severe and national kind of enrichment; the feet consist of shell-like protuberances, conveying an idea of considerable strength, and modelled in capital keeping with the rest of the stand. The tea-kettle itself is a splendid work, but is so crowded with profuse detail that we feel we could convey no idea of it to our readers by furnishing them with an illustration which would require to be so much reduced to suit the size of our pages. We prefer, therefore, to give the Stand alone on a scale perfectly distinct and intelligible. We would here take an opportunity of recommending to the notice of manufacturers the capabilities of the Venetian style of ornament, not yet much under-

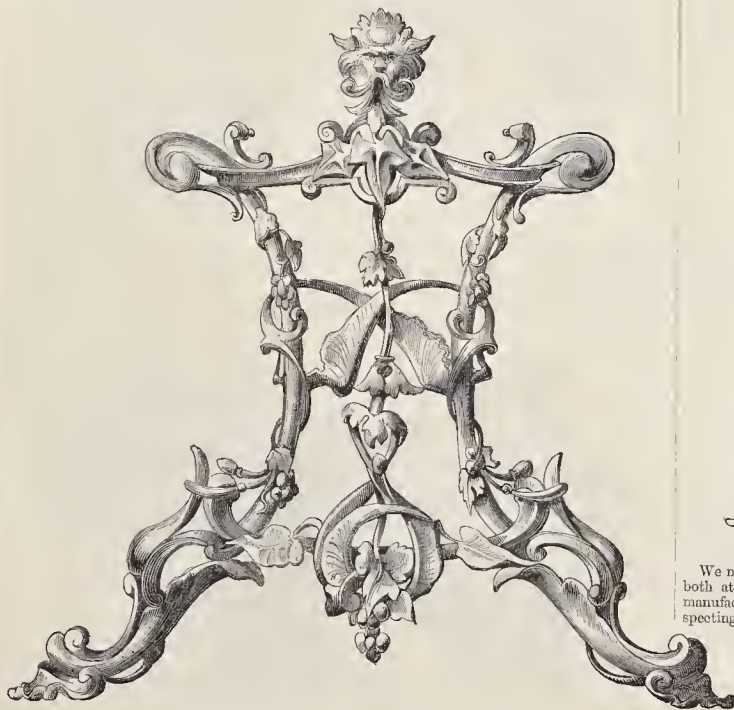


stood in this country, but worthy of attentive study. The appurtenances of the palaces of Venice during the sixteenth century furnish, by themselves, a school of Decorative Art, and though examples brought to this country are only to be found in the mansions of the wealthy, no opportunity should be lost of gleanings from them hints which we are sure the English silversmith and brass-founder would be able to turn to profitable account.

Salt-cellars in France, unlike those of our own country, are almost always made with a tall upright handle standing between two compartments, one of which sometimes serves to contain pepper. We rather question the convenience of these salt-cellars in comparison with ours, but that they offer an abundant field for the fancy of the designer, and the skill of the silversmith, there cannot be the slightest doubt. The accompanying engraving represents the handle of a salt-cellar, also manufactured by M. Mayer, and is unquestionably a very charming design, the whole, or nearly the whole, of its ornamentation being taken from nature, and distributed with an excellent acquaintance with effect. We have not represented the entire salt-cellar, because the lower part of the composition is far from harmonising with the light and elegant handle before us; it is impure in taste, and is evidently an adaptation of some other salt-cellar foot applied to save the expense of a new model.



We may here observe, that M. Mayer displays both at his stall in the Exposition, and at his manufactory, which we had the pleasure of inspecting, many other works, which are charming both in design and execution. To some of these we may do justice in our next number. M. Mayer's principal forte seems to lie in the fabrication of those works which are parcel-gilt.



This page, and that which follows, contain examples of Terra Cotta, a class of manufacture for which, in England, we have as yet done nothing, for, although the "Lalysshore Works," and those of Mr. Dillwyn, at Swansea, have produced examples, both as to clay and manufacture, fully equal to the best we have examined in Paris, they are in nearly all instances copies; we have seen no original works of theirs of a really pure character. The principal manufacturers in Paris are Gossin and Follét, and the leading manufactories are in the Rue Roquette, where we had an opportunity of seeing the process carried on from the commencement to the close—in the establishment of M. Gossin. The works of Follét are exceedingly good, but his prices are high, much higher than those of Gossin, to which, moreover, they are decidedly inferior; Follét, however, obtains the purest models, and Gossin devotes his energies to invention and ornamentation less exclusively based on the antique. Upon this page, the first and last are examples of Follét's workmanship; the sixth and seventh are those of Gossin; the intervening four are of a new manufacture, "Ceramique de Billom," of which we know nothing except from the specimens shown at

that time did not permit us to visit this establishment. The material is styled "Kaolin Rose," and it is of a beautiful rose colour, the best and purest tone of colour we have seen, not excepting the clay of Swansea. We extract the following passage from the *annonce*:—  
"All are aware that we owe to Kaolin the

ware was common in ancient Gaul, and probably in Britain; at any rate it was much used here. We have little doubt that the successful imitation of these wares in modern France is owing to the facility of study offered by the formation



most beautiful pottery, since it is the basis of every species of porcelain, but hitherto the white Kaolin clay only has been employed, and this substance has not been found of a sufficiently pure colour to make ornamental vases. The discovery made in the neighbourhood of Billom of a rose-coloured clay of remarkable purity and extreme delicacy is then infinitely precious to the Arts, since a kind of opaque porcelain can be manufactured of which the clay itself is tinted,



of the Ceramic Museum of that country, with all its appliances of comparison in chemical analysis; our copies of the antique generally fail in the ponderosity of our materials; but the red clay used in this instance by the French artisan is



the Exposition. It is a very beautiful clay, and the models selected have been for the most part unexceptionable; the agent in Paris is M. Gardissal, Boulevard St. Martin, 17; we regret



and which is capable of receiving the richest ornament and most delicate impressions."

The manufacture of the Samian pottery was the most extensive occupation of the Roman artisan in clay, and the imitation of the genuine



remarkable for its fineness and lightness, its specific gravity being no greater than that of the originals, and its glaze and colour very closely approaching the best examples.



The terra-cotta bottle which heads this page is the only good object we could find of the manufacture of M. Gabry. The form of this little bottle



has for its recommendation its extreme simplicity. The overhanging lip above the body of the vessel is a novel feature, and the manner in which the



handle springs from the uppermost rim, curling into a tendril, and falling on to the neck in the form of a clinging leaf, is possessed of much

beauty. The two masks in the lower part of the vase are just sufficiently ornamental to harmonise well with the playfulness of the handle above. The clay of which this object is made is regular, but somewhat coarse. The manufacturer is M. Gabry, of Melun.

We repeat that on the whole we give the preference to the works of M. Gossin over those we examined in the several other establishments of Paris: and we recommend to all persons who require these objects in terra-cotta, either for chamber ornaments or for gardens or conservatories, to communicate with M. Gossin, (Rue Roquette, 57). He is a true artist: all his productions receive, prior to baking, those touches which give them sharpness and considerably augment their artistic value: and the articles of his produce are sold at prices singularly reasonable when compared with other manufactories of the class; his establishment is at once the best and cheapest; unhappily, at this moment, (sad indeed for Paris,) he is totally without employment: we found his furnace extinguished and himself and his sons idle: his atelier crowded with works of surpassing beauty, in nearly all cases original: flower-pots, vases, hanging-lamps, fountains, large and small, figures in great variety, miniature and life-size; and, in short, all that can be required for in-door or out-door decoration; and we shall cordially rejoice if this notice be the means of advancing the interests of a most meritorious artist and a very accomplished family, by whom works of an admirable character have been produced in the right feeling and spirit. We give of Gossin's, upon this page, a very charming hanging flower-pot, and the decoration of a panel, one of four, intended to illustrate the Seasons.

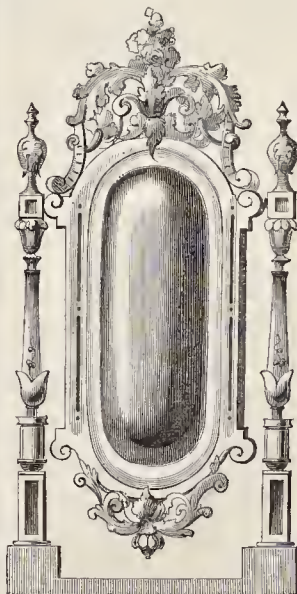
The two last subjects on this page are a glass-bottle and a carved-wood chair-back. The department of glass is one of very considerable importance, among the Ornamental Arts; and the supremacy which British manufacturers have so long retained in the fabrication of pure crystal, the Bohemians in the brilliant colours they impart to their works, and the French in the novelty of their combinations and appliances, continues unabated. In the Exposition this year there is a large quantity of glass contributed by different manufacturers, but containing nothing of very startling interest. Among the principal points may be mentioned the extension of the thread glasses which originated in Venice, and the introduction of various bright colours into massive chandeliers, producing certainly a magnificent effect, but one which in our opinion depends too much on what we may call

meretricious enrichment. Chandeliers of pure crystal glass, when properly executed, in our eyes appear far preferable. The chandeliers exhibited are, however correctly, to be regarded as specimens of what may be produced under peculiar circumstances, when colour may be



properly introduced into an object for the purposes of securing harmony with the furniture and ceiling, &c. contiguous to it. The engraved glass-bottle, of which we here offer a representation, is, from a collection of forms destitute of any considerable merit, one that pleased us above its companions. It is by Madame Jacquel, (Rue Richelieu, 71).

The annexed chair-back, which is a specimen of the union of strength and lightness, is of curved oak, the work of M. Poincard, (Rue Amelot, 26), and is a good example of the Italian style, under Flemish treatment. Some other manufacturers have also been rather fortunate in this department, uniting the easy flow of Louis XIV.'s ornament with the more classical details of an earlier period.



The collection of ribbons shown at the Exposition is of great variety and beauty. The specimens were chiefly the contributions of St. Chamond and St. Etienne, the great sources of the article in France; and, unhappily, there was in no important instance reference to any agent for their sale in Paris; the reason being obvious, they are made for general sale, and to name any particular house would have been invidious. We purchased, however, the three following examples, precisely such as we saw exhibited, and these we engrave, rather as showing the fashion in vogue than for any peculiar merit, although the design is in each instance pure and good.

There is great scope for the mind of the designer in the fabrication of ribbons, and we believe



that seldom has a more original and beautiful collection been made than those of M. Grangier, of St. Chamond. Out of a considerable number manufactured and exhibited by him we engrave on the other column two specimens, which we have selected on account of their novelty, as well as for their simplicity of conception, which is always so successful in works of this nature. One is called "plissé illusion," and is ingeniously made to represent a band pleated in regular folds, the shadows being introduced in such a way as to convey the idea intended without really practising any deception. The tints are white, shaded with grey, and bordered by a row of dark



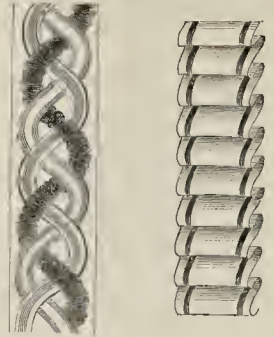
pink on each side, colours we understand peculiarly fashionable at the present time, but at all events very graceful and harmonious, and far from displaying those strong and gaudy contrasts which too often fall to the lot of ribbons manufactured in our own country. The men of Coventry are not ignorant of the many hints they may glean from French invention, but seldom will they find a more extended field for study than in the productions of 1849.

The next of M. Grangier's productions to which we give a place in our pages is a pattern, well known to antiquaries, since, we believe, it was frequently used in the borders of stained glass



at a very early period; nay, even in those ages which we are in the habit of designating "Norman," and which our Continental neighbours distinguish by the term "romanesque." The pattern supposes three ribbons so arranged as to be continually passing over and under each other, and is so simply elegant as to please the most fastidious. From whatever source the designer

upon the present occasion gained his idea, we give him ample credit for having applied it very successfully to a good purpose. We know not if the necessary perforations in the centre might prove inconvenient for use, we simply regard the performance in its artistic capacity, and, on these grounds, cannot avoid commending it.



The colours of the three interlaced divisions are white, grey, and pale blue; we feel that the ribbon loses much of its beauty from being engraved only in black and white, but the manufacturer will be able to imagine it in a finished state, and to regard it in its true character. We may here suggest that countless elegant varieties may be produced by the mere combination of natural leaves of different colours placed above each other, and of this arrangement the Exposition furnishes good examples.

With these objects we terminate for the present month our notice of the Industrial Arts as displayed in the French Exposition. In our next number we purpose to represent such examples as want of time and lack of materials have prevented our engraving for August. Many of these will be subjects of considerable importance; but in all cases those will be selected which appear to be the most valuable for furnishing hints to the British manufacturer. By this means we feel that we are aiming at a double purpose, and conferring a twofold benefit on the public. We discard all productions which may be merely quaint or curious, even if in their way they form features in the National Collection, confining ourselves to a repetition of such designs as are practically good or practically suggestive. Among the illustrations which will figure prominently in our second report, will be the beautiful bronze castings and castings of M. MATIFAT, whose name we have already honourably recorded, and to whose spirited manufactures we purpose to do ample justice. Nor shall we omit to offer a series of the best designed iron castings which the Exposition affords, and one or two more minute and elaborate contributions in malleable iron, a material which the French of late years seem to have turned to excellent account. We shall also have much satisfaction in making known in this country the estimable designs in Oriental taste of CLERGEZ, a man who in Paris stands at the very summit of his profession, and who, though employed before the late disastrous scenes which have given so appalling a blow to Continental commerce, to furnish drawings by order of Government for the Museum of Sévres, seems never to have received that encouragement and patronage which his high talent and enthusiastic energy would point to as his just reward. Miscellaneous subjects will fill up the vacant; and we trust that by the close of our review of the Exposition, we shall have brought together a complete, and at the same time a valuable, assortment of the best artistic labours of that immense collection, which may well atone for the necessity it causes, of our deferring to a future occasion such matter as, in its absence, would have formed the topic of our present pages.

ON THE APPLICATIONS OF SCIENCE  
TO THE FINE AND USEFUL ARTS.ON THE CHEMISTRY OF COLOURS EMPLOYED IN THE  
ARTS AND MANUFACTURES.  
NO. IV.—COPPER.

COPPER was employed for purposes of use and ornament at a very early period of man's history. The most ancient weapons which have been discovered in metal, are found upon analysis to be either copper tolerably pure, or a combination of copper and tin. Indeed, it would appear that the primeval races of mankind, advancing from that rude state in which they contented themselves with shaping into form by mechanical means such objects as nature presented to them, discovered copper and some of its compounds, and employed that metal to supersede those cutting or piercing instruments which they had hitherto formed of stones, hard wood, or bone. Tubal Cain faithfully represents to us one of the earliest workers in brass, which we now know as a combination of copper and zinc; but it is probable, that under the general term of brass, all alloys of copper were comprehended. Thus, under the same name, the ancients probably included all the bronzes, whether formed of tin and copper, or silver and copper. The celebrated Corinthian bronze was of the latter composition, many fine examples of which have been discovered at Herculaneum, and other places in the neighbourhood of Naples.

As a colour, the oxides of copper appear to have been employed at a very early period. Many of the Egyptian pastes of blue and green colour have been found upon analysis to be covered with copper; although, according to Dr. Marce, cobalt was employed in colouring many of the glasses. Sir Humphry Davy also detected cobalt in many of the transparent blue glasses, so that it would appear that copper was employed in painting when greens or blues were required by cobalt in glass where transparency was an object; whereas in porcelain and opaque glass, according to the analysis of Hatchett and Klaproth, oxide of copper was employed. The greens of copper were well known to the Greeks, and they are particularly mentioned by Theophrastus and Dioscorides, who both state that it is found in metallic veins. Pliny describes, under the name of chryso-colla or borax, a copper-green or blue, which he informs us may be procured from nature, or prepared artificially by mixing chalk with a clay found in the neighbourhood of metallic veins. As Pliny states that borax is employed for soldering by the goldsmiths, it has been thought by many that this was chryso-colla; but it is evidently not so, since from the description given by both Dioscorides and Pliny, this borax employed for soldering was carbonate, or oxide of copper, combined with some alkaline phosphates. The chryso-colla Pliny tells us employed by painters in his time under the name of orobolus, was of two sorts; the one, yellow, was preserved in bole or paste; the other, liquid, formed by the solution of solid globules. They were both found in the Isle of Cyprus. The best was brought from Armenia, and an inferior kind from Macedonia; the most highly coloured being produced in great quantity in Spain. It is also stated, that in the days of Nero the floor of the grand circus at Rome was paved with the green chryso-colla; this fact in particular exhibits the extreme luxury in which the Roman emperors indulged, since it amounts to the same thing as cutting and inlaying slabs of malachite, a table of which is the utmost extravagance where, even the Emperor of Russia can indulge now a days.

As every indication which can be given of the methods employed by the ancients in their works must have its value, as affording to modern artists evidence of the durability of colours that could not in any other manner be obtained, we extract the following passage from Pliny:—

"As for the sandy or powdered borax, the painters, before they use it, lay first the ground underneath it of vitriol and paronitium (a kind of white clay), and then the borax aloft; for these things take it passing well, and, above all,

give a pleasant lustre to the colour. This paronitium (for that it is most fatty and unctuous by nature, and for the smoothness besides more apt to stick to and take hold,) ought to be laid first, upon which must follow a course of the vitriol over it,\* for fear lest the whiteness of the foresaid paronitium do pale the greenness of the borax, which is to make the third coat. As for the borax called lutea, some think it took that name from the herb lutea; which also, if it be mixed with azure or blue, maketh a green, which many do lay and paint withal instead of borax, which, as it is the cheapest green of all other, so is it a most deceitful colour.†

There is some difficulty in understanding if the verd d'azur of Pliny were a carbonate of copper or native ultramarine. Of the verd de terre ou such uncertainty exists, since we are informed that it was the loose carbonate of copper found near the metallic lodes of the Spanish mines, with which, however, clays were often merely coloured, so that green pigments might be sold cheap.

The blues employed in the hats of Titus were all of them oxide of copper mixed with alumina and lime. The Roman artists appear, however, to have employed siliceous colours similar to our smalts, as Sir Humphrey Davy found many lumps of a frit which could not be attacked by acid, but which, upon being decomposed by fusion, afforded very decided evidences of the presence of copper. That chemist supposed that this was the same colour described by Theophrastus, as discovered by an Egyptian king, and of which the manufacture is said to have been anciently established at Alexandria. Under the name of caruleum, the same composition is also mentioned by Vitruvius, and Vastorius informs us that it was prepared by heating strongly together, sandfloss nitri (carbonate of soda), and filings of copper. This frit has been discovered in Pompeii; the blues of the Nozze Aldovrandine and of the Roman frescos are all of the same composition. This extended use of a silicified colour, of which we have now but so few examples, the principal of which is the cobalt glass, shows an advanced knowledge of the chemistry of colours which is not unworthy the attention of modern artists. These colours are perfectly unaffected by acids, and therefore possess a degree of permanency which cannot be secured by any other means.

The greens of the Romans were generally prepared in the same manner, hence the vivid beauty they still possess in those remains of ancient Art, that have been preserved amidst the wreck of nations, and which may now be referred to as studies wherefrom many an important lesson may be learned by modern artists.

The following are the principal compounds of copper which are available to the artist:—

**CARBONATE OF COPPER (mineral green).—**This compound of carbonic acid and protoxide of copper is found native, and is then known by the name of malachite or mountain green. Large masses are found in the mining districts of Russia; very fine specimens have been raised in the South of Ireland, but unfortunately the mines of this district, although they promise to be exceedingly profitable if worked with energy and economy, are very nearly neglected. The finest varieties of both the green massive carbonate (malachite), and the blue (chryso-colla), have lately been imported in large quantities from Australia, the Barra Barra mines in particular producing specimens of a remarkably fine character. It may, however, be prepared artificially from a solution of sulphate of copper by precipitation by an alkaline carbonate. The artificial compound does not however possess the brilliancy of colour belonging to the native, nor can it be expected to be so durable. It may be regarded as an infallible law in nature that all things which are produced by slow action are far more persistent than such as are formed by sudden change; hence the superiority of all natural productions over such as are produced by the chemist's art.

**BLUE VERDITER.—**This pigment is commonly manufactured from the blue solution of the

\* This vitriol was in all probability the sulphate of copper or blue-stone of the present day.

† Pliny, Book xxxiii, Chap. 5.

nitrate of copper left after the process of silver refining, and hence called *refiners' verditer*. This is, however, a very inferior colour, being contaminated with a great variety of other substances, the impurities combined with the mass of silver submitted to the refining process.

The mode of preparing this colour in purity is as follows:—Pure copper (such as is precipitated by the electrotype process is the best), is taken and dissolved in dilute nitric acid at a moderate heat until the acid is saturated. From this solution the oxide of copper is precipitated by caustic lime. The whole being thrown upon a filter is mixed with an additional quantity of lime, by which the green colour is changed into the blue of verditer.

**BRUNSWICK GREEN.—**To produce this colour copper filings or shavings are mixed with a solution of the muriate of ammonia, and placed in a warm situation for several weeks. During this time from the action of the ammoniacal salt upon the metal, a green powder is produced, which is, when pure, a green of an exceedingly beautiful kind. Another green may be prepared by mixing together solutions of sulphate of copper and cream of tartar. A green precipitate is thus produced, which is however very inferior to that prepared as above directed.

**VERDIGRIS.—**Acetate of copper. The common verdigris is prepared by the action of the fermenting marc of the grape, or cloths dipped in vinegar, with clean copper plates. By a slow process a compound of the oxide of copper and the acetic acid of the wine or vinegar is produced.

In France, the stalks and husks of the grapes after the juice has been extracted are placed in layers with copper plates; while, in England, the pyrologuous acid (the impure acetic acid produced by the destructive distillation of wood) is employed, layers of moistened cloth and copper plates being arranged in the same manner. The French verdigris is superior to the English from two causes; the marc, as it is called, of the grape contains some potash, which in combination with the acetic acid, tends to improve the colour of the compound; and the hituminous matter combined with the pyrologuous acid prevents so perfect a combination as is necessary between the substances employed for the production of the finest colour. Water dissolves out a portion of this compound from a mass, and crystals of a pale blue colour are deposited slowly from the solution; this is sometimes called improperly distilled verdigris, but the best is prepared by combining the acetate of potash with the acetate of copper, by which double salts are formed, crystallising of a fine blue, or bluish-green colour.

Acetate of copper combines with acetate of lime and several other salts, producing a great variety of tints. In combination with the arsenite of copper, it yields a crystalline powder of a brilliant sea-green colour, which is employed as a pigment under the name of Schweinfurth's green. The mode of preparing this is to boil together solutions of equal parts of arsenious acid and neutral acetate of copper, adding to the mixture its own volume of cold water, and allowing the whole to rest for several days.

**EMERALD or SCHREIBER'S GREEN** is composed of protoxide of copper and arsenious acid. Warm solutions of arsenite of potash, formed by boiling the white oxide of arsenic in a solution of potash, and sulphate of copper are mixed until they cease to throw down a green precipitate. This precipitate is washed with boiling water, or boiled with water to which a little acetic acid has been added.

These are all the greens of any importance which are formed from copper.

**PRUSSIAN BROWN** is readily obtained by adding a solution of the yellow prussiate of potash (the ferro-cyanuret of potassium) to a solution of sulphate of copper. Immediately a very deep brown mass is thrown down, which when carefully washed and dried forms a brown, in no respect inferior to the madder browns, and possessing far greater permanency. The tint may be considerably varied by mixing the solution at different temperatures; and it really offers to the artist so many advantages, that it is particularly recommended to their notice.

Another copper brown, called sometimes the *ferreto of Spain*, is prepared by calcining copper and sulphur together in closed crucibles. When the operation is carefully performed, a very fine red brown results; if, however, too much sulphur is employed, or the burning is continued too long, it becomes purple or nearly black. Calcined copper, forming an oxide of the metal, is also employed; thin sheets of copper are exposed to the action of fire until they become brittle, they are then plunged into cold water, and thus a very fine red crust is produced which must be reduced to powder in porcelain mortars and kept very dry.

Copper is much used in the manufacture of bronzing-powders. Copper powder for this purpose is prepared by taking slips of copper and dissolving them in aqua-fortis—nitric acid. When the acid is saturated the solution is warmed and slips of iron are immersed in it, by which metallic copper is precipitated in a state of fine powder. Or, it may be thrown down by an energetic galvanic current, as in the electrotype process. Care must, however, be taken in both cases, that no oxidation of the metal takes place, by which the brilliant metallic colour is destroyed.

Copper has been extensively employed from the earliest times for imparting colour to earthenware. The Assyrian and the Egyptian potter employed it; we find its use known to the wandering Arab tribes from the remotest period. It is to oxides of copper carefully prepared that those beautiful purples and reds upon the Chinese porcelain are due, and which have not been successfully imitated by any European manufacturers. For the potter the per-oxide of copper is prepared by dissolving copper in nitric acid and evaporating the solution to dryness. This oxide is composed of seventy-nine parts of copper and twenty-one parts of oxygen. The protoxide is not so simply formed, the best method being that given by M. Malaguti,\* one hundred parts of sulphate of copper and fifty-seven parts of carbonate of soda are mixed at a gentle heat, and slowly dried until the mass becomes solid; it is then powdered and mixed with twenty-five parts of copper filings, and being placed in a crucible the whole is exposed to a white heat for twenty minutes. The mass, when cold, is powdered and well washed, and the residue,—protoxide of copper,—is of a fine red; the intensity of colouring increasing the more it is washed and the finer it is powdered.

In giving colour to glass this metal is even more important than it is in the painting of porcelain. Dr. Englehart, in 1827, appears to have revived the process, well known to the ancients, which had been lost. Nearly all the brilliant reds in the windows of the mediæval churches are coloured with oxide of copper, and the Art must have been lost during the long period when a crusade was maintained against the introduction of any ornamental works into the temples devoted to the worship of God. The usual process is to add copper shavings, or copper in a state of oxidation, to the glass in fusion, it then combines with the silica. If, during the process of combination it receives any additional oxygen from the air, the glass, instead of being red, becomes green. Some very curious chemical phenomena take place in this process of colouring glass by copper. Immediately on leaving the crucible the glass is nearly colourless, with a slight tinge of green; but it becomes a deep red, when, after cooling, it is carefully heated a second time at a moderate temperature. This is supposed by Professor H. Rose to depend upon the decomposition of the acid silicate of the protoxide of copper first formed, by the second application of heat, and a separation of a portion of the sub-oxide which then colours the glass red. In our glass-works it is now customary to employ reducing agents, such as charcoal, ashes, soot, or decayed wood, to prevent this green colour from forming.

The colour produced by the oxide of copper is so intense, that even in thin sheets the glass is no longer transparent to light; it is, therefore, the usual practice to *flash* the glass, as it is technically called, with an exceedingly thin film of

the colouring matter. In preparing a pane of red glass, the workman has two pots of melted metal before him, the one colourless, the other red. Gathering the requisite quantity of red glass upon the end of his iron pipe, the amount of white glass necessary to form a cylinder is collected, and the whole being blown and extended on the table, a sheet of glass is formed, which is composed of a layer of red and a layer of white glass. Moulded articles are first formed in white glass, and then dipped into the pot containing the red metal. As this coating of red glass can be cut through or ground away, the artist has the means of producing some very pleasing and elegant results. A process for staining glass in sheets has lately been introduced by Bedford. Sulphuret of copper, iron scales, anhydrous sulphate of copper, and yellow ochre are ground together as finely as possible with turpentine, which has been thickened by exposure to the air. This mixture is painted over the surface of the glass and allowed to dry. The plates are then put into an ordinary muffle, and heated as highly as is practical without melting the glass, when it is allowed to cool slowly. The plates of glass thus assume a greenish yellow colour; they are now placed in a close muffle, with a quantity of small coal, and again exposed to fire; by this process a brown red colour is obtained. It is heated a third time with some precautions, and a very fine transparent red results.

Green glass is produced of a very fine emerald colour by oxide of copper. To effect this the glass is mixed with copper scale, or still better, with verdigris, and usually a little protoxide of iron is added. Glass which has been deprived of its transparency and is very dull, is converted into a turquoise colour by the use of the oxide of this metal. In Bohemia, the variety of glass known as the *ancient emerald green*, is produced by oxide of copper mixed with fiery cinders. Varieties of colour are produced by combining copper with nickel and cobalt. In dyeing the chromate of copper and the acetate are sometimes employed, but the dyer usually produces his greens by combining yellows and blues, and such commonly as are of vegetable origin.

ROBERT HUNT.

## EUPHROSINE.

FROM THE STATUE BY SIR R. WESTMACOTT, R.A.

THE statue of Euphrosyne is one of the few modern sculptures which are founded on the Greek model, so far as regards the figure itself; in it may be recognised many of those attributes of excellence that gained for its school an imperishable renown—symmetry of form elegantly conceived and boldly developed, heaviness of countenance, and graceful action. These were the principal characteristics of the ancient Greek representation of the female figure. But in order to give greater breadth to the work before us, and to support it in its easy yet somewhat unstable poise, deep folds of light drapery are suspended from the shoulders, and fall gracefully between the lower limbs. The festoon of flowers falling from the knee forms an elegant line to balance the corresponding one on the other side caused by the drapery, and also enriches the lower part of the design. A wreath of flowers is entwined with the hair, imparting to it a rich and luxurious expression.

Euphrosyne, according to Pausanias the historian, was one of the three Graces, the others being Aglaia and Thalia; they were the daughters of Jupiter and Eurynome. Milton, in his *L'Allegro* thus apostrophises her, and it may be presumed that the lines suggested the impersonation to the sculptor:—

"But come, thou Goddess fair and free,  
In heaven's *pleas'd* Euphrosyne  
Come and trip it as you go,  
On the light fantastic toe!"

The statue was executed in marble, and exhibited by Sir R. Westmacott at the Royal Academy in 1837. It is in the possession of the Duke of Newcastle.

## FINE ART IN PORCELAIN STATUARY.

ONE of the most gratifying features of our monthly labours is to record the various conclusive evidences of the awakening spirit of enterprise and judgment which from time to time mark the onward current of manufacturing progress. We have long assiduously laboured to enforce the absolute necessity of this movement, and have urged that its operation alone was needed to cause our artistic manufacturers to take that position by the side of Continental productions which it should be our pride, as it certainly would be our profit, to maintain. At the risk of wearying, at the hazard of offending, we have reiterated the unpleasant truth, that the standard of our Industrial Arts must be raised to meet successfully the competition to which they are now subjected; and we have urged upon British manufacturers to be up and stirring, and it has not, we rejoice to say, been wholly in vain.

The manifest improvement in many branches of Art-manufactures, and the evident struggle to advance in all, within the past year, conclusively prove that the right feeling is aroused, and now only requires judicious direction to work out its own reward.

If all has not been done that could have been wished, still the acknowledgment of the necessity (backed by the inclination) to amend, is of itself a theme for congratulation; a willing scholar is already one-half taught, and we are most sanguine in our expectations of a future marked and positive progression; in every way that the *Art-Journal* can assist to forward and realise so desirable a consummation, its assistance and assistance shall, as ever, be most readily and anxiously given.

We have now the gratification to announce the following works of Art, which are in progress at the manufactory of Mr. Alderman Copeland, at Stoke-upon-Trent; and we congratulate that gentleman most sincerely upon the eminent artists he has induced to co-operate with him in the task of elevating the standard of our Art-manufactures, a task, be it remarked, of high national importance.

We content ourselves with merely enumerating at present the names of the subjects and artists alluded to, as we shall fully enter into a detailed report of their various and peculiar excellencies when published.—A 'Venus,' by Gibson, R.A., just executed by that eminent sculptor at Rome; 'Sabrina,' by Marshall, A.R.A., from the marble statue exhibited at the Royal Academy last year; the 'Last Drop,' by Marshall, A.R.A., also from the marble exhibited at the Royal Academy; the 'Indian Girl' and the 'Negress,' pair of statuettes by Cumberworth, whose charming group of 'Paul and Virginia' has been so extensively popular; a 'Bust of Her Majesty,' by Francis; and we are delighted to add the exquisite group of 'Ino and the Infant Bacchus,' from the marble by J. H. Foley, recently exhibited at the British Institution. This group will be produced with the express permission of the Earl of Ellesmere, the fortunate possessor of the original.

Judging from the quality of the different works that have emanated from the manufactory, there can be no doubt as to the satisfactory production of these, and sure we are that all lovers of Art will not only cordially rejoice at the enterprise which has prompted their execution, but will, by securing copies, give substantial proofs of encouragement.

We trust yet to see the spirit which animated the great Wedgwood, and to which Flaxman so gloriously ministered, again revive in the Potteries, and with the more efficient assistance which the advanced state of both Art and Science can now render, we look forward to results of which the country may be justly proud; but they can only be achieved by following the track his footsteps marked, for it was then an almost untrodden path. All honour to him! Flaxman's influence on Wedgwood's success should always be kept prominently in mind, there can be no doubt that to this connection is in a great degree to be attributed the lasting fame that attaches, and justly so, to the name of Wedgwood. Flaxman's glory is all his own. Here was an early trial of the combination of good Art and Manufacture. Surely the great success of the result, both in fame and fortune, might have proclaimed it an experiment worth repeating.

It is with exceeding pleasure we state that the public estimation of these works in statuary-porcelain has been gradually increasing; the manufacturer is now profitable to the manufacturer, although, at the outset, the experiment was not only discouraging, but would have been ruinous to a producer of limited means.

\* Mr. Gibson procured a reduced copy (executed in Rome) expressly for the purpose of aiding the manufacture of Mr. Copeland; to the merit of which he has frequently borne very strong testimony.

\* *Annales de Chimie et Physique*, vol. 54, p. 217.





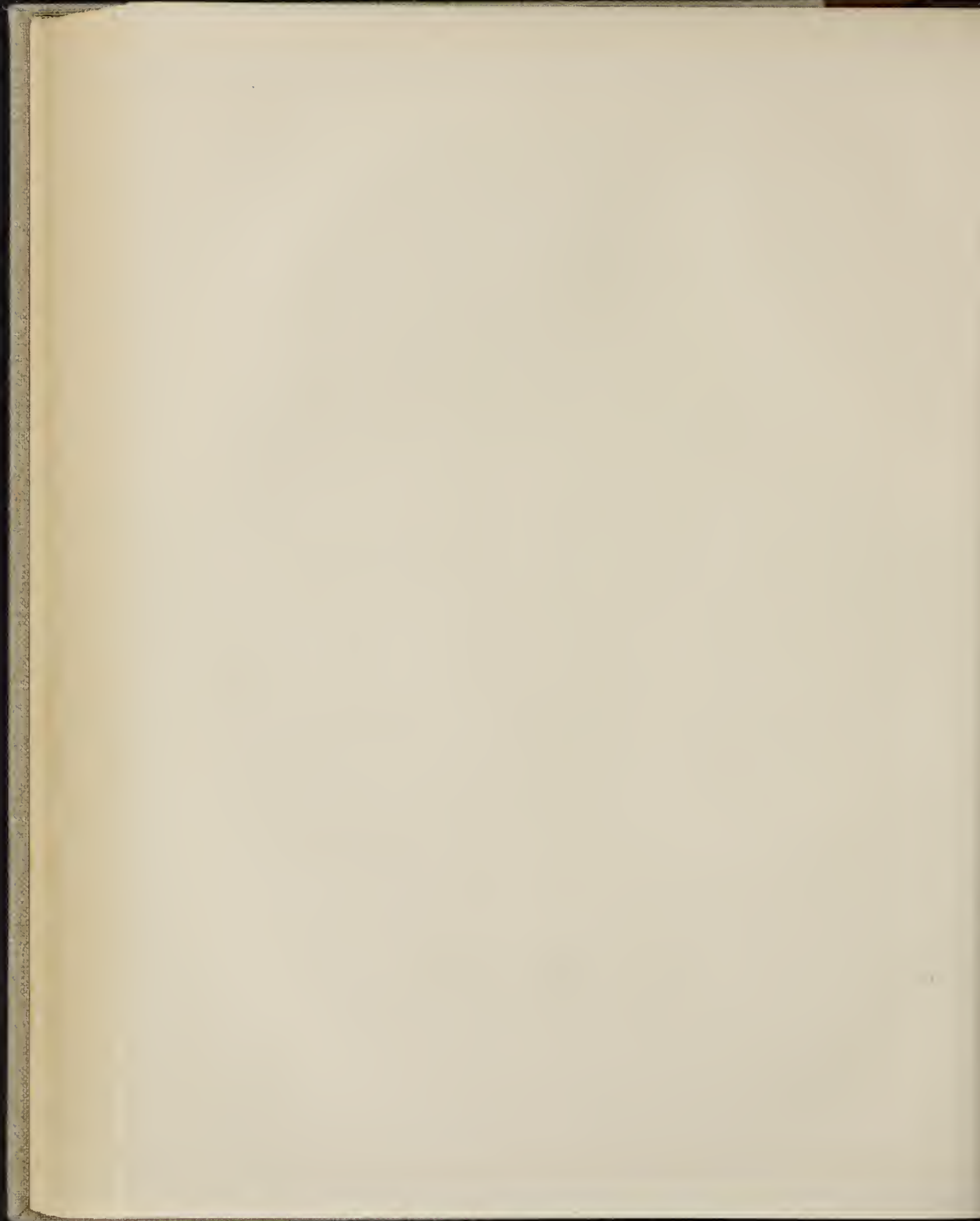
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LIBERTY

BY MISS MARY WATSON

1840



## PICTURE SALES.

Our record of Picture Sales for the season will soon be closed, there remaining no announcement of importance, as far as we have at present been able to learn. Since our last report three collections, chiefly of English works, have been disposed of by Messrs. Christie & Manson, and highly gratifying it is to find that, in the majority of instances, these have realised prices as good as most pictures by the old masters brought which have lately been submitted to competition. True, the buyers may not be of the same class, for we missed from the sale-rooms, on the occasions referred to, the noble collector or his agent, whom fashion, or taste, yet keeps from paying homage to the genius of his fellow-countrymen, and from showing his appreciation of it by giving the works of English artists a place in his aristocratic mansion. It is the middle classes chiefly by whom our school is patronised: many of these are gathering round their galleries of Art which, at some future day, will rank as high as any of past times, and in monetary value will be as marketable. There is ample assurance of this in the following statement, where, happily, the painters are most of them living; what would the same have produced had their authors been dead?

The first of the sales alluded to took place on the 23rd and 25th of June: the pictures, many of which were but sketches, belonged to different owners; we can only find space to enumerate the principal of them. 'Cattle and Sheep Reposing,' a small work by T. S. Cooper, A.R.A., 45 gs.; 'La Signora da Sciville,' by Hurstone, 42 gs.; 'A Head,' by W. Etty, R.A., 60 gs.; F. Goodall's sketch for 'The Village Festival,' 136 gs.; an engraving from the large picture of this subject, in the Vernon Gallery, has just been completed for our Journal; Redgrave's sketch for the 'Country Cousins,' also in the Vernon collection, 24 gs.; Etty's sketch for the 'Judgment of Paris,' 100 gs.; 'The Terrace, Haddon Hall,' one of the few pictures in oil by D. Cox, 35 gs.; a study of 'The Lime-kill,' by Muller, 27 gs.; the sketch for Egg's picture of 'Autolycus,' 24 gs.; 'The Graces,' by Etty, by no means one of his best works, 280 gs.; a very small study by W. Collins, the 'Farmstead,' 26 gs.; 'Iachimo and Imogene,' a comparatively early work by Frith, 100 gs.; a 'Dancing Nymph and Fawn,' a beautiful specimen, by Etty, rather small, 310 gs.; Linnell's 'Gravel Pits,' not the most picturesque subject, but painted with amazing firmness and truth, 305 gs.; Etty's 'Somnolency,' a single figure, half length, 210 gs.; 'Landscape and Cattle,' by Lee and Cooper, 130 gs.; 'Boys Fishing,' by Webster, a small work, 132 gs.; 'Sea Shore, Fishermen Drawing their Nets,' by Collins, 31 gs.; 'The Bathers,' by Etty, 220 gs.; 'Fording the River,' by Linnell, 63 gs.; 'The Antiquary,' by Muller, 19 gs.; 'The First Ball,' by Solomon, the study for his picture in the Academy last season, 21 gs.; a group of small heads, by Etty, entitled 'Angels ever Bright and Fair,' 66 gs.; an 'Interior,' by Frith, 25 gs.; 'The Gambler,' by Rankley, 53 gs.; and its companion, 'The Wife's Dream,' the same sum; 'Romney Pound Lock, near Windsor,' by J. B. Payne, 80 gs.; 'The Old Foot-Road,' by Creswick, 58 gs.; 'The Skirts of the Forest,' by Redgrave, 65 gs.; the sketch, by Constable, for his large picture of 'The Opening of Waterloo Bridge,' 30 gs.; Webster's sketch for 'The Pedler,' 36 gs.; the sketch for E. M. Ward's picture of 'The Interview between Charles II. and Nell Gwynn,' 47 gs.; Phillips' 'The Winds,' 21 gs.; Webster's sketch for his picture of 'The Slide,' now exhibiting at the Royal Academy, 139 gs.; Muller's 'Swiss Interior,' 57 gs.; 'Landscape and Cattle,' the joint production of Lee and T. S. Cooper, 225 gs.; 'A Scene from the Spectator,' by Frith, 225 gs.; 'An Old Man Reading,' by Webster, 100 gs.; the sketch for Phillips' picture of 'The Highland Fair,' 55 gs.; 'Sunset—Cattle,' by T. S. Cooper, 145 gs.; a very sketchy *bat* by Collins of 'A Frost Scene,' 40 gs.; a glorious picture by Etty, both for composition and colour, not large, 'Britomart,' was bought in at 520 gs.\* 'The Maiden Troubled,' by Leslie, a very early work we should think, 56 gs.; a pen and ink drawing by Wilkie, 'The Arrival of the Rich Relation,' 37 gs.; the sketch for Etty's highly poetical picture in the Vernon Gallery, 'Youth and Pleasure,' 80 gs. An engraving from this work has just been completed by Mr. Sharpe for the *Art-Journal*.

On the 30th of June the pictures by the old

\* This picture has since been purchased by Lord Charles Townshend for 600 gs.

masters with some modern works, belonging to the late Robert Vernon, Esq., which the trustees of the National Gallery declined taking, inasmuch as the collection contained examples by the respective painters, more worthy of their reputations, were disposed of by Messrs. Christie and Manson. A few only of these it is necessary to particularise.

A drawing by Warren, 'Repose of an Arab in the Desert,' 31 gs.; 'A Pedler offering his Goods to a young Lady,' by J. C. Horsley, 32 gs.; an early work by Eastlake, 'A Roman Peasant Woman,' 41 gs.; 'A Lady feeding a Parrot in a Cage,' by Mrs. Carpenter, 32 gs.; 'A Cottage on the Banks of a River,' by Mulready, R.A., and Miss Gouldsmith, now Mrs. Arnold, a capital little work, 31 gs.; 'A Woody Scene, with a Cottage,' by P. Nasmyth, 41 gs.; a study by Webster for his 'Game at Foot-ball,' 92 gs.; the sketch by Jones, R.A., for his 'Battle of Waterloo,' 39 gs.; 'Fruit,' by Lauce, 31 gs.; 'Catherine Seton,' by E. Landseer, 70 gs.; a small picture by the same master, 'Heads of Deer and Game in a Pan on a Table,' 169 gs.; 'Flowers and Fruit,' by Van Os, 79 gs.; a study by Van Dyck, 'The Earl of Stratford in Armour,' 100 gs.; 'The Countess of Bedford,' attributed to the same painter, formerly in the collection of the late Mr. J. Harman, 37 gs.; 'The Death of Sir John Moore at the Battle of Corunna,' 46 gs.; 'A View on the Grand Canal, Venice,' by Canaletti, 111 gs.; 'A Landscape,' by Wouvermans, 140 gs. The remainder of the pictures were sold at sales below those here mentioned.

On the 13th of July and the day following, the collection of the late Mr. Nicholson, of York, was disposed of by Messrs. Christie and Manson. It consisted of about sixty pictures, to which the names of the old masters were attached in the catalogue; and which, on an average, realised little more than the cost of the frames. The rest, in number 156, were by English artists, and among these we observed many of a very high character, especially among the works of Mr. Etty, of which there were about fifty examples. The principal lots were sold as follows. 'Head of an Old Man with a Beard,' a small picture by Etty, 194 gs.; 'Judith's Maid,' Etty, 54 gs.; 'Head of a Child,' Etty, 41 gs.; 'A Table with Fruit,' Etty, 30 gs.; 'Head of St. John,' Etty, 38 gs.; 'Phædra and Cymocles,' Etty, 30 gs.; 'A Water Nymph,' Etty, 34 gs.; a small, but very rich picture, of 'A Nymph dancing to a Tambourine,' Etty, 47 gs.; 'A Man sleeping near an Hour-glass,' Etty, 21 gs.; 'A Flemish Courtship,' Etty, 145 gs.; 'Ariel with a Lyre,' Etty, 31 gs.; 'A Nymph sleeping on the Sea-shore,' Etty, 85 gs.; 'A View on the Thames,' a charming moonlight scene by A. Gilbert, 32 gs.; a very small circular picture by Etty, 'Titania,' 69 gs.; 'The Bathers,' two female figures, one sitting with her arm clasping the other who stands, by Etty, 125 gs.; a beautiful Titianesque picture also by Etty, 'A Satyr with Nymphs reposing in the Shade,' exquisite in quality, 190 gs.; a 'Sketch from an Italian Altar-piece,' Etty, 184 gs.; 'A Pheasant and a Lemon,' beautiful in arrangement of colour, Etty, 134 gs.; 'Hylas and the Water-nymphs,' Z. Bell, 184 gs.; an excellent copy of MacIise's 'Veiled Prophet,' 24 gs.; 'A Man binding his Ankle,' Etty, 31 gs.; 'A Syren,' Etty, 234 gs.; 'A View on the Coast of Asia Minor,' Johnson, 204 gs.; 'Magdalen Reading,' Etty, 454 gs.; a small, but nicely finished picture, by A. Cooper, R.A., 74 gs.; 'View on a Canal in Venice,' by Holland, 24 gs.; 'Joan of Arc,' by Etty, 37 gs.; 'A Shed, with Cows and Children,' Muller, very small, but richly coloured, 10 gs.; 'The Stepping Stones,' one of Creswick's charming bits of nature, not large, 44 gs.; 'A Group of Turks in a Divan,' by Muller, also very small, with a rich, Rembrandt effect, 134 gs.; 'A Bather seated,' Etty, 21 gs.; 'A Study of Joan of Arc,' full of light, by Etty, 62 gs.; 'A Boy driving a Cart on a Common,' by Williamson, 4 gs.; 'A Group of Partridges and Grouse,' most true to nature, by Etty, 51 gs.; a companion picture of 'A Pheasant,' 30 gs.; a sketch by Egg, 'Madame de Maintenon and Scarron,' 144 gs.; a sketch of 'A Scene from Cinderella,' Redgrave, 20 gs.; 'A Bacchant,' by Baxter, a work of great beauty, 25 gs.; a copy of Sir J. Reynolds's 'Iphigenia,' in the Royal Collection, by Etty, 26 gs.; 'A Magdalen kneeling before a Crucifix,' Etty, 53 gs.; 'Pharaoh's Chariot Horses,' by Herring, engraved by Wass, 44 gs.; 'Paul and Virginia,' Woolmer, 18 gs.; a most brilliant study by Etty, of an 'Oriental Jew,' with richly jewelled arms, 65 gs.; 'Christ stilling the Tempest,' J. Martin, 21 gs.; 'A Water Nymph bathing her Head,' Etty, 24 gs.; a single female figure sitting in an attitude of deep sorrow, and entitled 'By the Waters of Babylon,' Etty, 73 gs.; an early picture by Wilkie of the house in which he was born, 84 gs.; 'Head of a Rabbi,' Etty,

powerful in colour and effect, 62 gs.; 'A Cow and Calf on the Banks of a River,' by T. S. Cooper, rather large, but not one of his best specimens, 100 gs.; 'Venus looking into the polished Shield of Mars,' Etty, 25 gs.; a clever picture by E. A. Goodall, 'View of the Landing-place in British Guiana,' 25 gs.; Elmore's picture of 'Beppo,' exhibited at the Royal Academy a season or two back, 175 gs.; 'A Nymph reclining on a Couch,' Etty, 86 gs.; a very small study by F. Goodall, the 'Interior of an Irish Cabin, with a Courtship,' 35 gs.; 'A Road Scene near a Farm-yard, with Gleaners,' by Linnell, very small, but worthy of Ruysdael, 40 gs.; 'Cupid and Psyche sleeping in the Greenwood Shade,' an exquisite work, reminding of Correggio, 175 gs.; 'Two Cows, a Calf, and two Sheep, near a River,' a somewhat small, upright work, charming in quality, by T. S. Cooper, 57 gs.; 'Dumml Bridge,' an early performance of Turner's, 50 gs.; 'The Greek Warriors,' two figures in combat, Etty, 64 gs.; 'Two Children at a Pool of Water,' an exceedingly bright and fresh transcript of nature, by Muller, 60 gs.; an upright 'Landscape, with two Children near a Brook,' painted with Claude-like feeling, by Collins, R.A., 21 gs.; the fine picture by Etty of 'The Coral Finders,' engraved in the *Art-Journal* of 1847, 370 gs.; 'Cattle watering near the shaded Bank of a River,' a very indifferent specimen of Linnell, 70 gs.; a large work by T. S. Cooper, exhibited at the Royal Academy the year before last, if we remember aright, a 'View in North Wales, with a Group of Sheep and Goats,' 175 gs.; 'To Arms, ye Brave,' one of Etty's finest compositions, rich and luminous in colour, 450 gs.; 'The Bull and the Frog,' an early work by E. Landseer, the landscape by Nasmyth, 91 gs.; 'The Graces,' by Etty, a comparatively late picture, and in every respect one of his most graceful works, 360 gs.

The results of these sales, respectively, must, as we stated at the commencement, prove highly gratifying to those who take an interest in the welfare of British Art. In the case of Mr. Etty's pictures it is more especially so, for we rarely find so large a number of works by a living artist thrown almost suddenly into the market, and yet realise such prices.

## HYDE PARK GALLERY.

THE following pictures have been sold from this Exhibition up to the time of our going to press—'Old Buildings near Luz, Pyrenees,' W. OLIVER; 'On the Swale,' J. PEEL; 'At Seven Oaks, Kent,' S. R. PERCY; 'Noon at Undercliff, Isle of Wight,' A. W. WILLIAMS; 'Maternal Affection,' C. DUKES; 'On the Coast of Jersey,' F. A. DURNFORD; 'A Willow Bank,' A. GILBERT; 'Midday—A Scene from Nature,' A. GILBERT; 'The Hay-Rick, Undercliff, Isle of Wight,' A. W. WILLIAMS; 'Lowering Weather, Cadet Idris, North Wales,' A. W. WILLIAMS; 'Eva,' (*vide* 'Midsummer Eve,' by Mrs. S. C. HALL), E. J. COBBETT; 'On the Swale,' J. PEEL; 'Fishing Boats on the Thames,' G. A. WILLIAMS; 'On the Thames,' G. A. WILLIAMS; 'Poggio Bracciolini,' D. W. DEANE; 'Tasso reading his Poems,' D. W. DEANE; 'On the Medway,' F. A. DURNFORD; 'Le Capucin,' D. W. DEANE; 'On the Coast of Holland,' F. A. DURNFORD; 'Columbus,' J. E. LAUDER; 'Bousfall Dale,' J. E. NIEMANN; 'Peep at a Village Church,' G. A. WILLIAMS; 'Scene on the Western Coast of Argyll,' P. H. ROGERS; 'Interior of the Church of St. Jacques,' H. GRITTEN; 'The Drooping Lily,' L. W. DESANGES; 'Water Mill, Mapledurham,' L. J. WOOD; 'Paradise and the Feti,' L. W. DESANGES; 'Cottage Interior, Dolgelly, North Wales,' R. BRANDBARD; 'The Knitting Lesson,' D. PASMORE; 'The Morning of Life,' R. SAYERS; 'View near Brighton,' G. B. WILCOCKS; 'Flowers of the Forest,' R. SAYERS; 'The Alarm Signal,' H. P. PARKER; 'A Puritan,' J. D. WINGFIELD; 'Old Houses at Bishop's Stortford,' T. C. DIBBIN; 'The Sleeping Fountain,' L. W. DESANGES; 'Soldiers Wives waiting the Result of a Battle,' Mrs. M'LAN; 'Eel Buck on the Thames,' L. J. WOOD; 'On the Banks of a River,' S. R. PERCY; 'A Heath Scene—Sunset,' E. J. NIEMANN; 'A Willow Stream that turns a Mill,' F. W. HULME; 'Jacob's Well,' R. P. NORLE; 'Oberwesel, on the Rhine,' H. GRITTEN; 'Dolgelly, North Wales,' G. A. WILLIAMS; 'A Bye-Lane, North Wales,' S. R. PERCY; 'Jonny Deans,' J. G. MITCHELL; 'Cattle near a Wood,' J. PEEL; 'A Shady Brook,' F. W. HULME.

## PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

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

## THE GRAVE OF SIR RICHARD LOVELACE.



All the visitations of ill-fortune with which Old London has been afflicted, the one most deplored by the historian and the antiquary is the great fire of 1666. The mementos of early ages, the memorials of great men, the localities on which the mind might dwell with pleasure, and conjure up the inhabitants who had made them famous, were all swept away, and with them many a written record, the want of which will he felt for ever; many a work of ancient Art, with which the piety of our ancestors delighted to decorate the churches or the halls of the civic companies; many a "flower of history" was withered and lost in that desolating flame.

In the pages of that noble old antiquary, John Stow, we have the best picture of ancient London. The patient and ill-rewarded chronicler has noted its ancient features with a minute truthfulness that will render his labours precious to all time. To understand the destruction which was spread amid the fumigant city, we must know his pages well, and contrast them with the little that is left to us. Of the churches he describes, how few remain; of the tombs he notes, how rare are they now to look upon; the many memorials of great men which adorned St. Paul's are reduced to a few simple fragments. Little, indeed, did the fire leave but blackened and shapeless ruins. Such churches as were spared are therefore doubly dear to us; and St. Helen's, Bishopsgate; St. Andrew Undershaft; St. Bartholomew's, Smithfield; and a few others, hence assume an additionally sacred character.

How truly great are the names which connect themselves with the churches of London. Statesmen, churchmen, warriors, historians, legal and civic dignitaries, merchants, who made the city glorious and its trade world-renowned, are in the list, with the names of painter, poet, and dramatist, whose minds were engrossed by all that make mental life captivating. But of many we know only the whereabouts of their last resting-place, "no storied urn or monumental bust remains to do them honour; the last tribute of affectionate regard placed over their graves has fallen for ever amongst the ruins of burned London, and the pages of the older historians must be our guide merely to the spot.

It is thus with the tomb of Sir Richard Lovelace; we know only that he was buried 'at the west end of St. Bride's Church,' in Fleet Street.\* But the church was burned in the great fire, and no memorial of his resting-place remains; nor do we know of any other view of the sanctuary where he reposed after a toil-worn life, except that afforded by Hollar's view of London

\* The present church was built by Sir Christopher Wren, and completed in 1689. The steeple was originally thirty-two feet higher than the Monument, but having been struck by lightning in 1805, it was lowered to its present standard. Of the old church, we obtain glimpses in such views as that given above. 'The doorway into Mr. Holden's vault, erected April, anno 1657, with his arms above, has been engraved as 'one of the few relics after the fire of 1666.' Pennant thus slightly speaks of it: 'It was dedicated to St. Bride's; whether she was Irish, or whether she was Scotch, whether she was maiden, or whether she was wife, I will not dare to determine.' The church was originally small, but by the piety of William Viner, warden of the Fleet, about the year 1450, it was enlarged with 'body and side aisles, and ornamented with grapes and vine leaves, in allusion to his name.'

before the fire, where the steeple of St. Bride's is seen above Baynard's Castle.†

We had spent our morning hunting through the hooks, the registers of St. Bride's church,



ENTRANCE TO ST. BRIDE'S CHURCH.

for the entry of the burial of Sir Richard Lovelace, the very pink of cavalier-chivalry, differing, perhaps, from the ancient chivalry of England, in being not so deep seated and intense, but undoubtedly more glossy and brilliant—more of the light burnished armour, the velvet, and plume, and hoiered glove, than of casque and iron spear, heavy helmet, and weighty battle-

axe; but the swords of both were of well-tempered steel, and, if the cavalier were performed in the drawing-room, he was brave and faithful in the field. We had been hunting, we say, for this last sad entry, and afterwards, at home, when pondering over his chequered life, our cogitations naturally ran upon a contrast of the past with the present. If our minds have been improved by the march of intellect, there certainly has been no improvement during these latter days in our manners; on the contrary, no one who has been much in the society of some of the young men of the present time, and can remember those of even the later period of George III.'s reign, but must confess that manner generally has imbibed a sort of roughshod 'égalité,' utterly at variance with right feeling and good taste. Impudence is too frequently confounded with easiness—rudeness with frankness—the amalgamation of dress has caused an unfortunate amalgamation of persons, and, somehow or other, both persons and things have got misplaced. We have almost as much want of keeping in society as if we were a new country. The aristocracy of wealth has intruded its grossness upon the aristocracy of birth and talent, and we gaze upon it as we would upon a Chinese joss placed amid Grecian statues, wondering at its rich but gaudy hues and uncouth form, and, above all, how it got where it is. We are opening our mouths in loud condemnation of American coarseness, while our middle class is getting into the same 'go-a-head' way, and losing the refining belief that for the well-being of society good manners are only second to good morals; we never were altogether a polished people, John Bull having some

strange idea that his nature would be worn out if he attended too much to the courtesies of life; and particularly of late he has, we imagine, begun to fancy that the graces, the small cares, the attentions and attentions of society—the 'politeness' which Lord Shaftesbury defines to be 'benevolence in trifles,'—interfere with his civil and religious liberty. He thinks himself more inde-



BAYNARD'S CASTLE.

† Baynard's Castle was one of the two castles built on the west side of the city, with walls and ramparts, as mentioned by Fitz-Stephen. It was originally built by Baynard, a nobleman, who, according to Stow, came in with the Conqueror. It was situated in Thames Street, and has been rendered immortal by Shakespeare, who makes it the scene of the Duke of Gloucester's deceptive morality in his play of Richard III., when the citizens, with the mayor at their head, solicit him to be king. 'The Baynard's Castle of the time of Richard III.,' says Mr. Knight, 'was built by Humphrey, Duke of Gloucester; and it was subsequently granted by Henry VI. to Richard's father, the Duke of York.' It is frequently named by early writers as the place of embarkation for the mayor and nobility on solemn occasions. It was destroyed in the great fire; but Stevens, in one of his notes to Shakespeare says, 'part of its strong foundations are still visible at low water.'

pendent in a frock than in a dress coat, and will cluck half the evening over his own cleverness, if he has succeeded in haffling the scrutiny of the doorkeepers, and getting into the pit of the opera in boots. He does not understand that he puts a slight upon the lady of the house if he enters the drawing-room in what he terms a 'friendly way,' but what she cannot fail to consider a palpable inattention to the duties—for they are duties—of the toilet, and duties which, if once rendered, as they ought to be, HABITUAL, would involve neither trouble nor expense. To contrast the manners of Old England with what we may almost torn

the manners of New England—the young, lounging, doing-as-they-like, cigar-smoking, indifferent, loose-coated men of the present with the courtly, polished, earnest, and well-dressed men of the past century is by no means agreeable.

The high-toned mind, the gallant bearing, the innate sense of chivalric honour, remain in the history and writings of the past. We know nothing of chivalry except from books—such books as those around us, the 'Poetic Chronicles of England,' and above all these, Sir Richard Lovelace deserves especial note. A quaint collector of old songs, whose little volume is bound in roughest russet, says that he can compare none to Colonel Lovelace, save Sir Philip Sidney, of which latter it is told by one in an epitaph made of him—

'Nor is it fit that more I should acquaint,  
Lest men adore in one  
A scholar, souldier, lover, and a saint.'

The parallel between these two men naturally suggests itself to all who read their writings. They were both of noble parentage, Sir Philip's father being deputy of Wales, our colonel, of a viscount's name and family—both accomplished scholars; the one celebrating his mistress under the name of 'Stella,' the other the lady regent of his affections under the banner of Lucrecia; both of them imbued with the spirit of true poetry, though its degree of strength was different, Lovelace being the feebler and less industrious of the two; but both having of undoubted bravery, and overflowing with that true, unshaken loyalty, the unfailing offspring of nobler souls. It is impossible to think of Sir Richard

He graduated with due honour at Gloucester Hall, Oxford, in 1636.\* On leaving college he 'retired,' as Wood phrases it, 'in great splendour to the court,' where he was well received; and having attracted the attention of Lord Goring, he entered the army and became first an ensign, and afterwards a captain. On the pacification of Berwick he took possession of his estate, which was worth about 500*l.* per annum, and was deputed by the men of Kent to deliver their petition to the House of Commons, requesting the king to be restored and the government settled, which gave such offence that he was doomed to imprisonment in the old Westminster gatehouse, where so many were, from time to time, deprived of their liberty; there he composed one of his favourite poems that well deserved the praise bestowed upon it by the old cavaliers:—

'Stone walls do not a prison make,  
Nor iron bars a cage,  
Mildew, innocent and quiet, take  
That for an hermitage,  
If I have freedom in my love,  
And in my soule am free,  
Angels alone that soar above,  
Enjoy such libertie.'

To us there has always been a most exquisite quaintness and simplicity in the lines

'Mildew, innocent and quiet, take  
That for an hermitage.'

But the whole is beautiful; and, when his confinement produced a gem of such perfect workmanship as this, we are almost selfish enough to regret his liberation, which, however, did not take place until he had given security, in a bail of 40,000*l.*, that he would not quit the country. Truly, his heart and hopes were too much with the kingly power to forsake it. According to old Wood, his biographer, he was accounted the 'most amiable and beautiful person that eye ever beheld; a person, also, of innate modesty, virtue, and courtly deportment, which made him then, but especially afterwards when he 'retired' to the great city—much admired and loved by the female sex.' During the time of his confinement in London he lived beyond the income of his estate, either to keep up the credit and reputation of the king's cause, by furnishing men with horses and arms, or by relieving ingenious men in want, whether they were scholars, musicians, soldiers, friends, openly or secretly, of the royal cause—enjoying the freedom of generosity; proving by his actions the poetry of his nature; winging his thoughts upon such elastic verse, that the idea of his liberality and his genius became one and the same thing. His manners were of such gentle courtliness that he led those whom he obliged to the belief that they were obliging him. Lovelace is a just example of the poets of his time, when the making of verses was considered a chief excellence in a courtier—the most approved of all relaxations; and when, to the good graces of women, more prone in those days to a love of poetry than a love of gold, it was a ready, if not a necessary, passport.

The lover then was invariably the laureate of his mistress, whose duty it was to record the most trifling incident that chanced to her, and to labour so that her smallest attraction might obtain immortality. Thus the compositions of Lovelace are chiefly the productions of happier

calm than for 'needy or impotent people' in general, who now have apartments, food, attendance, and 20*l.* yearly in money. There is no nobler or more liberal institution, and none which has been more instrumental in smoothing the last years of deserving unfortunates.

\* Gloucester Hall, 'originally an ancient house of learning, built by the monks of St. Peter Gloucester for the education of their novices in academical learning,' is now Worcester College. It changed its name early in the last century, when Sir Thomas Cooke, having by will, dated June 8, 1701, left 10,000*l.* for the increase of some house of learning, that sum remaining unapplied for some years, amounted to 15,000*l.* It was given to Gloucester Hall, which by letters patent, dated July 14, 1741, was called Worcester College. The old buildings gave way to a more befitting structure, and the features of Lovelace's place of education were obliterated so much as to destroy its connection with his name.

hours, and tell of joys begotten by a smile, or easily-endured woes, the produce of a short-lived frown. Unfortunately, the events they commemorated were seldom such as have universal interest. The wearing of a glove, the blenish of a pimple, or the infliction of a toothache, were considered topics more fitting to occupy a poet's thoughts and pen than the noble, enduring, and endearing ties which bind virtuous men to virtuous women. Frequent instances of this straining after an undesirable effect is to be found amongst the old poets, mingled up with their chivalry, both of love and war. This trifling was a species of courtly excessiveness, an excess of refinement less offensive in its weakness than the roughness of modern society; the latter irritates, the former only creates a smile.

Lucy Sacheverell was the lady to whom Sir Richard addressed his love. His beautiful lines to her, on his going to the wars, are worthy of any poet:—

'Tell me not, sweet, I am unkind,  
That from the numeric  
Of thy chaste breast and quiet mind,  
To warre and arms I lie.

True, a new mistress now I chase,  
The first foe in the field;  
And with a stronger faith embrace  
A sword, a horse, a shield.

Yet this inconstancy is such  
As you, too, shall adore;  
I could not love thee, dearer, so much,  
Lest I not honour more.'

In 1646 he formed a regiment for the service of the French king, became its colonel, and was wounded at Dunkirk. In 1648 he returned to England with his brother; but unhappily his mistress, hearing that her lover had died of his wounds at Dunkirk, had married another. Thus disappointed in his love, and anguished past endurance by the death of his royal master, Charles I., the gallant and high souled poet found himself at liberty, after a second imprisonment,\* without any residue of the fortune he had bestowed with too liberal a hand upon those who needed. His monarch and his mistress, the continued and frequently-associated themes of his muse, both lost to him, he bowed his head to the dispensations of Providence, and prepared for death as for the friend

'who only could restore  
The libertie he must enjoy on earth no more.'

No longer dressed as became his rank, the nodding feather fell away from the velvet hat, the satin dropped from the slashed sleeve, the threadbare hose became a world too large for the slruuk limb; and so Sir Richard Lovelace pined and died, in the year 1658, in a miserable room in Gunpowder Alley, Shoe Lane, adding another to the list of unfortunate poets; another to that of those who, endowed by nature with the richest and brightest of all earthly gifts, seem fated to an inheritance of misery! Wood says, that 'having consumed his estate, he grew very melancholy, which at length brought him into a consumption; became very poor in body and purse; was the object of charity; went in ragged clothes (whereas when he was in his glory he wore clothes of gold and silver); and mostly lodged in obscure and dirty places, more befitting the worst of beggars and poorest of servants.' Were there none to alleviate the sorrows of his last hours! None to wipe the death-dews from his brow! None who, for the love of honour, for the sake of royalty—in memory of what he had been to all who needed—so unselfishly generous, so unspareingly liberal—was there not one, even of those who had chafed his songs, and been warned in the brightness of his glorious days, to sit by that lovely deathbed, and whisper the assurance that he was only passing through the dark valley to enter upon an immortality where sorrow and sighing should be no more, and where loyalty is perfected in homage to the Almighty? There might have been—there *must* have been—though of such there is no earthly record. But it would be an insult to human nature to suppose he died alone—alone in that room which echoed back the dreadful cough telling of the wasting disease

\* In Peter House, London, to which he was committed soon after his return, and where he remained until after the king's death.



INNER GATE OF THE CHARTER HOUSE.

Lovelace without admiration and sympathy. Woolwich has good reason to be proud of his birth, and the Charter House of his education.\*

\* The name of this noble foundation is a corruption of the French *Chartreuse*, and it obtained its name from the establishment of a monastery of Carthusians in the reign of Edward III. It became a rich place, and was among the first seized by Henry VIII.; but its inmates so inflexibly opposed his supremacy, that John Houghton, the prior, and many of the monks were executed at Tyburn, and their heads and quarters set on the gates of the city, the priors being reserved for exposure on the Charter House. After it had passed through the hands of many of Henry's rapacious courtiers, it was purchased by Thomas Howard, fourth Duke of Norfolk, who resided in it. It was purchased by Sutton in 1611 for the sum of 13,000*l.*, and converted into a hospital and school, making it one of the noblest foundations in England. Eighty pensioners and forty-two scholars are supported in the establishment. The former, according to Sutton's statutes, should be 'gentlemen by descent and in poverty; soldiers that have borne arms by sea or land; merchants denuded by piracy or shipwreck; or servants in the household of the King and Queen's majesty.' But these regulations were soon

that terminated the earthly career of as gallant and true a gentleman as ever wielded sword or pen.

And so he died, and was buried, according to all chronicles, in the beautiful church of Saint Bride's; and thither we went to seek either for a tablet to his memory or for the record of his burial in the church books. Some charity-children were passing out as we entered the gate that may be called 'heavenly'; and wandering along the aisles, attended by the intelligent and obliging sextones, we found the spot where Richardson, the author of that everlasting 'Sir Charles Grandison,' is interred; but we found nothing of Lovelace; and then we passed into the vestry, and were much struck with an ancient *coffre*, the lid of which is one huge lock, and sundry curious relics, and then carefully examined the church books, some of which bore evidence, by their discoloured leaves, of having suffered in the great London fire, and found therein, about the date of his death, two buried of the name, but none by the Christian name of RICHARD.

The woman asked if he were of our kin. We told her no, not in the flesh; but that we loved his memory well, and honoured him as one who, with a most worthy mixture of courtliness and benevolence, was of marvellous talent, unshaken loyalty, and bravery unsurpassed.

### EXHIBITION OF PAINTINGS

AT THE ROYAL INSTITUTION, MANCHESTER.

THE Annual Exhibition of the Works of Modern Artists was opened in this city on the 3rd ultimo, and it promises to secure at least an average amount of patronage; for, although the rooms do not contain any decidedly great work of Art, yet the quantity of the *genus trashy* is a vanishing one, the character of the general mass respectable, and a few of the specimens entitled to take a high rank in the second class. Since the opening, the weather has been fine, and the rooms, in consequence, well attended. Of the 576 specimens of Art of which the Exhibition is formed, thirteen only are works in

#### SCULPTURE.

These are placed on a raised platform, on the left hand of the visitor, as he passes from the stairs, through the colonnade, to the first room; and, on the whole, the light is not unfavourable to the display of them. The space, however, allotted to works in this delightful walk of Art is extremely limited, at which we cannot but express our surprise; for the citizens of Manchester, markedly as they are by high intelligence, public spirit, and taste, would, we feel persuaded, quite as readily enrich their dwellings with subjects in sculpture as in painting, if works sufficiently attractive were to find their way to the gallery of their Royal Institution. Within the building, and immediately connected with the suite devoted to the Exhibition, there is a room which may be said to be unoccupied, if we except a few pieces of statuary from the antique. Why not remove from the entrance to this room the brown holland curtain which divides it from the others, and open it for the display of sculpture and architectural models? If the difficulty of removing the casts to another place be pleaded as an objection, what prevents the temporary shifting of them to one end of the room in which they are, and the temporary separation of that portion by means of a curtain of baize, such as is usually adopted as a background for statuary? If this suggested change—which we must consider would be an immense improvement—were guaranteed for succeeding exhibitions, and our first-rate sculptors duly apprised thereof, sure we are that their talent would not be represented, as now, by thirteen pieces only; and as sure that if this department of the Exhibition were made attractive by highly characterised works there would, in times of prosperity, be a demand for a fair proportion of them. Among the specimens in the present Exhibition are three by P. M. DOWELL, R.A., worthy of any gallery in Europe, viz.—'Girl going to bathe,' No. 564, so richly poetical in its lines, so natural in its pose, so vital and pulpy in its flesh, and so happy in the quiet combination of the courage to make an immersion, with the timidity which shrinks from it.

\* We are indebted to an esteemed correspondent in the *Provinces* for this notice of the Manchester Exhibition. [Ed. A. J.]

'A Girl reading,' No. 566, placed with ease and grace, and developing with exceeding beauty the intention of the artist; and 'A Girl at prayer,' No. 565, absorbed and spirituelle, free and simple in drapery arrangement, and interpreting devotion with an expression so pure and elevated as to hang on the pulsations of the heart. The two last named works were immediately sold. There is FILLIAN'S bust of 'Professor Wilson,' No. 571; and also CHRISTOPHER MOORE'S head, in marble, of 'Thomas Moore' of 'The Melodies,' No. 573; the former finely characteristic of the "North" of *Blackwood*, the muscular mountain climber, of the eagle eye, the daring hand, the trenchant pen, the self-complacent extinguisher of literary rivalships; and the other, impressed with the traces of the elegant fancy which flew around the "Light of the Harem," the sad and anon, the roused spirit which breathed the "Melodies," and the witty mischief which sparkled and revelled through his satirical poems. Each bust, in its own style, is as characteristic as needs be, and in every circumstance evidences marks of a hand directed by an accomplished and soundly judging mind. There are other clever specimens by Christopher Moore; there is, too, the 'Innocence,' of CALDER MARSHALL, A.R.A., a graceful conception; and, finally, there is a composition (*compose*, a *non composée*) by J. ANTIGONE, No. 576, which would almost provoke the hammer of an Iconoclast. But on this head—enough.

#### THE FIRST ROOM

contains, on the whole, the most desirable paintings in the collection. Sundry of our old acquaintance challenged our recognition, a fact which we regretted, inasmuch as some of them were well deserving of being hung up, ere this time, on the walls of private mansions. Among the most meritorious works (and we mean particularise but a few) in this division of the Exhibition, are the following, viz.—R. S. LAUDER'S 'Burns and Captain Grose,' No. 19, so excellent as a composition, so rich in colour, and so careful in finish; E. W. COOKE'S 'Italian Fishing Craft—Leghorn,' No. 22, so faithful to its original models, so free and effective in its grouping, and so broad in its general character. The nautical draughtsmanship of Cooke has never been surpassed, and his pictorial effects, in combination with this, are what both "salts" and shore-goers feel to be the truth of nature. F. H. HENSHAW'S 'Scene on the Glass Lynn,' No. 8, is a nice sparkling bit, not very wealthy in materials, but sufficed with poetic feeling, especially in the tone of its atmosphere. COLLEY FIELDING has a pair of small landscapes, No. 6, 'Yale of Clwyd,' and No. 148, 'View near Cuckfield,' both of them embracing a wide range of country, the idea of space being worked out with exceeding truth and beauty, and the handling of every part very careful; we, however, like this artist better in water-colour than in oil. No. 27, 'River Bure—Cumberland,' by J. W. OAKES, is a clever and agreeable effort—a sunset effect, richly and originally treated. No. 41, 'The Hay Field,' by E. C. WILLIAMS, the subject powerfully represented, figures and accessories effectively distributed, and the last gleam, before the approaching storm, very happily pronounced. In No. 5, 'Path across the Hill—Cumberland,' by S. B. PRACY, the chilling atmospheric effect is a fine translation of nature; and, indeed, the whole of the canvas is excellently felt. No. 46, 'Katherine of Arragon,' by HENRY O'NEIL, is a large elaborate picture, good in colour and expression, and finished with immense care. But ought not Cardinal Wolsey to be painted with one eye only? Is it not on account of his having been *capite secundo*, that he is usually represented in profile? No. 47, 'Embarkation of the Greeks for the Trojan War,' by WILLIAM LINTON, displays the average amount of the artist's fantasy in composition, and love of luxuriant colour. The materials of the picture fill every inch of a very large canvas, and the result is straining as to dwell upon the memory. The rocky mountains, though fine in tint, are too formal in their breakings and too hard in their lines; and though many of the vessels are well drawn, even in minute detail, yet if the Greek warriors black-strapped them, as here represented, in a narrow inlet, and attempted to embark in such a rolling sea under the influence of a brisk-in-blowing gale, with the stems of some of the craft seaward, and with large lugs hoisted to leeward of their masts—we should have liked to see them, thus circumstanced, try to wind their vessels and work out—that's all. ALFRED MONTAGUE'S 'Dutch Ferry,' No. 60, is a telling arrangement of picturesque objects, with a pleasing distribution of colour. In E. DUNCAN'S 'Mill, near Tunberry,' No. 78, there is a fine quality of tint, with marvellously neat pencilling. In M.

CLAXTON'S 'Marie Antoinette and her Family,' &c., No. 98, there is an expression, which is scarcely unvarnished by the clever arrangement of colour and forceful handling. The materials of No. 99, 'Road Side Farm,' by H. JURSTM, are of the most valuable rustic character, and are grouped and treated by the artist in a manner the most skilful and impressive. P. F. POOLE, A.R.A., who was wont to enrich our exhibitions with his powerful sketches of Welsh peasant girls—a style which he has partially abandoned for some time past—has here contributed a very desirable specimen, in No. 117, 'Refreshing Stream.' A rustic maiden, seated on a rough bank, is hiding up her hair, apparently after an abstinence, while a younger girl clings to her side. The drawings, arrangement, and expression of both figures are of perfect natural truth, the colour extraordinarily forcible and brilliant, and the handling free and bold. F. Y. HURLESTONE'S 'Girl at a Well,' No. 150, is a nicely arranged figure and powerfully painted, but somewhat hard; and the 'Isaiah' of G. PATTEN, A.R.A., No. 154, is clear and carefully touched, but wanting in elevation in the details, or viewed as portraits, by T. H. ILLIDGE, No. 20, 'Braithwaite Poole, Esq.,' and No. 169, 'The Duke of Manchester,' in addition to their admirable colour, have a simplicity and manly breadth of character about them worthy of being studied by all our young artists in portrait. If there were more intelligence and a greater diversity of character in the faces of the group of 'Dancing Nymphs,' No. 170, by F. R. PICKERSOLL, A.R.A., it would be a perfect gem. The flesh carnations are perhaps too pale, though balanced against a reasonable amount of blue; the lines in every figure, whether of bodily construction or of drapery, are sweet, flowing, and true; the picture is a delightful one, whether examined in its details, or viewed as an entire composition. No. 178, 'St. Cecilia,' by HENRY O'NEIL, characterised by an earnest, spiritual expression, and exquisitely finished; No. 89, 'Lucentio and Bianca,' by JAMES E. LAUDER, R.S.A., a subject from 'Taming of the Shrew,' is peculiarly felicitous as a composition, and, *quoad* the position, employment, and general expression of the lady, everything that could be desired. The whole picture is also a favourable example of the artist's quality of tint, as well as of his canon of arrangement; the former being as pure and delicious as the latter is sound. It is a sweet cabinet bit.

#### SECOND ROOM.

The chief attractions in landscape are E. WILLIAMS', Sen., 'Wimbleton Common,' No. 215, an early twilight effect, richly and delightfully rendered; J. MIDDLETON'S 'Village,' No. 232, picturesque in its materials and glorious in colour; J. TENNANT'S 'Elizabeth Castle, Jersey,' No. 219, fine as a subject, and most successful as a translation of a cloudy gale; H. J. BODDINGTON'S 'Path to Church,' No. 257, one of the artist's picturesque landscape scenes, with luxuriant foliage, the whole being crisply painted; J. W. ALLEN'S 'View between Frimley and Knapp Hill,' No. 263, a large canvas well filled up, with the idea of extended space most happily expressed. The distances are delightfully graduated, and the whole is painted with a rich, full, and spirited pencil.

In History, Interiors, and Conversations, we may point to J. GILBERT'S 'Death of Thomas à Beckett,' No. 299, and his 'Disgrace of Cardinal Wolsey,' No. 287,—both abounding with evidences of careful and happy thought, and marked, in passages, by no inconsiderable artistic power; to ALEX. JOHNSTON'S impressive cabinet gem, 'Lord William Russell receiving the Sacrament before Execution,' No. 317; and to two of the most astonishing night-light effects that we have seen for many a year, by P. VAN SCHEDEL, of Brussels. One of them, No. 166, a portrait of 'Ortelius, Belgian Geographer, 16th century,' is hung on a line, near a corner of the room. Standing beside before we had examined it, while looking at another picture hung at right angles to it, we unconsciously raised a hand to shade the light coming from the lamp by which the "geographer" is pursuing his investigations. There could scarcely be a better pictorial illusion, and the whole surface is painted up to enamel. So also with No. 218, 'The Birth of Christ,' by the same artist, a higher subject as well as a larger work, and quite as carefully finished as the former. The assemblage of angels, rendered as the transparent shadowy forms of children hovering over the manger, is peculiarly impressive, and passes at once through the eye to the heart. The manner in which the main light is generated and carried through the picture, mingling gradually with the secondary glare of a torch and breaking up the darkness of the beams and walls, is a perfect study. The young female,



with folded hands, in the centre of the principal group, and looking out of the picture, is a faultless rendering of beauty, spiritualised by veneration and awe; and the refined treatment and exquisite finish of every part concur in making this one of the most desirable paintings we have lately seen exhibited.

## THE THIRD ROOM.

is not, to our seeming, so well lighted as the first and second, and may be regarded as a double, on a small scale, of the "Octagon" in the National Gallery; yet it contains some meritorious efforts from the pencils of H. JUTSUM, A. VICKERS, W. SHAYER, JOHN WILSON, JUN., J. W. CARMICHAEL, R. E. REINAGLE, JOHN STRIBES, the Misses NASHVILLE, J. STARR, P. WESCOTT (a clever portrait artist), J. BOSTOCK, W. P. WITHELINGTON, R. A., and several others; No. 325, 'The Ferry,' a frost scene, by C. BRANWHITE, is an intense study of nature, abounding in vigorous and truthful passages,—nothing could be finer than the rendering of the masses of broken ice, both in their forms and colour; in No. 349, 'Last Moments of Mary Queen of Scots,' by ALEXANDER FRAZER, we have a sentiment more elevated than it is usual for the artist to express, and the effort is in many respects a successful one, but Mr. FRAZER is more at home in such subjects as No. 319, 'I always Sleep upon my Ale,' which, of its class, is in all points a perfectly successful effort; No. 353, 'Pilgrims at a Holy Well,' is a picture full of force and character, supported by a fine chiaroscuro; No. 354, 'The Hope of the Borders,' by JAMES DUNMOND, a squadron of mounted rangers emerging from a border tower, excellently grouped, and well painted in a cool tone; No. 367, 'Welsh Peasant Girl,' by A. PENLEY, a well posed figure, with a nice arrangement of colour; No. 376, 'Tor Vale,' by W. WILLIAMS, an open landscape, very delightfully treated; Nos. 116 and 384, two life-sized subjects, by B. ANSBELL, 'The Bringing of a Stag from the Mountain-top,' and 'The Successful Deer Stalker,' known, perhaps, to many of our readers as works desirable for their positive force, and excellent renderings of the rough textures of the animals; No. 396, 'The Tired Higler,' by H. J. PIDDING, happily imagined and clearly touched. No. 405, 'Going to the Hayfield,' by D. COX, slight and uninteresting in materials, but made to be of the highest interest from the unaffected disposition of its parts, and the exquisitely natural arrangement of its colour. No. 447, 'The Middle reach of Ulswater,' by H. DAWSON. A powerful and pleasing effect; the mountains nobly handled and in delicious colour, the sky bold and original, and the water a faultless embodiment of pure tone, transparency, and repose. It is, indeed, a very fine picture. There are also several rural and mountain landscapes, by Mr. and Mrs. T. L. ASPLAND, usually well selected as to subject, skilful in their execution, and of genuine English nature.

## THE ENTRANCE GALLERY

contains, with some few specimens in oil, all the WATER COLOUR PAINTINGS. Of the latter, the most valuable are by T. M. RICHARDSON, whose 'Wetterhorn,' especially, No. 509, is exceedingly fine and broad in manner; nothing could be better than the rendering of the snow, sifted over the savage projecting rocks, and running into their hazy local colour. This foreground is evidently a reality; and in its mass, breadth, and fine colour, sends back the distances as happily as needs be. No. 477, 'Loweswater—Cumberland, with Melbeck, Blake Fell, and Red Pike,' &c., by AARON PENLEY, is a spacious and interesting scene, the objects embraced being well placed in aerial perspective, and the artistic character of the whole rich, powerful, and impressive. No. 492, 'Alderley Church—Cheshire,' by J. J. DODD, is picturesque as a subject, and broad and masterly in handling. No. 542, 'Entrance of the Gulf of Spezia,' by G. E. HERRING, is made up of very valuable elements; and, with the drawback of a little heaviness in the water, displaying a good eye for colour, with enviable power of hand. And, finally, No. 543, 'A Sylvan Glade,' by W. PARROTT, quite a gay and animated scene, dotted with figures variously placed and employed. The whole is pleasingly and forcibly painted, and with an excellent appreciation of natural effects.

We cannot bring this summary to a close, without expressing our satisfaction with two things in relation to the Exhibition.—first, that several of the works which it contains have already found purchasers; and secondly, that many persons have been attracted to the rooms in consequence of their being open on the evening of Saturday, at a reduced rate of admission. This is a wise arrangement both for the Institution and for the public generally.

## LETTRE SUR THORVALDSEN.

MON CHER MONSIEUR,

Vous me demandez ce que je pense de Thorvaldsen, et vous voulez bien attacher quelque prix à l'expression de mes sentiments personnels.

Je vous adresse de grand cœur les notes que voici: ce sont des souvenirs que j'ai mis par écrit, dans l'ordre, ou plutôt dans le désordre, où ils me sont venus; publiez-les, si vous le jugez utile, mais n'y mettez pas plus d'importance qu'il ne faut.

Vous savez que Thorvaldsen naquit en pleine mer, en 1779, entre Copenhague et Hallyciark; et qu'il était fils d'un ouvrier de la Marine Hollandaise, pauvre sculpteur de figures grossières. Admis à recevoir une éducation gratuite à l'Académie des Beaux Arts de Copenhague, il remporta en 1794, le grand prix qui lui donnait le droit d'aller à Rome aux frais de l'État. Sa biographie, du reste, est partout; elle n'offre rien de bien saillant.

Thorvaldsen n'appartient pas à l'école du dernier siècle, à cette école qui, en Italie, avait commencé au Cavalier Bernini, et qui, en France, remonte au Lajet. Ce n'est pas l'homme de l'art mouvementé et hardi; il est toujours sévère, quelquefois jusqu'au sommeil; il est toujours sévère, quelquefois jusqu'à la pesanteur.

Sa vie a été longue, et son œuvre est immense. Il me serait difficile d'énumérer ses statues, ses groupes, ses bas-reliefs; mais quelques uns me suffiront pour vous donner au moins une idée de son génie et du caractère qui le distingue de son illustre émule, Canova.

Un soir j'étais bien jeune alors, et j'apprenais la Sculpture avec amour, je me trouvais à Rome, dans l'atelier de Canova; le grand artiste avait cessé de travailler, il parlait de son art. Un dernier rayon de soleil éclairait encore les corniches les plus élevées; un peu au-dessous, dans une chaude demi-teinte, on voyait le groupe des trois Grâces, et à quelque distance, d'autres figures mythologiques de Nymphes, de Déeses, et de courtisanes lascives, à peine vêtues.

Je contemplais ces figures, que la lumière abandonnait peu à peu, et qui bientôt, se trouvaient noyées dans le crépuscule. Il y eut un moment où je crus les voir s'agiter comme des apparitions fantastiques; il me semblait que ces poétiques figures, prenaient du doigt leurs draperies légères, allaient se détacher de leur piédestal, et se mêler dans un danse aérienne. Alors tout ce qu'il y avait de séduisant dans ces formes voluptueuses, paraissait comme la pure expression des beautés exquises, comme l'art de diviniser la forme, en la faisant adorer. Jamais je n'avais senti une attraction plus forte vers le sensualisme antique; j'étais enchanté, fasciné, par la grace de ces divinités de marbre, aux quelles j'aurais consacré mon admiration et mon éseau.

Mais quand je fus sorti de cet atelier, et que je m'en revins par les rues tranquilles de Rome; quand j'eus respiré l'air du soir, et que ma tête se fut un peu calmée, il se fit en moi une réaction puissante; l'austère souvenir du Poussin, de ce génie Français qui avait erré parmi ces ruines, me commandait un retour sur moi-même; je fus bientôt en proie à un autre genre d'exaltation; je sentais mon âme s'élever dans les régions de la pensée; je me rappelais les préceptes de Platon; et les statues que je rencontrais cà et là sur ma route, et qui formaient, pour ainsi dire, un autre peuple dans Rome, redoublèrent en moi la vénération des héros, et me révélèrent toute la grandeur de la statue, destinée à perpétuer les mâles vertus, les nobles dévouements, et à faire vivre les traits de l'homme de génie quatre mille ans après qu'il n'est plus—je dis, *faire vivre*, car je rêvais dans mon enthousiasme, d'animer le marbre et le bronze; je voulais poursuivre le mouvement et la vie; ma plus grande ambition d'artiste était de faire disparaître ces mots—*la froide sculpture*.

Vous comprenez déjà, mon ami, pourquoi mes sympathies ne vont pas précisément du côté de Thorvaldsen, artiste prudent, compassé, et d'une sagesse intolérable; mais je n'en suis que plus à moi ose pour vanter ses qualités éminentes.

Les Grecs regardaient l'immobilité comme devant caractériser les symboles de leur croyance; delà cette tendance vers une apparence froideur si opposée aux idées de mouvement et de vie qui ont prévalu chez les peuples de l'Occident.

Thorvaldsen étant un classique pur, était extrêmement réservé, calme, et ne se permettait le mouvement que dans une très petite mesure. Il subordonnait le geste à l'harmonie des lignes, et leur agencement le préoccupait beaucoup plus que l'expression elle-même: aussi cette disposition le rendait propre surtout à traiter le bas-relief; et en effet, l'on peut dire que Thorvaldsen a excellé

dans cet art difficile, qui, depuis Phidias, a fait le désespoir de tant de statuaires.

Vous connaissez les figures du *Jour* et de la *Nuit* qui décorent une des frises du Palais Quirinal, qui ont été reproduite par la gravure. Celle du *Jour*, me semble un peu triviale, mais j'aime et j'admire beaucoup celle de la *Nuit*, portant des enfants endormis dans ses bras, et le front ceint des pavots symboliques dont se compose sa triste couronne; c'est un heureux mélange de puissance et de grâce. La plénitude des formes n'empêche pas qu'elles aient de l'élégance et une sorte de légèreté majestueuse. Les draperies abondantes sont soulevées et comme soutenues par le vent; les lignes sont heureusement balancées et le grand vide qui se trouve entre les ailes et les pieds de la Deesse, est parfaitement rempli par la figure mélancolique du hibou, aux ailes étendues.

On trouve des ouvrages de Thorvaldsen dans toutes les grandes villes de l'Europe, particulièrement à Munich, à Stuttgart, à Mayence, à Varsovie; il y a des statues à Rome, il y en a quelques unes à Naples; la plus grande partie est maintenant à Copenhague, sa patrie.

Je vous dirai un mot de sa statue de Schiller, qui est sur une place publique à Stuttgart. Cette statue, de 12 à 15 pieds de haut, s'élève sur un piédestal de granit où est dessinée une simple palme. Le poète est représenté debout, couvert d'un ample manteau rejeté sur l'épaule, tenant d'une main sa draperie, de l'autre son manuscrit; ses yeux sont attachés à la terre. Schiller était mélancolique sans doute, mais il était fier; il fut le poète de la Liberté. Si je ne me trompe, c'étaient les dieux que devait regarder le front de Schiller. Thorvaldsen a toujours été l'artiste des puissants de ce monde; il n'eût pas osé donner à sa statue une allure plus générale; c'était bien assez pour les souverains d'Allemagne que l'image d'un tel poète s'élevât au milieu de ces places, que l'adulation a si longtemps réservée aux Rois.

Je ne vous parle pas du tombeau de Pie VII., que je n'ai point vu. On vante la beauté de la tête du pontife.

La statue équestre du Prince Max de Bavière, qui se voit sur une des places de Munich, est un des plus remarquables ouvrages de Thorvaldsen; c'est celui où il s'est montré, je crois, le plus hardi, bien que le cheval soit conçu dans le sentiment des anciens, c'est à dire, sévèrement, sans cet attrait de harnais, de houppes, de glands, et de détails de toute espèce qui sont indignes de l'austérité et de la grandeur de notre art.

Il est inutile de vous dire que la question du costume n'a guère occupé Thorvaldsen. Il pensait que l'artiste doit l'emparer de l'homme, qui est l'œuvre de la Nature, et négliger le costume, qui est l'œuvre d'une civilisation imparfaite, changeante, et souvent ridicule. C'est ainsi que, sur le tombeau du Prince Eugène, il a représenté son héros nu, tenant une épée sur son cœur; il est entouré de trophées et de figures allégoriques parmi lesquelles on distingue la Mort éteignant un flambeau et, en regard, l'Immortalité montrant une couronne.

Ne croyez pourtant pas, mon ami, que j'entende bannir absolument le costume. Il est clair que des personnages qui ne sont pas élevés jusqu'au sublime, ne méritent pas l'honneur d'être idéalisés comme des Dieux; qu'ils portent donc le costume de leur époque ajusté avec une certaine grandeur, et dissimulé dans ce qu'il peut avoir d'ingrat; mais si le statuaire est en présence d'une de ces grandes figures qui n'apparaissent que de loin en loin, de Napoléon, par exemple, nul doute qu'il pourra s'élever jusqu'à l'apothéose et alors dépeignant son héros de ce qui le rattache plus particulièrement à telle époque ou à telle nation, le statuaire le représentera non plus comme Français, mais comme Homme; elle en fera la plus haute expression de l'humanité.

Une belle et noble draperie jetée sur les épaules d'un grand homme plaira dans tous les siècles, tandis que les gestes de convention sociale et les vêtements d'actualité ne pourront plaire qu'aux esprits étroits. L'histoire des modes peut être bonne à conserver, mais ce n'est vraiment pas la peine de l'écrire en marbre ou de la couler en bronze, surtout quand le personnage peut être dégagé par une fiction sublime.

Eu ce sens et pour ce qui est des hommes de génie, Thorvaldsen avait parfaitement raison de repousser le costume moderne; ne croyez vous pas du reste que l'on pourrait concilier les deux systèmes, en rappelant le costume de l'époque dans les bas-reliefs du piédestal? Celui qui écrit la vie d'un homme célèbre, relègue dans les notes de l'ouvrage, les circonstances de sa vie intime; ainsi ferait le sculpteur. Les bas-reliefs sont aux pieds de la statue, comme les notes aux pieds du livre.

Le nom de Thorvaldsen amène naturellement celui de Canova, son contemporain, auquel on l'a si souvent comparé. Bien que je me défie des

comparaisons, s'il falloit me prononcer entre ces deux artistes, je n'hésiterais pas dans ma préférence pour Canova. Celui-ci a évidemment plus d'idéal, plus de composition, dans le sens élevé du mot; Thorwaldsen, de me semble, a manqué d'inspiration et d'élan; son œuvre produit rarement l'émotion, et ce n'est qu'après une longue étude qu'on y découvre de hautes qualités.

J'ai vu Thorwaldsen à Rome; sa tête Scandinave paraissait plus singulière encore au milieu de tous ces visages Italiens: il avait le masque large, osseux; les pommettes saillantes; les yeux petits et d'un bleu dur; de longs cheveux blancs accompagnaient cette physionomie massive où la puissance remplaçait la délicatesse, et dont le sourire honnête annonçait un homme bon et ferme.—Canova, au contraire, était une nature sensible et fine, dont tous les pores étaient ouverts à l'impression; sa sculpture est plus coquette sans doute, mais elle est aussi plus séduisante, plus fine, plus suave; son exécution est supérieure à celle de Thorwaldsen, qui, en général, a de la dureté.

La statue de Byron ne mérite pas la réputation qu'on lui fit dans le tems. L'expression qui eût été facilement idéale, n'a pas toute la poésie qu'on voudrait—et cependant, lorsque Byron dût poser pour Thorwaldsen, il parut tout-à-coup dans son atelier sans l'avoir prévu; il s'était drapé dans son manteau, et avait pris un air héroïque de nature à frapper l'artiste et à lui laisser une impression profonde.

Une seule fois, peut-être, Thorwaldsen s'est permis la fantaisie: c'est quand il a modelé la statue équestre de Poniatowski—statue qui devait surmonter une fontaine à Varsovie. Le cheval est représenté reculant effrayé devant les eaux de la fontaine qui sont prises à peu près de l'Essai, tandis que Poniatowski, voulant mourir, enfonce l'épée dans les flancs du cheval.

Cette fantaisie, qui touche à la grandeur, est une exception chez Thorwaldsen, car, en général, il y a chez lui peu d'invention; mais en revanche, il y a beaucoup de métier; en ce sens que Thorwaldsen avait acquis une science d'arrangement qui le servait toujours à propos et l'empêchait de jamais tomber dans des fautes considérables. Malheureusement, je le dis avec franchise, il laisse voir trop de choses apprises par cœur; et à propos de cette combinaison de lignes dont je vous parlais plus haut, je ne puis m'empêcher de remarquer que le besoin de compensation qui l'occupait sans cesse, et que je trouve dans tous ses ouvrages, le conduit un peu trop loin. Il faut sacrifier, sans doute, à l'équilibre de la composition, et pour me servir d'une expression vulgaire, que vous me pardonnez, il faut savoir *boucher les trous*: mais il importe aussi, de ne pas glacer son audace, de ne pas retrouiller son ouvrage à force de pondération.

Vous comprenez, mon ami, pourquoi Thorwaldsen a dû exceller dans l'art du bas-relief. Dans cet art éminemment classique, où la sagesse et la convention tiennent tant de place, élevé dans la vénération des Grecs, Thorwaldsen ne s'est pas écarté des principes dérivés par le génie de Phidias. Il se fût bien gardé de multiplier les plans et de tomber, comme tant d'autres, dans ces imitations de tableaux qui semblent percer les murailles, et rompre toute la gravité des lignes générales de l'édifice. Il y a une fort belle figure de vieille femme dans son bas-relief de *l'Hiver*, et d'admirables morceaux dans celui de *Némésis*, où je ne trouve à blâmer que le style un peu mesquin des chevaux. Quand à la frise où Thorwaldsen a représenté le *triomphe d'Alexandre*, elle est regardée comme un ouvrage d'une grande valeur.

Thorwaldsen a modelé sur le mur, ou taillé dans le marbre, des figures tranquilles, aux contours irréprochables, et remplies de convenances. Dans le *triomphe d'Alexandre*, les figures sont belles et sères, mais elles ne se mouvent point; ou si vous aimez mieux, elles ne sauraient se mouvoir. Imaginez-vous des héros, qu'une autre espèce de Daguerréotype auraient fixé sur les murailles du monument, et qui demeureraient à jamais immobiles, dans l'état même où la pensée de l'artiste les aurait saisis—je conviens, du reste, que le calme Etrusque a bien aussi sa solennité et sa grandeur.

Mais dans les frises du Parthénon, je sens vivre les cavaliers Athéniens; je comprends à leur souplesse qu'ils devront se mouvoir; et je le vois, pour ainsi dire, s'avancer et continuer leur marche, de sorte que mon imagination me les représenta encore dans leur mouvemens futurs, après que mon œil les a embrassés dans leur allure présente.

Voilà l'expression bien franche de mon opinion sur le grand statuaire qui vient de mourir, n'y voyez d'autre mérite que celui d'une parfaite sincérité.

J'ai lu, mon ami, avec plaisir et avec orgueil, le récit des pompes funéraires qui ont été faites à notre illustre associé de l'Institut. Jamais, je crois, depuis Pericles, de pareils honneurs n'avaient été

rendus à un artiste. Aussi, je vous le répète, j'ai senti revivre en mon âme la noble idée que j'avais toujours conçue de l'art statuaire, et je me rejouis d'apprendre qu'il s'est relevé à ce point dans l'esprit des hommes que des Rois et des Princes, et surtout le peuple, ce véritable souverain,—cet éternel Régistré de tout ce qu'il y a de grand, de généreux dans l'humanité,—ont suivi jusqu'à la tombe la dépouille mortelle du fils d'un ouvrier Islandais.

DAVID D'ANGERS,  
Membre de l'Institut de France.

#### EXHIBITION BY MODERN ARTISTS IN PARIS.

The Exhibition of 1849 resembles neither of its predecessors: it is far less restricted as to admissions than exhibitions of former years, but it is not like that of last year, a "show" of all the contributions that had been forwarded. There was "a jury" to select, but of a surety they were by no means hard to please; for it is very generally admitted in Paris, that of the 2586 works of Art, there are scarcely a dozen that can be described as above the merest mediocrity. It is the duty of all who treat the subject of Art to avoid those national prejudices, which can by no possibility lead to good. We have, we trust, always reviewed the Exhibitions of Modern Art in Paris in a liberal spirit; desiring to see merit wherever it was to be found, and to pass over those blots which we know to be numerous enough everywhere; but the present collection is so utterly wretched, so totally unredemed even by a partial sprinkling of excellence, that we prefer to quote from *Galignani* the opinions of a writer on the spot, than to perform for ourselves the disagreeable task of criticism, where there is nearly every thing to condemn, and very little, indeed, to praise.—

"We have frequently, in former years, objected to the annual Exhibition taking place at the Louvre, for the twofold reason:—first, the continued interruption of the study of artists from the old masters, and second, the exclusion of foreigners and of the public from the admiration of them. We, however, never contemplated the alternative of its removal to the Palace of the Tuilleries, which, whether regarded with reference to convenience—from the necessity of subdivision into so many salles or rooms, the insufficient means of circulation, and, above all, the distribution of the light, leaves nearly every thing to be desired, and adds almost irresistible strength to the argument in favour of the construction of some permanent building for this purpose. But, if the *locus in quo* be indifferent, it is the more conformable with the general character of the Exhibition, which it would be most unjust to the present state of French Art to accept as a criterion. The discouragement experienced by the Fine Arts in this country for the last eighteen agitated months is, indeed, written upon the walls of the Tuilleries in a manner too plain, and too humiliating to be misunderstood. To the prevailing mediocrity there are, of course, exceptions, but these gleam upon the spectator 'like angel visits few and far between,' and are in many cases not easy of discovery to the eye fatigued by the mass of mediocrity which surrounds them.

"As last year, few of the great names composing the jury of painters are present by their works; among the absent are Cogniet, Delacroix, Decamps, Ingres, Fleury, Isabey, Abel de Pujol, and Picot, and many more names of repute, though not members of the committee. The number of works exhibited this year is 2586—a falling off on last year's figure of more than half; the amount is subdivided thus:—2093 oil paintings, water-colour, and crayon drawings; 255 works in sculpture; 108 architectural drawings; 72 engravings; and 48 lithographic drawings.

"The conditions of admission to the present Exhibition were the same as last year, namely, by different juries nominated by the exhibitors themselves, and, with few exceptions, the same eminent names compose the judges. By a *régle-*

ment of the Minister of the Interior, it was ordained that Members of the Institute, first prizes of the school of Rome, artists decorated for their works, and those who may have received medals or recompenses of the first and second class, should exhibit their works without examination, and the number on their works is accompanied with the mark (Ex.)"

We enter the palace from the garden, and walk through the rooms made famous by the "irruption" of February, 1847; upon temporary screens, and occasionally upon the walls, are hung the pictures. As usual, the most prominent of the subjects concern religion and war; the church however has given but few "commissions" during the past year, and the war has been un happily at home; the barricades are frequently pictured, and a very fertile theme has been the murder of the Archbishop of Paris, with whom at least a score of artists have dealt—almost as ruthlessly as the insurgents who shot him.

To select any of the works for criticism would be really a vain task; the only picture of size that possesses merit of a high order, is the production of a young painter, M. MULLER, who pictures "Lady Macbeth, in the sleep-walking scene," with very great power and truth. Perhaps, however, the best work in the collection is from a female hand. Mlle. ROSA BONHEUR exhibits a work of very great talent—the subject is singular, and by no means worthy the pure feeling it exhibits and the rare finish it receives: it consists merely of oxen working in a ploughed field. Among the miniatures too (always a very prominent portion of an exhibition in Paris) ladies take the lead. MADAME DE MIRBEL, as usual, is conspicuous for that adherence to truth which verges on the disagreeable, but in which nevertheless she is approached by no living artist. Scarcely less vigorous and true, but far more pleasant as an artist, is MADAME HERBELIN, whose portraits are amazingly accurate, yet are evidently copies of nature in nature's most amiable mood. Near the frame which contains her contributions are those of one of her pupils, MADAME LOUISE REDELSPERGER (a daughter we understand of M. Bellec, director of the School of Design). These productions are highly meritorious; they supply evidence that the fair artist has studied assiduously and advantageously in the best school, and that while she has considered accuracy as the great duty of the miniature painter, she has not disdained the study that makes the copy agreeable to the sitter, and very valuable to those by whom the sitter is beloved.

The sculpturo is placed on the ground-floor, right and left of the principal entrance from the garden. It is more than usually meagre in works calculated to call forth remark. It would seem that the plastic art of the present day has descended more to the reproduction of nature, interpreted with more or less taste, than become the medium for the transmission of anything of an elevated character. There are the usual number of busts for the most part interesting only to persons represented, and their friends. From this sweeping censure, however, we must except one sculptor, who is we understand young, and whose works we had not previously seen. M. PREAULT is in marble what M. DELACROIX is in colour—free, bold, and self-thinking; preferring a style original to treading in the steps of even a great predecessor; but in this there is a refreshing hope, albeit the artist may carry his originality so far as to become mannered. To create a new thing—to produce even a new idea—is so rare an event anywhere, now a days, but especially in France, where a success is the signal to a thousand imitators, that we may well make allowance for faults which evidence a mind of the better order. "Christ on the Cross" by M. Preault is a noble work; painful, but exceedingly grand and marvellously true; and some bronze medals by this artist are wonderfully free and effective.

The melancholy character of the Exhibition of 1849, is only an additional comment on the folly of the past two years in France; it is but another stone which the French people have received instead of bread.

THE FRENCH IN ITALY.

To the Editor of the Art-Journal.

SIR,—A letter has been addressed by M. Mery, the poet, to the 'Evénemens,' and is considered as an answer to the accounts given of the destruction of Roman monuments by the French artillery.

The observation has been frequently made, that the French might have attacked Rome near the gate of St. John Lateran, where the walls are ruinous and weak, and quite incapable of resisting artillery, instead of assailing the stronger and more modern fortifications on the Janiculum; and an elaborate attempt has been made by M. Mery to prove, that had the attack been made on the former point a great amount of damage would necessarily have been done to the monuments of Rome; whilst by the assault at the gate of S. Pancrazio this has been avoided, or, as M. Mery states it, "the point of attack chosen against Rome is exactly that which most exposes the lives of our brave soldiers, and least endangers the sacred stones of the City *par excellence*."

Now the exact reverse of this opinion may be affirmed with a much greater show of reason and probability; viz., that by selecting the gate of S. Pancrazio as the point of attack, the French chose that from which "the sacred stones of Rome" were most endangered; whilst an attack on the old wall, near the gate of St. John, might have been made with incomparably less chance of injury to her monuments from the French artillery.

"Urbs," exclaims M. Mery, "which the wise Aurelian crowned with a cord of twenty leagues in circumference"—this may mislead some as to the size of Rome, but M. Mery probably alludes to the statement of Vopiscus, who however assigns fifty miles and not sixty, as to the circuit of these external works, the site of which cannot now be pointed out. The present walls, including those of the "Urbs" the Leonine city, and the fortifications of the Janiculum, are about twelve English miles in circuit; or, according to Venuti, sixteen Roman miles and a half, measuring all the angles of the towers and bastions.

How picturesque is M. Mery's account of the operations of the Constable Bourbon who "opened his first trench before the face of the Aurelian wall adjoining the tomb of Cecilia Metella." This tomb is a mile and three quarters from the Aurelian wall, a hill or rising ground between; and need the readers of the *Art-Journal* be reminded that Bourbon marched rapidly on Rome from the north, without artillery, and that his followers entered Rome by scaling the walls, whilst the Constable was shot, not—"on a breach of the Aurelian wall," but whilst ascending a scaling ladder? Who does not remember Benvenuto Cellini's bold assertion, that he shot the Constable? Possibly M. Mery confuses the attack of Bourbon upon the opposite side of Rome, with that made by Lewis of Bavaria, who was repulsed from the gate of St. Sebastian in 1327. We may pass from the list of monuments destroyed, according to M. Mery, by the artillery of the Constable, including "that magnificent succession of sepulchres which commenced at the Pyramid of Caius Sextus near the gate of St. S-bastian," the pyramid in question being close to the gate of St. Paul's; nor need the readers of the *Art-Journal* be detained by any more lengthened account of M. Mery's topographical or historical errors: the real question to be discussed is, how far he and others of his countrymen are justified in maintaining, that *for the sake of the monuments of Rome, they chose, spite of even this advantage, the bastions of S. Pancrazio as the objects of attack, instead of some point of the feeble walls on the southern or eastern side of Rome.*

Doubtless the French leaders wished to avoid injuring her monuments, but by attacking the eternal city near the gate of S. Pancrazio, a glance at the map will assure the readers of the *Art-Journal* that the monuments which M. Mery commiserates as those which would have been endangered by an attack near the gate of St. John Lateran, or on the walls on the left of the Tiber, between the ruins of Antoninus Caracalla and the Tiber, are precisely those which might easily have been avoided by "the best artillery in the world" in breaching or firing over these old crumbling

walls, whilst it is evidently impossible to fire over the defences of S. Pancrazio without danger to these monuments.

A sketch is subjoined, exhibiting the relative positions of the most important monuments enumerated by M. Mery, and the actual point of attack, and also those which they hold with regard to the gate of St. John Lateran. Besides these monuments, others, which have been mentioned as injured, are marked upon the plan.

It seems reasonable to assume that some of the walls and shells fired at the summits of the towers to clear them of their defenders, and to silence the batteries placed on them, may have reached into the city beyond; those directed against the summit of the bastion to the left of the gate of S. Pancrazio would, if they passed further, take the direction of the Corsini, the Farnesina in Trastevere, and of the Cancelleria, the Pantheon, and the Column of Antoninus, on the other side of the river. Of those directed against the summit of the gate, such as may have passed over would fly in the direction of S. Pietro in Montorio, the Costaguti and the Spada palaces, the eburnes of S. Andrea della Valle, S. Carlo Catenari, the Gesu, and the Capitol; whilst those passing over the bastions to the right, would take the direction of the Forum, the Coliseum, or the temples of Vesta and Fortuna Virilis. These monuments vary in distance from the gate of S. Pancrazio from less than a quarter of a mile to a mile and three quarters as the crow flies.

It has been asserted by different correspondents of the public prints, that a number of these monuments have actually been struck, and by a correspondent of the *Times* that a fresco by Poussin in the Palazzo Costaguti has been destroyed; by

others it has been said that the Cancelleria has been much injured, whilst S. Andrea della Valle, S. Carlo Catenari, the Chiesa Gesu, and the Capitol have been struck by balls. And by a late letter in the *Times* it appears that the Trastevere has suffered considerably, as it lay immediately under the position occupied by the besieged on S. Pietro in Montorio, and numerous "shells directed against their position fell beyond bounds." Had the French attacked the walls near the gate of St. John Lateran, it is evident that neither shot nor shell passing over them, unless purposely so directed, could have injured the monuments enumerated; the whole of them lying to the west of these ancient defences. The Baths of Diocletian and the Temple of Minerva Medica would indeed have incurred risks, but the magnificent church of S. Maria Maggiore seems tolerably safe by its position. The Basilicas of S. Giovanni Laterano and S. Croce in Gerusalemme, however, would doubtless have suffered severely had the attack been made in this quarter, unless as M. Mery states, "our brave artillery, the finest artillery in the world, could have taken Rome in twenty-four hours by attacking it on this side." Surely, so rapid a success would have been productive of much less damage than the tedious operations on the Janiculum. M. Mery repeatedly suggests that "the finest artillery in the world," if firing in a certain direction do injury in a totally different one; thus, firing in the Piazza del Popolo would threaten the Villa Borghese, firing at the old walls at St. John Lateran, or over them, would injure the Coliseum, and a host of monuments which a glance at the map show to be entirely to the west of that position.

That the point of attack chosen against Rome was exactly that "which most exposed the lives of



PART OF ROME, AND RELATIVE POSITIONS OF SOME OF ITS MONUMENTS.\*

\* REFERENCES.

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| 1 Porta S. Pancrazio.               | 19 Temple of Vesta.                         |
| 2 Fontana dell'Aqua Paolina.        | 20 Capitol.                                 |
| 3 Church of S. Pietro in Montorio.  | 21 Forum.                                   |
| 4 Church of S. Maria in Trastevere. | 22 Meta Sudana.                             |
| 5 Castel S. Angelo.                 | 23 Coliseum.                                |
| 6 Farnesina.                        | 24 Baths of Titus.                          |
| 7 Farnese Palace.                   | 25 Forum and Column of Trajan.              |
| 8 Cancelleria.                      | 26 Temple of Mars Ultor.                    |
| 9 Piazza Navona.                    | 27 Basilica of S. Maria Maggiore.           |
| 10 Pantheon.                        | 28 Baths of Diocletian.                     |
| 11 Column of Antoninus.             | 29 Basilica and Palace of St. John Lateran. |
| 12 Church of S. Andrea della Valle. | 30 Gate of St. John Lateran.                |
| 13 Church of S. Carlo Catenari.     | 31 Amphitheatre of Trajan.                  |
| 14 Palazzo Spada.                   | 32 Basilica of S. Croce in Gerusalemme.     |
| 15 Palazzo Costaguti.               | 33 Gate of St. Sebastian.                   |
| 16 Church of Gesu.                  | 34 Gate of St. Paul's.                      |
| 17 Theatre of Marcellus.            | 35 Pyramid of G. Sextus.                    |
| 18 Temple of Fortuna Virilis.       | 36 Monte Testaccio.                         |

our soldiers, and least endangered the sacred stones of the Eternal City," may be dismissed, then, as an unsuccessful attempt to exonerate the French. Probably the fortifications of the Janiculum were chosen for attack for no other but military reasons. These walls, once surrounded, Rome lay at the feet of the victor, and by choosing this point of attack, the French kept up with comparative facility their communications with the coast; whereas, had they assailed Rome on the other side, they would have placed that city and the Tiber between them and their supplies of every kind.

We need not follow further the statements of M. Mery; the result of his countrymen's invasion of the Roman territory and attack on Rome, has been damage to monuments, which all civilised nations are interested in preserving, nor is it the first time that they have thus distinguished themselves. Europe still recollects the occupation of Rome by the French in 1799. The words of an accomplished traveller, who describes the events of that period, will be esteemed by many applicable to the present:—"But the war which the French waged on Rome was an unprovoked attack,

an act of wanton violence, an abuse of confidence, and a cowardly stratagem, when every means had been employed, first to deceive, and then to overthrow, an unsuspecting, and as they themselves, at their first entrance into Rome called it, a friendly government. In such a ruffian aggression, for it merits not the name of war, every subsequent deed is a violation of the law of nations, and every life sacrificed to usurpation is a murder." The results of these unfortunate operations, which were pointed out as probable in the last number of the *Art-Journal*, have unhappily been realised to a serious extent. The correspondent of the *Times* states, that the Villa Pamfili Doria has been greatly damaged. The French officers who accompanied that gentleman, severely blamed the Romans for the ruin of this noble villa. We cannot but wonder at the audacity of these remarks. Who compelled the Romans to make the sacrifice? The determined attacks of the French proved the value of this position in a military point of view, and therefore the Roman officers were called upon to prepare for its defence at any sacrifice. Is it not intolerable that the aggressors who compelled the sacrifice should thus throw the blame of it upon the injured party?

Let us follow the writer of this sad history to the Villa Mellini, on the Monte Mario; he has Rome spread out beneath him, and describes a scene familiar to every artist who visits that city—a scene which has no equal in the world. He cast his eye to the left, and saw that the woods of the Villa Borghese were cut down. The magnificent woods of the Villa Borghese cut down! How is it possible to express the sorrow and indignation with which this act must be regarded? The French did not, it is true, cut down a single tree of this noble villa, but the sacrifice has been made by Rome from motives of self-defence. These extensive woods, situated on rising ground, close to and commanding the walls, would have concealed thousands of hostile troops, and would have masked their operations; for these reasons, no doubt, the Romans have sacrificed this pride of their city. Thus *Estuac* describes it, and although it has not lately been in the state in which he saw it, his description was sufficiently applicable before its final ruin:—

"From the space which it occupies (supposed to be about four miles in circumference), its noble vistas, frequent fountains, ornamental buildings, superb palaces, it is justly considered as the first of Roman villas, and worthy of being put in competition with the splendid retreats of Sallust or Lucullus."

"The gardens are laid out with some regard both for the new and the old system; for though symmetry prevails in general, and long alleys appear intersecting each other, lined with statues, and refreshed by cascades, yet here and there a winding path allures you into a wilderness, formed of plants, abandoned to their native luxuriance, and watered by streamlets, nuzzling through their own artless channels."

The correspondent of the *Times* goes on to state that he observed that a Casino was reduced to ruins, but he was unable to learn whether it was the principal Casino, or one of the smaller edifices in the grounds. Now, even if the woods were cut down, he would have a difficulty in seeing the Casino Borghese from the Monte Mario, and it is unhappily probable that the ruined edifice about which he was uncertain, was the little villa once frequented by Raphael and his pupils, and which contained several frescoes from his designs. Its proximity to the walls, which it may be said to have commanded, may have led to its destruction as a measure of defence. We may, it is to be feared, anticipate further and accounts of the present state to which the Villa Borghese has been reduced. Had the correspondent of the *Times* extended his walk from the Mellini, a little to the left, he might have been able to state whether the French have injured or respected the Villa Madama.

For those readers of the *Art-Journal* who have not been in Rome, or are not familiar with its monuments, it may be stated that the Cancelleria, which is said to be injured, is a fine work of Bramante. Casts of some of the finest details of this edifice exist in the Government School of Design, Somerset House. The churches of S. Andrea della Valle, and of S. Carlo Catenari, both said to have been struck by balls, contain frescoes by Domenichino and other masters. The Costaguti contains no fresco by Poussin, therefore none such can have been destroyed, as reported in the *Times*, but it contains frescoes by Domenichino, Guercino, Albano, &c. It is stated that the Palazzo Spada has been struck by thirty-seven shot, and the famous statue of Pompey destroyed. This seems very unlikely; if thirty-seven shot struck this palace,

which is about three quarters of a mile within the walls, we may be prepared for a terrible history of disasters to other buildings; it is more probable that the Villa Spada, close to the ramparts, and near the gate of S. Pancrazio, has been the recipient of the thirty-seven French compliments; and somebody has imagined, that this celebrated statue has been finally destroyed by the very people who injured it in 1799, when they removed it to the temporary theatre, which they fitted up in the Coliseum, that a mimic Caesar might fall at its feet. In perpetrating this piece of absurdity, they cut off one of the arms of the statue, that it might be the more easily transported from the Spada to the French theatre.

Beyond the walls of Rome several monuments have been injured; and, as we read the accounts of the furious contests between the Ponte Molle and the Porta del Popolo, we may feel alarm for the fate of the Villa of Papa Giulio, by Vignola, and of another, by Peruzzi, near it; as also for the charming little church of St. Andrew the Apostle, by Vignola, especially when we consider that these edifices are not far from the fine modern Villa of Signor Massimi, which has been utterly destroyed.

The aqueducts have been cut; these, it is true, may be easily restored, but it seems gratuitous mischief, for if the French wished to force the besieged to surrender from thirst, they should also have diverted the course of the Tiber, flowing through the city, the waters of which supplied the ancestors of the Romans for nearly four centuries and a half before aqueducts were erected.

The old Ponte Salara, built by Narses, has also been broken down. Here Titus Manlius given his surname of Torquatus, by slaying a gigantic Gaul. Is it to avenge this, that these "Sons of Brannus" have knocked down the old bridge?

We may hope that many of the monuments made with regard to the destruction or injury of monuments are exaggerated or unfounded, but so far as we are accurately informed we have much to lament, for much has been lost to the Arts; and whilst the French invasion has manifestly led to such lamentable effects, we may anticipate that the reign of the triumvir and the occupation of Rome by a mixed horde of adventurers, have also been marked by injury to monuments to a serious extent. The palaces of the nobility have been confiscated; the Doria occupied by troops. What has become of the noble collection of pictures? This, and many other questions, have yet to be answered.

This much had been written prior to accounts which assure us, on the best authority, that the monuments on the heights near the gate of S. Pancrazio are destroyed. The whole is one heap of ruins, and the church of S. Pietro is a wreck. Several shells came through the roof and knocked everything to pieces. The following is a brief statement of what is lost to Art by these deplorable operations.—The Church of S. Pietro, in Montorio, was founded by Constantine the Great, and was rebuilt in the fifteenth century by Ferdinand V. King of Spain, from designs by Baccio Pittelli. The "Transfiguration," by Raphael, previously to its removal to the Vatican, was placed on the high altar in this church.

In the first chapel to the right was the celebrated picture of the "Flagellation," with several others, painted by Sebastian del Piombo, who, it is said, was secretly aided by Michel Angelo in the design and execution of these works.

The fourth chapel on the same side was decorated with a fine altar in marble, and a picture of the "Conversion of St. Paul," by Vasari. In this chapel were two statues in marble of "Religion" and "Justice," some monuments of the house of Monti, and a fine balustrade, with statues.

The first chapel to the left was decorated by Bernini. The "St. Francis," coloured by Giovanni de Vecchi, was designed by Michel Angelo. There were also tombs and bas-reliefs by Francesco Buralta in this chapel.

In the third chapel were three good pictures by Francesco Stellaert; and the last chapel on this side was ornamented with pictures by Francesco Salviati, and two fine statues of "St. Peter" and "St. Paul," by Daniel da Volterra.

In the cloisters stood the celebrated and beautiful circular "Temple," by Bramante. It was surrounded by sixteen columns of black granite, surmounted by a cupola, and ornamented in the interior with statues. In the chapel beneath it was a picture by Guido of the "Crucifixion of St. Peter."

The Fontana Paolina, also destroyed, was erected by Paul the Fifth in 1615, from designs by Giovanni Fontana; it was built of marbles brought from the Forum of Nerva. The columns were of granite and of the Ionic order; and from three of the five niches in the façade, issued three rivers of water, which fell into a basin of marble.

Of the Villa Pamfili Doria, the correspondent of the *Times* says:—"Never, never was there anything more awful, and all that I have witnessed of the effects of a prolonged resistance in other places, falls short of what was there before me." Besides the regret which every one must feel who reads this, the Englishman may regard the destruction of this magnificent villa with still stronger sentiments of regret, when he reflects that the present Princess Doria, an Englishwoman, had tastefully directed and presided over late operations for the restoration of its beauties.

It has been assumed that by firing from batteries at S. Pancrazio some shot and shells would take the direction of the Funthion and other monuments in that quarter; by late accounts it is stated that a shell fell into the studio of our countryman, Mr. Wyatt, further to the north than the Pantheon, and about two miles in a direct line from the batteries.

It is thus evident that by attacking Rome on the side of S. Pancrazio her monuments have been exposed to great danger. The great strength of the edifices of Rome has probably saved many valuable works of Art, and to this may be owing the safety of the "Aurora" of Guido, the Respirosi Pavilion, in which it is painted, having been struck by a shot.

These authentic statements of the direction taken by shot and shells justify the views urged in opposition to those of French writers, who maintain that Rome was attacked on the side least likely to damage her monuments.

The French deserve no commendation on such grounds, and a result of their operations has been the destruction of monuments of Art which must be a lasting reproach to France. C. H. W.

Glasgow.

[We most unfortunately, received the above valuable communication just as we were on the eve of going to press, and therefore too late for us to offer any comments upon it. The matters to which it relates are of more than ordinary interest to every one who is acquainted, either personally or from description, with the rich treasures of art contained in Rome, and which the heroes have almost been held as sacred by civilised Europe, the "Eternal City" itself. The partial, and in some instances we fear total, destruction of Art-monuments that has taken place, is a calamity which cannot be too deeply deplored. It is not our business to enter into the political part of the question, but we must express our conviction that the whole affair is one of gratuitous aggression, uncalculated for, and totally inexplicable; considering that they who have committed it style themselves the champions of universal liberty, contend earnestly among themselves for the freedom of popular opinion, and yet engage heart and soul to perpetuate the power of a government, that wield none more tyrannical ever existed on the face of the earth.—Ed. A. J.]

## THE VERNON GALLERY.

### THE PENITENT.

W. Etty, R.A., Painter. F. Bacon, Engraver.  
Size of the Picture, 1 ft. 7 in. by 1 ft. 3 in.

THOUGH the last number of our Journal contained an engraving from a picture by Mr. Etty, no apology, we are sure, need be offered for the introduction of another from the same master-hand, at a time when the public exhibition of his works at the Society of Arts, is attracting the attention of every lover of the Fine Arts.

The present subject differs altogether from the last in sentiment and treatment; a shadow has passed over the artist's mind, and "sobered it into sadness," while he has dipped his pencil in colours of equal radiance, he has employed it on a more thoughtful and a holier theme. In the "Bathers" we had the graces of nature—fair forms disporting in the limpid stream, and gathering health and vigour from its waters: here is one seeking to refresh herself with devotional exercises; or as the poet expresses it—

"Feeding her soul with prayer and meditation."

The "Penitent" must be regarded merely as a picture of the painter's fancy. It exhibits his great powers as a colorist, not only in the living brightness and the firmness with which the flesh is painted, but in the brilliant bits of colour thrown into the paces of the illuminated missal. The head is brought out with extraordinary power against a deep blue sky, and the face, which is remarkably expressive, receives a fine warm tone from the rich auburn hair hanging by its side. This tone is again imparted to the lower part of the figure by the crimson drapery enveloping the body.

The engraving has been submitted to Mr. Etty, and has received his approbation.



THE GARDEN

BY MRS. J. H. B. [unclear]

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famous statue of Pompey destroyed. This seems very unlikely; if thirty-seven shot struck this palace,

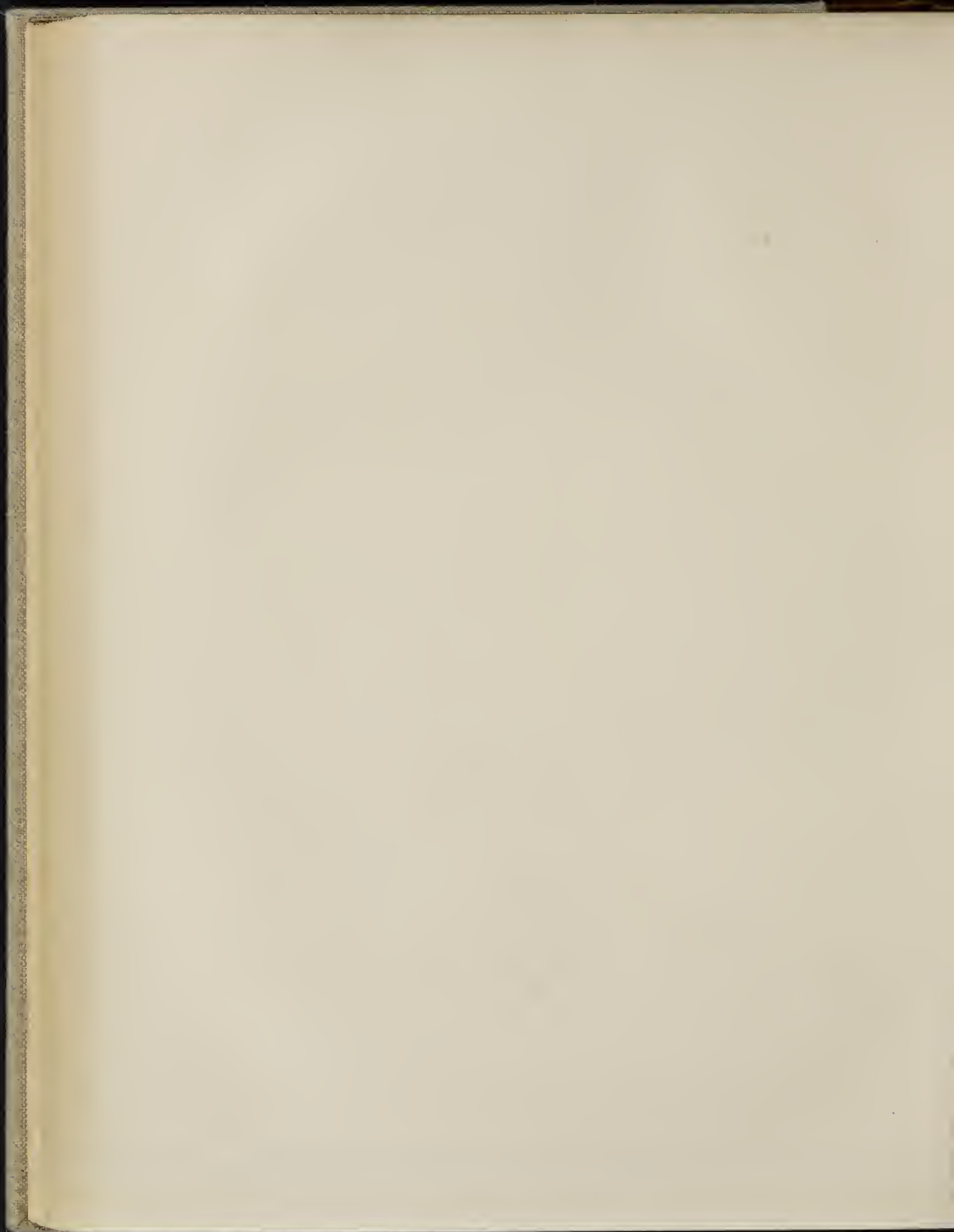
the eye which in the water, which fell into a basin of marble.

and has received his approbation.



W. C. H. 1841

THE END





## ART IN THE PROVINCES.

HULL.—At a meeting of the Yorkshire Union of Mechanics' Institutions, the Earl of Carlisle delivered a speech in which occurs the following eloquent passage:—"I should think a person a very injudicious friend of Mechanics' Institutions who should pretend that in your reading-rooms and lecture-rooms the means were afforded of turning all your members at once into finished scholars, or ready-made philosophers, or should say that they put it in your power to grasp that eminence which must always be the reward of the midnight toil of the student, or the life-long research of the experimentalist. But if it be the object how to raise the tolling masses of our countrymen above the range of sordid cares and low desires—to interweave the daily drudgery of life with the countless graces of literature, and the glowing web of fancy; to clothe the lessons of duty and of prudence in the most instructive as well as the most inviting forms; to throw open to eyes, dulled and bleared with the irksome monotony of their daily task-work, the rich resources and the boundless prodigality of nature; to dignify the present with the lessons of the past and the visions of the future; to make the artisans of our crowded workshops, and the inmates of our most sequestered villages, alive to all that is going on in the big universe around them; and amidst all the startling and repelling inequalities of our various conditions, to put all upon a level in the equal domain of intellect and of genius; if these objects—and they are neither slight nor trivial—if these objects are worthy of acceptance and approval, I think they can be satisfactorily attained by the means which Mechanics' Institutions place at our disposal, and it is upon grounds such as these that I urge you to tender to them your encouragement and support.

EDINBURGH.—Our readers may remember that in March last a meeting was held in Edinburgh, with the view of purchasing by subscription the late David Scott's celebrated picture of "Vaseo de Gama doubling the Cape of Good Hope." After a full discussion, the feeling of that meeting was substantially embodied in the following resolutions:—1. That this meeting of the friends of Scottish Art expresses its opinion, that the picture of "Vaseo de Gama, the discoverer of the passage to India, doubling the Cape of Good Hope," painted by the late David Scott, R.S.A., is an epic production of the very highest order, and that the circumstance that such a work should have been conceived and realised by one of our own Academicians, confers a high honour on Edinburgh as a School of Art. 2. That while this meeting recognises with feelings of great interest and satisfaction the efforts which have of late years been made by Government, to decorate with works of a high order, by our native artists, the Houses of Parliament now being erected, it is desirous of impressing upon the community of their own and of other localities, that the principle of combination and the "power of little," so successfully exemplified by the various associations throughout the country in the encouragement of Art generally, might and should be vigorously applied by such communities to the promotion of Art in its highest manifestations,—namely, in the purchase of great pictures and other works of Art, with a view to their lodgment in suitable public buildings. 3. That in consonance with these opinions and principles, subscription lists be straightway opened, for the purpose of retaining in Scotland the works of genius described in the first resolution; and that more specifically with the view of its being placed in the Trinity House of Leith, that building and its associations being more congruous with the subject-matter of the picture than any other in Edinburgh or the neighbourhood.

We are now gratified to learn that the experiment has, without any very extraordinary effort, proved eminently successful, and that the picture was, on the 28th ultimo, placed in the Hall of the Trinity House, in presence of a number of the subscribers. It is with pleasure we notice the circumstance, as an inducement to other corporations and communities throughout Britain, to follow such an example for the decoration of their halls. In the prospectus of the committee the idea is thus stated:—"The proposers are the more encouraged to bring this great subject before the public, as they conceive, that though it may be the first instance in Scotland where a great historic work, by a native artist, has been so purchased and disposed of for public benefit, the example may induce other communities to follow out the idea, and thereby open a field for works of the higher class, which, however much desired, has hitherto only

existed to a limited extent in this country." It is impossible to over-estimate the power of combination, however small the individual subscriptions; and with the instance now before us, so successfully carried out, we would indulge the hope that similar results may follow elsewhere. Every city, and town, and county should possess some memorials of the great men to whom each has given birth, if only to show that a prophet may be honoured in his own country.

BRIMINGHAM.—The annual general meeting of the subscribers to the School of Design, in connection with the head school at Somerset House, was held in the rooms of the Society of Arts, New Street, on Friday, the 22nd of June, the Right Rev. the Lord Bishop of Manchester in the chair. The meeting was numerously attended by various influential parties connected with the district, the pupils and their friends; we observed but few of the leading manufacturers present. It is satisfactory to learn that the number of students is on the increase; the Secretary's report showing an advance of 130 over the same period last year. The school now contains upwards of 500 regular attending students, and it was found necessary to restrict admission, owing to the want of sufficient accommodation; some changes have been made in the masters; Mr. Clarke still continues head master, but Mr. Kyd has been removed to Manchester, and his place supplied by Mr. Kirk; an assistant-teacher has been added in the person of Mr. Williams, and the Government grant has been increased to its utmost limits.

The Treasurer's report is exceedingly favourable, and shows that by a system of rigid economy a debt which was last season considerable has been almost liquidated; this we think exceedingly creditable. Of the drawings of the pupils we would say they are satisfactory, but we cannot agree with the observations of the Committee that they are superior to what has been done previously—they were, of course, of the usual staple class, plenty of anything but industrial designs; those of the half-dozen exhibited were not distinguished by much excellence. With the exception of a "casquet," which, we must admit, was clever, we saw nothing original in the way of models; what we considered best seemed least to be required, viz., copies of oil paintings and water-colour sketches.

The report of the Committee we have glanced over; but we cannot resist the conviction that much of it is conceived in error, and the conclusion aimed at, a tacit apology for the inefficiency of the schools, which it would have been wise to have withheld; we have the old story trumped up again, thus: "Design, properly so called, cannot be taught in the ordinary way, nor practised in classes; the education required is of a twofold character, the cultivation of the taste and purifying of the imagination on one side, and the teaching of correct manipulation on the other; the one intellectual, the other mechanical; both of which elements are essentially and primarily necessary to the production of designs." We never doubted this, but a more important requisite has been overlooked than the two enumerated, and one which is at the bottom of the failure of all Government school-trained designers, viz., the want of practical knowledge, and an ignorance of the nature of material. "It may be well to state that the pupil may learn to draw in classes, but to design, he must retire into solitude, the only effort in design worthy of the name must be the production of thought and study." This cannot be denied, but hitherto we have looked in vain for these results of "thought and study;" it can be proved that designers are produced by the Continental schools,—then, as a consequence, ours, if efficiently conducted, must also be capable of producing the same; failing this, we can come only to one conclusion, viz., that there is defective management in some quarter or other.

As already stated, we observed but few of the leading manufacturers present, and those who were, took no prominent part in the proceedings of the day. Altogether we almost begin to lack faith in the instrumentality of institutions which cannot engage the attention of those they were calculated to benefit. Manufacturers, by their supineness and indifference, are allowing the schools to be diverted from their proper channel, and it will require no small exertion in the time coming to rescue them from their present questionable position. The battle of to-day is not with respect to mechanical production but artistic excellence; unless this is kept in view our produce will be supplanted in the market by that of men who have given the subject the attention it demands, and which the growing enlightenment of the people so loudly calls for.

## ESTABLISHMENT FOR GENTLEWOMEN DURING TEMPORARY ILLNESS.

We recollect once hearing a very ingenious discourse from the Rev. H. Melvill, in which he endeavoured to establish the theory, that the "Resurrection principle" ran through all worldly affairs, instancing, as evidence, many schemes for the good of mankind, which had seemed utterly to fail; and then had arisen again in new vigour, and been brought to a most bappy termination. This theory of his has often occurred to us in contemplating the rapid progress of that Society, to which we have so often led the attention of our readers, the "Governesses' Benevolent Institution," in its six years of unexampled success after its temporary extinction; and now another Society comes before us under similar circumstances, and bearing on its front the stamp of certain and permanent prosperity—an Establishment for Gentlewomen during temporary illness. Our readers may remember the Sanatorium in the New Road, which was exceedingly useful for a brief season, and was then given up for reasons which it is unnecessary now to detail; and this new Institution comes to supply its place, with one very important alteration—it receives only ladies, the plan emanating entirely with ladies, as we believe most kind and benevolent objects do, and very graceful is it in those who can command every luxury and every attention that can alleviate suffering or cheer convalescence—very graceful and very worthy of them is it to feel, and think, and plan for those, who, with the same delicacy of frame, the same shrinking from coarse contact as the affluent, are yet compelled by circumstances to endure the painful publicity of an hospital, or to incur ruinous expenses for the inferior attendance and utter discomfort of a lodging. The "invalid gentlewoman," according to this most admirable scheme, will feel assured of every comfort and every consideration for a very reasonable payment; the recipient of extreme kindness, and yet allowed to preserve her independence; she will have the most skilful treatment, an experienced nurse, a quiet comfortable apartment; and the ladies' committee (like our guardian angels), constantly watchful, though unseen, will be her guarantee for every delicate consideration; and she will know that while there will be no intrusion on her privacy, she has but to express a wish, and to have at once by her bedside the soothing presence of those whose kindly sympathy has thus provided for her a home. It seems superfluous to dwell upon the joy with which the announcement of such a plan will be hailed by hundreds of families. Many, we are sure—we have known of them over and over again—are now pining in the country, under the daily inroad of some dreaded malady, longing for the "first advice," as people say, and yet not daring to incur the expense, and shrinking from the only other means of attaining it. Many an aching heart will respond to this, and many too will feel that some life most dear to them might have been saved by timely care, by skilful aid, during that which might *then* have proved but "temporary illness."

A meeting was held, almost at the instant of our going to press, in the Music Hall of Queen's College, to promote the interests of the proposed Institution. The Bishop of London presided, and was ably and earnestly supported by the Bishop of Chichester, Lord Montagu, Sir Walter Stirling, Mr. Majoribanks, the Rector of St. George's, and other gentlemen of influence. There were also present many of those ladies who have been so indefatigable in calling attention to the situation of invalid ladies who have no refuge in illness, no means of obtaining the advice so necessary to their restoration to health and usefulness—the usefulness so precious to them and to their families.

Prayers having been read by the Bishop of London, the business of the meeting was entered upon. More than 1200*l.* was stated to be at the command of the committee to take and furnish a house, but the annual subscriptions do not amount to 300*l.* a year. As this was the first public meeting it is evident that a great deal has been done by private exertion; and we

have no doubt that when once known, the Institution will be placed beyond the danger of failure. The Bishop of London, in returning thanks at the conclusion of the meeting, observed that it was a cause of great thankfulness to us as a nation, that when nearly all Europe was convulsed by civil discord, the bonds of mutual service and affection were drawn in our happy country more closely together, and that he was constantly called upon to preside at new societies—all showing an *onward progress* in prosperity, and that loving-kindness, which so eminently marks a *Christian nation*.

We regret not having time or space to do more than wish every success to the Institution.

### THE QUEEN'S VISIT TO IRELAND.

THE Queen this season really goes to Ireland, the Royal Progress is announced; but her Majesty will not burden the country by costly parades; she travels as a lady of rank rather than as a sovereign. When the condition of the country is considered, this arrangement exhibits the best possible taste. Ireland, it is true, is at peace; but it is a peace which more resembles that of the grave than the tranquillity which produces health, contentment, and prosperity. Never has the country been so impoverished, never so degraded; never so bereft of glories and shorn of distinctions, as at the present time. Of the many who but a few years ago created an interest in, and shed a halo over, the society of the Irish Metropolis, scarcely one is to be found there now. The grave has closed over some, others are gone into voluntary or involuntary exile; all glory save the glory of the past, and the everlasting glory of her lakes and mountains, has departed.

But time works upon the evil as well as upon the good; and if those who loved and lived, adorned, and laboured in the right way for the land, are gone—so are those who moved it to impotent rebellion, who marred every attempt at social improvement, who insulted the banner of patriotism by trailing it in the mire of *Repeal*. It is hardly less than appalling to recall even the last five years, and note how little has been endeavoured, how much undone—how capital, and time, and talent, and life, have been squandered—and how the once lovely and well-trimmed ship, now a poor dismantled hulk, floats upon the great ocean of life, shorn of all

“that made life dear.”

Yet there is great hope in the future; the pilot will soon be at the helm; her hand is steady, her eye true, her brain clear. Amid the convulsions of Europe her throne has sunk still deeper into the rock of ages; and now she goes to look upon what our statesmen have declared to be their “great difficulty.” Let every heart pray to God to give the royal lady wisdom and strength to retrim the ship, and steer it into harbour.

Dropping all metaphor, the Queen has chosen her time wisely. She goes as a comforter when her presence cannot fail to strengthen the right, and turn the current of evil thoughts and evil deeds. Yet let those who seek to prevent any thing painful or “unpleasant” from appearing before her Majesty, beware how they trifle with the misery and destitution of Ireland. She is a woman, and can feel; she is a mother—not only to those children who are privileged by the great bond of nature so to call her—but of a people, be they rich or poor, clad in the bright array of the gallant and caretaking Highlander, or shivering beneath the rags of the impoverished but warm-hearted Irish. This royal lady knows they are given to her to obey, and that she is given to them to protect—good must come to Ireland from this visit; we do not speak of the *Stes* at the Castle or the Park, there her Majesty will be received by her own court; the lights, and the dresses, and the music, and the beauty, and the chivalry of the country will be around her; but in her progress the Queen will see the great natural beauty, and the greater natural advantages of the island, and will demand to know how and why it is that a people whose energies and intel-

lectual gifts are proverbial, should be periodically consumed by famine, and by a foe even worse, political, and so-called, religious, fanaticism.

Her Majesty will see a people naturally loyal, always looking for protection, and eager to give loyal service for it—a people averse to republicanism, and constitutionally religious who will for a time, at least, forget their sorrows and their wants, and shout with all the strength left to them, to give her welcome. It will be impossible to hide the poverty of the peasantry from the Queen; \* even while she admires the fertility of the country, rags will flutter on the breeze, and the sunken cheek and lollow eye tell of hunger; and whether she surveys the magnificence of Dublin Bay from the Phoenix Park, or, with a taste as rare as it is discriminating, enjoys the variety and beauty of Cork Harbour, there can be no doubt of her sympathy being thoroughly aroused, and her determination taken to give more practical attention to the capabilities and wants of Ireland than has been bestowed by any other monarch—upon the country.

### OBITUARY.

MR. F. DE WINT.

This eminent water-colour painter died at his residence in Upper Gower Street, on the 30th of June.

For the long period of nearly forty years the numerous drawings of Mr. De Wint formed one of the most attractive features in the exhibitions of the Old Society of Painters in Water-Colours; his subjects for the most part being of that class which is sure to find favour with the frequenters of a gallery of English pictures, and the lovers of English landscape scenery. Green meadows, corn-fields, hay-fields, stacks, and ricks, were the themes wherein his pencil delighted, and these he portrayed with such truthfulness and fidelity, and at the same time with such artistic feeling, as could not fail to win for him popularity in the eyes of all who can relish the simplicity of nature and the quiet enjoyment of rural occupation. We know not whether he was a native of Lincoln, but certainly the flat yet picturesque scenery of its neighbourhood possessed peculiar attractions for him; for we scarcely remember an exhibition which was not graced by some half dozen views taken from its vicinity, far and near. Mr. De Wint's style was unquestionably his own, and he appears to have devoted little or nothing from that he had, in his earliest practice, laid down as his rule. He essentially belonged to the old school, carefully eschewing all the *improvements* in the use of body-colours, &c., which the younger painters of our day have thought fit to introduce into their works, on the plea, it may be presumed, that the end justifies the means, and that so long as the end is attained, it matters little through what medium it is reached. If the subjects of Mr. De Wint's pencil were simple, his manner of treating them was simple also; his handling was free and masterly, devoid of all affectation, and appealing at once to the judgment of the critic, and to the uninitiated by its truth.

One who knew him intimately, and whose acquaintance with art and artists generally entitles his opinions to all respect, writes to us thus concerning the subject of this brief memoir:—“De Wint struck his roots deep in Art from the first, and his talent was of great weight, spreading its influence over a large portion of admirers. He pursued his studies with a resolute and unwearied perseverance that obtained for him the favour of public opinion (in which he stood high) and permanent respect. In one thing especially I wish all artists resembled him—his paramount attachment to the Christian religion—his deep study of the sublime science taught in the Bible. From frequent conversations with him I can say, adopting the idea of Bacon's (the sculptor) epitaph, “that what he was as an artist was of some importance to him while he lived; but what he was as a Christian, would be the only thing of importance after death.”

Mr. De Wint was in his sixty-sixth year; the works of his hands will be greatly missed from the walls where we have so long been accustomed to see them; the place left vacant in the social circle will not be readily supplied.

\* No writer can hope to picture the contrast with so much true and touching pathos—with eloquence so full of force—as it has been pictured by the artist in the pages of *Punch*.

### THE VERNON GALLERY.

VENICE—THE DOGANA.

J. M. W. Turner, R.A., Painter. J. T. Willmore, A.R.A., Engraver. Size of the Picture 2 ft. 10½ in. by 1 ft. 9½ in.

THERE is no painter, ancient or modern, whose works have called forth so much diversity of opinion as Mr. Turner. While some critics have extolled him as the greatest landscape painter who has yet appeared, others regard him as the most eccentric and inexplicable artist that ever essayed to handle a pencil. His genius no one is bold enough to deny; but the direction it has taken of late years is fairly matter of discussion. There can be no question of his originality, for never, from the earliest records of Art to the present day, has there been a painter who may be classed with him; he stands on an eminence which he alone has erected, seeking light, and asking no aid, but what his own powerful mind could furnish, to work out a principle of Art which he himself believes to be founded on truth. It has been remarked, that “rich as may be the imaginative powers of a painter, the whole of his Art is an affair of imitation; for he can effect nothing without the aid of a prototype, either in Nature or in Art.” This is perfectly correct, yet one is often at a loss to discover where, in Nature, Mr. Turner sees what he often paints; that it is not to be found in the works of any other painter we are sure. But inasmuch as the faculty of perception is not the same in us all, we must assume that they who cannot in any way understand him possess little or no faculty; and we content ourselves with describing him as the most romantic and poetical landscape-painter of any school or time.

Yet whatever contrary opinions prevail concerning Mr. Turner's pictures, there can be none as to the fact of their furnishing the engraver with magnificent material for his *burin*—such gorgeous composition—such variety and such management of *chiar-oscuro*—such poetical treatment—such air and distance. When his colours are transferred to black and white, and his spots and dashes take definite forms in the hands of a clever engraver, what an assemblage of beauty they present; one is astonished at the mass of matter contained in a single subject, a large portion of which is lost on the canvas, unless sought for by the closest observation; there is as much left for the spectator's imagination, as meets the eye without deep study. Like one of Shakespeare's plays, it must be read and read again to be duly appreciated.

The view of Venice, here introduced, is a most exquisite example of the painter's genius. It is a view of the Grand Canal, introducing the Dogana, or mart of commerce, to the right, and the Campanile, with other buildings, to the left; but Mr. Turner has taken an artist's license with his subject, so that it can scarcely be accepted as a transcript of the reality. The time of day seems to be that described by Byron in “Childe Harold” —

“The moon is up, and yet it is not night  
Sunset divides the sky with her.”

A deep warm glow pervades the greater portion of the heavens, through which clouds of every form and hue are sailing listlessly along; the city is also steeped in similar atmospheric tints, and casts its long bright shadows down to the foreground of the picture; the vessels in the middle distance come under the same influence, but the gondola to the left, and the small one which the solitary gondolier is impelling, are coloured in dark tints that give extraordinary value to all the rest. It is in such touches as these that the painter shows his power over his materials, and his profound knowledge of their uses. The whole is a picture of surprising brilliancy, but without glare; and it is painted with greater attention to definiteness of form, than we find in many others of his more recent works.

We have stated that it requires an engraver of more than ordinary talent to do justice to the productions of Mr. Turner, inasmuch as he must often depend upon his own resources—his knowledge of the painter's intention, his skill in drawing, his perception of the mere ideal, independent of the capacity to follow such an artist through the varied, and often complicated, treatment of his subject. When, therefore, we placed the picture of “Venice” in the hands of Mr. Willmore, we felt assured he would produce for us an engraving worthy the painter, and of his own reputation. He has at different times engraved, we should think, full twenty plates after Turner, many of them of great importance; “Mercury and Argus,” “Ancient Italy,” “Oberwesel,” “The Old Temeraire,” and eight or nine plates for the “England and Wales,” besides others which we cannot just now call to mind. His present work is well calculated to uphold his fame.



The first of these is the question of the right to be forgotten. In the past, once a person's name was in the public domain, it was there forever. But now, with the advent of the Internet and social media, it is possible to erase a person's name from the public domain. This has led to a new legal concept, the right to be forgotten. This right allows a person to request that their name be removed from search engines and other online platforms. This is a controversial issue, as it raises questions about the right to privacy and the right to free speech.

The second of these is the question of the right to be heard. In the past, a person's name was in the public domain because they had spoken or written something. But now, with the advent of the Internet and social media, it is possible to be heard without ever speaking or writing. This has led to a new legal concept, the right to be heard. This right allows a person to request that their name be removed from search engines and other online platforms. This is a controversial issue, as it raises questions about the right to privacy and the right to free speech.

The third of these is the question of the right to be known. In the past, a person's name was in the public domain because they had spoken or written something. But now, with the advent of the Internet and social media, it is possible to be known without ever speaking or writing. This has led to a new legal concept, the right to be known. This right allows a person to request that their name be removed from search engines and other online platforms. This is a controversial issue, as it raises questions about the right to privacy and the right to free speech.

The fourth of these is the question of the right to be remembered. In the past, a person's name was in the public domain because they had spoken or written something. But now, with the advent of the Internet and social media, it is possible to be remembered without ever speaking or writing. This has led to a new legal concept, the right to be remembered. This right allows a person to request that their name be removed from search engines and other online platforms. This is a controversial issue, as it raises questions about the right to privacy and the right to free speech.





## THE BIRMINGHAM EXPOSITION.

We would direct attention to the proposed Exposition of Manufactures about to be opened in Birmingham during the meeting of the British Association; already the substantial temporary building has been erected, at a cost of nearly 1000*l*. To ensure the effective arrangement of the specimens, the Committee have secured the invaluable assistance of Mr. Belshaw, of Manchester, a gentleman whose services in matters of the kind we have from time to time deemed it our duty to mention in terms of the most unqualified approbation; we congratulate the Committee and those who purpose to contribute, on the selection.

It is satisfactory to report that we learn the intentions of the projectors of the scheme have met with a hearty response from the majority of the manufacturers of the district, so far as promissare concerned, and it now waits only the fulfillment by their of the articles which are to form their contributions. The earlier this is done the better. We have from time to time had occasion to censure negligence of the kind, and we would not desire to have it reported of us, as of the great Parisian show, that the opening was signalled by a saturnalia of packing cases. The contributors are the individuals who can avert this, and earnestly we beg of them to do so. Apart from the necessity of placing in the hands of the Committee the material for arrangement, it is well to consider that they who contribute early will also secure choice of situation.

The liberality of Messrs. Hardman and the Messrs. Chances, will enable the committee to cover with stained glass the six large windows, three of which at each end terminate the great hall of the building, which is upwards of one hundred and twenty feet in length. The collection will be particularly rich in papier maché; by the way we may state, that we saw nothing at all in the Paris Exposition approaching in excellence the specimens manufactured by Jennings & Bettridge. Messrs. Osler, and Mr. Harris, and Richardsons of Stourbridge, will send specimens of glass manufactured into objects for domestic and ornamental purposes. Elkingtons, a host within themselves, are preparing an exquisite collection of specimens, illustrative of the electro deposit system, and not a few bronzes, for which their manufactory is rapidly rising in estimation.

Winfields, Potts, Messingers, Radcliffe, Peyton and Harlow, promise gas-fittings, lamps, chandeliers, inkstands, bronzes, and bedsteads; and from personal inquiry, we learn this department of the Exposition may be expected to be particularly effective. Other departments of Birmingham trade will also be suitably represented. We anticipate the most complete assemblage of our earthenware manufacturers, which has yet been brought together. The Minton's intend sending some of their statuettes; Copeland's their beautifully modelled vessels and figures, not to mention their truthfully coloured slabs, which we have never yet seen surpassed. In this department also, the Messrs. Rine, of Coalport, the Chamberlains and Grangers, of Worcester, will contribute. The Coventry ribbon-makers, above to the importance of publicity, will not fail to send their best specimens, and the lace of Nottingham we have now every reason to know will be well represented. An Exposition of the Jacquard may be expected in its application to ornamental weaving. We have heard of carpets and rugs from Kidderminster and of wood-carvings from London; these are a tithe of what may be expected; altogether we have very little fear that an assemblage of manufacturing excellence will be brought together which will do credit to the district. Our feelings are with the committee, who deserve the thanks of every one anxious for the improvement of our manufactures generally; and the best proof which those can give who appreciate their labours, will be shown by their readiness in placing at their disposal the promised contributions at as early a period as possible; in truth, not one minute is to be lost. The task of arrangement

is a laborious one, and one which can be effected only in a satisfactory manner by the Committee being in possession of the objects to be shown, in preference to the mere intimation. This, of itself, ought to suggest promptitude: should it be attended to we have no fear but in our October number we shall have the pleasing task of adding, as illustrations to our pages, some of those successful studies in Manufacturing Art forming a pendant to our illustrated visit to the great French Exposition, and which may ascribe their origin to the spirited projectors of the Birmingham Exposition of Manufactures.

## MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY has closed its annual exhibition after what must have proved a successful season, in so far, at least, as relates to the number of visitors. This has undoubtedly been very great, arising from the continuance of fine weather, the vast influx of foreigners to the metropolis, and the comparatively satisfactory state of things in general. As regards the most important part of the matter to the exhibitors themselves, namely, the sale of their works, we have no means of forming a precise estimate, though we have heard of a considerable number of pictures having found purchasers. Most of the other galleries of Art will have shut their doors for the season.

THE VERNON COLLECTION.—From a conversation which recently took place in the House of Commons, we are inclined to cherish the hope that at some day or other the present generation may possibly see this gallery of pictures somewhat worthily located. Mr. Hume "wished to make a remark respecting the National Gallery, and to express his anxiety that the recommendation of the committee of last year should be carried out with respect to providing accommodation for the munificent collection of Mr. Vernon. He thought that, as the Royal Academy were only accommodated in their present apartments in the National Gallery until the rooms should be wanted for the public, it was of considerable importance that space should be obtained for Mr. Vernon's collection in the rooms now occupied by the Royal Academy. It was notorious, and, from accounts that he received from all parts of the country, he was convinced, that if the space at the disposal of the trustees for the reception of pictures were increased, donations of valuable pictures and collections would soon be made, which would fill the present building. It was, therefore, highly desirable that Mr. Vernon's collection should be placed in the situation to which it was entitled by its excellence. He did not think that the present situation of these pictures was open to all the complaint that had been made; but there were people who thought that a better sense of the value of Mr. Vernon's collection ought to have been shown by making better accommodation for its reception. The right hon. baronet (Sir R. Peel), as a trustee of the National Gallery, must be aware that the trustees were frequently compelled to decline the acceptance of valuable pictures in consequence of the limited space at their disposal in the present building. The noble lord (J. Russell), appeared to be of opinion that the Royal Academy had a right to their present rooms in the National Gallery, but he would find upon inquiry that the understanding was that they were only to be admitted to the use of those apartments until the public accommodation required this further space. Three years ago he wanted to know the means of the Royal Academy, but he lost his motion by four or five votes. He was now told that there was 100,000*l*. belonging to the Royal Academy; that would enable them to build an edifice suited to their purpose. The Government ought to have paid more attention to the report of the committee of last session, which recommended that the Royal Academy should be removed from the National Gallery, and that additional provision should be made for the reception of pictures belonging to the public. He would suggest that the Royal Academy might go back to Somerset House, on the west side of which they might

find a very proper situation."—Lord J. Russell said, "the subjects to which the hon. member had adverted connected with the Royal Academy, and the providing better accommodation for the pictures of the late Mr. Vernon, had not been lost sight of by the Government. He had himself proposed the appointment of the committee last year, and, although he was not able to make any proposal for the present session, he hoped next session to be able to state an arrangement that might be satisfactory."—This is promising, so far as it goes; we are not, however, very sanguine as to the result, but wait anxiously for the issue.

MR. FOLEY'S GROUP OF "INO AND BACCHUS."—In the Court of Queen's Bench on the 29th of June, a case was tried in which Lord Charles Townshend was plaintiff and Mr. Foley defendant. The action was brought to recover from the latter, a sum of 250*l*., as money had and received to the plaintiff's use. Lord Charles Townshend having seen the model of Mr. Foley's "Ino and Bacchus," gave the sculptor a commission to execute it for him in marble, for which 550 guineas were to be paid. Mr. Foley, having met with some marble which he considered adapted to the purpose, applied to his lordship for an advance of 150*l*. to enable him to purchase it. The money was supplied, and the defendant's brother gave a receipt for it in which appeared the words "for a statue group of Ino and Bacchus, which Lord C. Townshend is to have the refusal of," thereby intimating that the work was to be bought only on approval. On these words the plaintiff rested the case. When the group was partially completed, he took objection to it and declined having any more to do with the matter; upon which the defendant stated to him that as the work was commissioned, he considered himself entitled to the money already advanced, and a further sum of about 300*l*., as it was usual in such cases for the party giving a commission to pay one-half of the whole amount if he did not take the statue. He also denied the authority of his brother to give the receipt so worded; and likewise stated he should sell the group,—which he did,—to Lord Ellesmere for 750 guineas. The case was finally arranged, at the suggestion of Lord Denman, by the defendant agreeing to execute a statue of a single figure of his own design for the plaintiff; that if this should come to more than 200*l*., the plaintiff should pay the difference between the advances and that sum, but, if less, that the defendant should bear the loss; and Lord Ellesmere was named to decide upon the value of the work. Each party to pay his own costs of the present suit.

ART IN AMERICA.—Our last number contained the report of the American Art-Union, the principal one in the United States; the only other Institution of this kind yet formed there, is the Western Art-Union, established in the city of Cincinnati in the year 1847. We have received the last report of Society, which shows a steady increase in its members, and, of course, a corresponding increase in the circulation of works of Art. Thus in the first year of its foundation seventy-four pictures were distributed; in the past year fifty-four pictures, and fifty copies in plaster of "Eyerin," by Baker, an American sculptor; and to each of the 1090 subscribers a print of "The Poor Relations," engraved in the mixed style by A. Jones, from the picture by J. H. Beard. The subject is treated after the manner of E. Landseer, the "Relations," poor and wealthy, being "dogs." For the subscribers of the present year, Mr. Jones is engraving "Life's Happy Hour," from the picture by Mrs. L. M. Spencer; and seventeen pictures have already been purchased for prizeholders; this Society adopting the plan pursued by the other, of allotting particular works, selected by the committee.

GOVERNMENT SCHOOL OF DESIGN.—On the evening of Saturday, June 30, a numerously attended conversation was held by the students of the Government School of Design at Somerset House. The students' association for mutual improvement was indebted on this occasion to the following manufacturers for the loan of several interesting and valuable specimens of Ornamental Art and Manufactures:—Messrs. Copeland & Minton,

Porcelain; Mr. Pellatt, Glass; Messrs. Taylor & Jordan, Woodcarvings; Mr. Simpson, Paperhangings; Mr. Soper, Silks; Messrs. Waugh, Carpets; Mr. Greensill, Brass; Messrs. Crace, Decorations; Messrs. Cocke, Daguerreotype; the Gutta Percha Company, New Bond Street, for ornaments in that material; and Mr. Bruciani, Statuettes. Contributions of pictures, portfolios of sketches and ornamental designs, were also forwarded by the masters and friends of the Institution, and from the School in Spital-fields.

**THE PHOTOGRAPHIC CLUB.**—Several correspondents having required some information respecting the above society, since we have occasionally noticed the very interesting productions which have been from time to time exhibited at their meetings, we think we shall satisfy them, and serve to aid the progress of this new Art, by the following statement. A few years since a dozen gentlemen amateurs associated together for the purpose of pursuing their experiments in the Art of Photography, who carry on their operations at different times and places, (some residing in London, others in the country,) but keep up a constant communication with each other, detailing their several improvements and discoveries, and interchanging the repetitions of such sun pictures as each may have produced. The meetings are held occasionally at the houses of the members, and amongst artists these reunions have created a great interest, and the expressions of delight, more particularly by some of our most eminent landscape painters, at the aid given them by the copies of nature produced by the photographic processes, sufficiently mark the value of the Club. We are not certain that we should do right in subjecting any gentleman, pursuing the Art merely for his own pleasure, to the trouble of replying to correspondents, who might be induced to make inquiries, if we published the names of the members. We shall, however, be glad to forward from our office any correspondence of sufficient importance to some active member of the Club.

**MR. W. W. HOPKINS'S ANTIQUES.**—Prior to the sale of this gentleman's collection of pictures, noticed in the last number of our journal, a rare collection of beautiful antique bronzes, Etruscan vases, &c., was offered for sale by Messrs. Christie and Manson. Among the articles which realised the highest price, were an antique bronze, about eighteen inches high, of exquisite Grecian work, which sold for 420*l.*; a tall circular Etruscan cup and cover, beautifully engraved, 110*l.* 5*s.*; a pelice and cover, with the engraved design of Hercules after his imprisonment by Omphale meeting Dejanira, 97*l.* 12*s.*; an amphora of Nolan ware, 92*l.* 5*s.*; another amphora, ornamented with designs of the death of Achilles, 78*l.* 15*s.*; a jewel casket of Limosine enamel, 84*l.*; an oval salver, of the same material, 84*l.*; a two-handed Cylinx, 73*l.* 10*s.*; a unique lamp of terra-cotta, shaped like a galley, exquisitely ornamented with figures, 52*l.* 10*s.*; a small Apollo, on a Giulio plinth, 32*l.* 11*s.*, and a speculum, with figures and an Etruscan inscription, 42*l.* Most of these objects are celebrated among *virtuosi*, and have in former times graced other collections. The prices at which they were sold on this occasion are not considered high in comparison with their rarity and beauty.

**BARNSTAPLE TERRA-COTTA.**—We have been particularly pleased with some beautiful specimens of terra-cotta, manufactured by Mr. Lewis Lewellyn Dillwyn, of Swansea; and we have the more satisfaction in calling the attention of the friends of Art-manufacture to the material employed, and the excellent work produced, since it appears to us to present an important field for national industry. The clay is raised in the neighbourhood of Swansea, and when fired it produces a very fine red colour, which is evidently given by the peroxidation of the iron it contains. In general, it is necessary to add colouring matter to the material, but in this case the native product contains all that is required. There is far more tenacity in this clay than in any of the French material which has been brought under our notice; and the Swansea terra-cotta has one great advantage arising from this circumstance, which is, that it will stand

all the various atmospheric changes to which it may be exposed out of doors. We have heard, indeed, of its having been subjected to the severe test of constant exposure to the action of water flowing from a fountain, and we understand that it has improved, rather than otherwise, under these circumstances. The manufactory has hitherto been limited to various imitations of antique vases, tazzas, &c., for which, from its beautiful colour and fine body, this clay is exceedingly well suited. We have examined some brackets made of this material—copies from the, so called, Michel Angelo brackets—and they were in every respect excellent. The original design was beautifully preserved, and an amount of sharpness secured, which gave the best effect to the symmetry of the human form, and its fish-like terminations. The tazzas we have seen have been copies from the Etruscan, and no imitation could well be more perfect, the black design upon the red ware being most carefully executed. We are informed that these can be made exceedingly cheap, from 2*s.* to 3*s.* 6*d.* each, and vases, &c., provided a demand could be secured, might be placed in the hands of the public at an equally economical rate. Ornamental flower-pots have been made of it, which answer remarkably well, being very strong and durable, and which are not easily broken when knocked about the garden. The body is of that nature, that according to the amount of firing to which it is submitted, it is rendered more or less porous. The porosity of the garden pots is secured by low firing; the vases, &c., are more perfectly vitrified, and such articles as are required to hold water, are glazed on the inside. Desiring, as we do, to see the progress of refined taste accelerated by economy in manufactory, we anxiously direct attention to those charming productions from Mr. Dillwyn's Pottery, which appear to promise much towards carrying into the more humble homesteads of England forms of beauty in combination with useful ends, and in placing in the hands of all, ornaments of a high character at a cheap rate. Some specimens of this manufactory may be seen at the Museum of Practical Geology.

**CALOTYPES.**—Some of our correspondents having expressed a desire that we should give them additional information on the subject of the calotype; and as it may also prove useful to others, we reply to their queries in the order in which they present themselves:—1. After the gallo-nitrate of silver has been applied to the iodised paper, its sensibility is continually diminishing from the chemical action which immediately commences, and which continues until the silver is all revived by the organic agent. Therefore, highly sensitive papers cannot be kept beyond a day or two. 2. Papers less sensitive may be kept longer. If the iodised paper is washed with a solution of nitrate of silver only, sixty grains to one fluid-ounce of water, and then carefully dried, it may be kept between folds of blotting-paper in a portfolio for a week or more. This is sufficiently sensitive to copy buildings in from eight to ten minutes, and the pictures may be developed at any convenient opportunity.

**MONUMENT TO THE LATE EARL GREY.**—Mr. Bedford, the statuary, of Oxford Street, has recently completed a monument which is to be erected in the chancel of Hawick Church, Northumberland, to the memory of this distinguished senator. The design, by Mr. F. J. Francis, is in the decorated Gothic style; it consists of a very lofty triangular composition with a niche and canopy on each side, containing, respectively, full-length figures of "Faith" and "Resignation," the whole being deeply moulded and crocketed. Two kneeling angels are projected from the sides of the centre department. The altar tomb is of the purest marble, with troilised panels alternating with richly carved niches and canopies wherein stand the four "Evangelists;" and the slab is ornamented with a brass-inlaid floriated cross, inscription, and heraldic devices, relieved in colour. This portion of the work is exceedingly chaste and beautiful, but the monument itself we think too profusely decorated, which gives it a very heavy appearance. Had the carved work in the front of the principal compartment been open instead of solid, greater

lightness would have been obtained: the upper portions of the pinnacles are also too massive in comparison with the other parts. Still the monument is altogether rich and appropriate; and its execution very creditable to those engaged upon it. It is, we understand to be erected at the cost of the noble Earl's family.

**NEW METHOD OF SILVERING GLASS.**—Gun-cotton dissolves very readily in a solution of caustic potash, and this solution has the remarkable property of precipitating silver from any of its solutions. If we float on the surface of glass, or fill a glass vessel with a solution of nitrate of silver, and then add thereto some of this alkaline solution of the gun-cotton, silver in a state of great brilliancy is very rapidly deposited on the surface of the glass, forming thus a brilliant mirror.

**VIEWS IN MADEIRA, &c.** There is now on exhibition and for sale at Messrs. Colnaghi's, a collection of very clever sketches in water-colours by the Chevalier Hildebrandt, consisting of views in Madeira, the Canaries, Spain, &c. These views appear to have been selected with considerable judgment from the most picturesque parts of the respective countries, and they exhibit the artist's powers in a very satisfactory degree. He has evidently obtained complete mastery over his pencil, which he uses in a free, but by no means careless, manner. Landscapes, architecture, fruit, flowers, and plants, make up a highly interesting collection of drawings. We are ignorant whether or not the Chevalier has studied in this country, but his practice is undoubtedly based on the style and principles adopted here. It is perhaps necessary to remind some of our readers that this artist must not be confounded with the Chevalier Hildebrandt, the celebrated historical painter of Dusseldorf, whose name frequently appears in our notices of foreign Art.

**GRADUATED SCRAPING TABLETS.**—This is the age for abridging labour by means of mechanical or artificial contrivances, in all matters, manufacturing, scientific, and it would also seem, artistic. Messrs. Winsor and Newton have forwarded to us some sheets of paper which are termed "Graduated Scraping Tablets;" they are covered with a graduated tint of various colours which serve as a ground for the sketcher. These tints give the sky in a flat tone; the light clouds are formed by scraping with a sharp knife, or the application of a piece of bread or india-rubber will produce the same effect. The fore-ground is likewise coloured to suit the objects which may be introduced there. For the purposes of sketching from nature these tablets will be found very serviceable as, in some measure, they supersede the use of the colour-box.

**ART-UNION OF LONDON.**—The council have obtained the completed plates by C. W. Sharp and W. D. Taylor, of Webster's pictures, "The Smile" and "The Frown." These will be delivered on payment of the subscription, and those who subscribe earliest will get the best impressions. In addition to these every member will receive a series of etchings from original drawings, illustrating Shakespeare's "Seven Ages," by D. Maclise, R.A., and still have a chance in the general distribution of prizes. This arrangement, too, will enable the council to be similarly in advance for future years; and, if we mistake not, will gain for the society, and consequently for Art and artists, even more extended success than that which it has hitherto enjoyed.

**THE "DANCING GIRL REPOSING,"** by MARSHALL, A.R.A.—The prizeholders of the Art-Union of London who are entitled to the statuettes of this figure, now executing in porcelain statuary, at the manufactory of Mr. Alderman Copeland, Stoke-upon-Trent, will be glad to learn that the number of copies are in a forward state and are in the highest degree satisfactory.

**THE SKETCHER'S VADE-MECUM,** invented by Messrs. Dickson, has recently been much improved. They have contrived to get it into a smaller compass, have somewhat reduced its weight, and made it altogether more portable and convenient. It appears now all the sketcher can desire for the approaching season of studying from nature.



## REVIEWS.

ON THE PHILOSOPHY OF PAINTING. A THEORETICAL AND PRACTICAL TREATISE. BY HENRY TWINING, ESQ. Published by LONGMAN, BROWN, & Co., London.

We look with much interest to every new work on the subject of Art, for although much has been already said, there yet remains much to be set forth in a manner available to the practical artist. Our Art-literature has been subject to the reproach of poverty, but if you read this treatise you will find in the current ratio, it will soon be, if not the richest, at least the most varied of all the European schools. Many of the most eminent literary men in Germany have written extensively on Art, but very much that they have given to the world is of no value to the painter; and it is a curious fact that these writers are fearless, in inverse ratio to their practical knowledge. This treatise is called "theoretical and practical," but it assumes rather the former than the latter character. The first part entitled generally "Aesthetics considered with reference to Art," contains, as sub-divisional heads, "The Sublime," "The Picturesque," "The Grotesque," "The Graceful," "Elegance," &c. The second section of the first part is divided in like manner, being entitled "Principles necessary or conducive to the perception of the Beautiful." The third section offers "Remarks on Taste and the Ideal." The second part introduces, under many heads, "Subjects practically connected with imitation in Painting;" and the third and last treats of "Linear Perspective, Projected Shadows, and Reflection on Polished Surfaces." As we have not space to enter upon questions of theory, we turn at once to the practical precepts inculcated which are assuredly those that lead to excellent Art. Nothing can be more valuable than the following advice, it is that of every man who has acquired distinction in the profession. "To study freely from nature, and with a view to general effects, affords the safest and most speedy means of dispelling the errors and delusions of routine. It disengages the mind as well as the hand, gives right, as well as new, ideas of colouring, and above all, inspires assurance. The hand which once trembled to put in the most unmeaning colours, lest they should produce results different from those intended, now employs without restraint the brightest and most powerful tints," &c.

To work after nature, even to the practised hand, is often a task far beyond human skill. In the conventionalities of Art we discover certain imitations of striking natural effects, and we applaud them in proportion to their approach to nature, by the limited means of Art. And if nature is always, as we may say it, difficult to the accomplished painter, how embarrassing must be the early essays of the tyro; and yet there is no other school for him. Precept, it is true, will do something, but it is practice alone that will enable the hand to respond to the eye and the thought. The practical instruction afforded in this book is valuable, and the theoretical discourses will be read with much advantage.

MANNERS AND CUSTOMS OF THE GREEKS. Translated from the German of THEODORE PANOFKA. Published by T. C. NEWBY, London.

The title under which this work has been published in German—is *Griechinnen und Griechen nach Antiken*. It appeared at Berlin, in 1844, having been communicated to the Wissenschaftlicher Verein, of that city, in two papers successively, in the years 1842 and 1844. The want of definition in the German title is the cause assigned for the liberty taken with it; but even this change is not so descriptive of the contents of the book as it might have been. The subject is abundantly illustrated by admirably executed cuts from the Greek schiefel vases. The drawings were made by Mr. Schaff, to whose classic taste and knowledge we have already more than once done justice in the *Art-Journal*. These compositions are domestic pictures of passages of the every-day life of the Greeks, adduced from sources not always within the reach of the scholar, the classic antiquary, and the artist; and hence one very material constituent of the value of an effort to give to the world the essence of these inestimable relics which are here concentrated from a variety of sources. The student knows that there is truth in the circumstance of the figures of the Parthenon, but there is not the same truth in the adaptation of the same drapery to the bust—say of a worthy common councillor of the ward of Cripplegate, or even of a modern hero. This treatment is regarded by the artist as a just tribute to the superior grace of ancient draperies, but to the lower strata of society

it is a *pleasant*, though inexplicable, device, and yet the mystery is not wholly confined to these, inasmuch as recently a person of eminence protested warmly against being sculptured "with a towel round his neck." It is by such publications as these that the general reader learns that the manner of dressing such of the Greek statues as now exist, is not a poetic fiction but a domestic tradition. They modelled their gods from the best types of their race, and dressed them according to their most approved fashion, thus constituting themselves the creators of their duties in their own image.

The art of vase-painting, which stood with the manners and customs of the Greeks in such close relation as never to pass over to the Roman world, did not however rank as a separate possession of Art, because we find nowhere any mention of artists exclusively devoted to this branch. The process, monochrome or polychrome, when carefully performed, was thus carried out. The vases having been once slightly burned, received with rapid strokes of the brush a coating of the dark-brown colour commonly employed after which they were again exposed to a gentle heat. This brown appears to have been prepared from oxide of iron, and a thinner solution of the same material yielded perhaps the dimly shining reddish-yellow which alone covers the colour of the clay in the places not at all, or sparingly, painted. Arabesque, variegated draperies, and the like, were not executed until after the burning was complete, as in opaque colours.

The work before us presents only the productions of the best period of the Art, the figures and compositions being therefore red, upon a black ground. If nothing else proclaimed them as of an improved period, this was sufficiently determined by the accurate drawing of the figures, a result attained to only by the most assiduous study; although in some, as in the "Eos," presented in the first plate, the drawing and drapery composition are extremely faulty, resembling very much the feeling of the Etruscan. In others, however, we find the most graceful proportions and charming feeling of the finest examples of the antique, and again in others are discoverable the untaught effort of some "prentice ban," but nevertheless with sufficient success as to perspicuity. Vase-painting, so highly esteemed in the earlier period of Greek Art, fell into disrepute between the 11th and 18th Olympiads, though it continued to be practised in the superficially Hellenised districts of Lower Italy. Of this book we have, in fine, to observe that its descriptive text places it in the class of popular literature, its notes and references are addressed to the scholar and the archaeologist, and its plates are eminently successful and characteristic.

ON COPYRIGHT IN DESIGN IN ART AND MANUFACTURES. BY T. TURNER, of the Middle Temple. Published by ELSWORTH, London.

It would be a libel upon the Arts, to suppose that they stood in need of any extrinsic aid for their protection and promotion. The offspring of genius is too vigorous to require the keen-eyed vigilance of lawyers or the guardianship of legislators. The same law which gives beauty and strength to the forest-oak and the marble, gives a value to the creations of genius of which none can deprive it. If this view of the subject should appear too romantic for modern credulity, we can only appeal to the history of the Fine Arts and the biography of painters and sculptors. Those who differ from us may, if they please, cite law reports, or refer to the statutes at large. There is a tendency in the present age to legislate for everybody and for everything, and to estimate the productions of the mind by their mere pecuniary value. The consequence of this utilitarian policy must be to lower Art, and, as such, we beg to protest against it. In our own day, we are beginning to perceive that all adventitious modes of fostering Art, founded upon pecuniary motives, only cause its degeneracy. Public opinion, in a highly civilised society like that of England, is itself the highest species of legislation. To this the artist, like every other citizen, can appeal, and successfully, when he is injured. The laws of Copyright, however, assume that artists are unable to take care of their own rights, and by heaping together a mass of technicality, really may be said to "encumber them with assistance."

The work before us is an elaborate exposition and defence of the existing laws of copyright, and would seem to indicate the necessity of additional legislation in this respect. We have no hesitation in stating that the modern enactments relating to Literature and Art are of very questionable utility, if not positively mischievous. Mr. Turner, who is evidently a man of much research, considerable information, and laudable intentions, bases his

argument in favour of Copyright, upon the principle of justice to labour. If this be a valid argument, why should the legislature limit its protection to any particular department of labour, as seems to be the case with the copyright acts? We do not know whether the author of this work has honoured our pages with his perusal, at least, those of our May number, which contained an essay, "On Property in Art." We flatter ourselves that he has, for his work contains the following passage:—"Still even at the present day copyright has its opponents. Lord Camden's arguments were revived the other day, and that by a periodical devoted to the Fine Arts, which rejoiced that, though engravings were protected, pictures (as in Martin's case,) were freely open for the public to use or abuse. The author, indeed, thought that it was, perhaps, a little unjust, but then he comforted the artist with the reward of 'imperishable glory,' and quoted Fuseli:—'No work of genius was ever produced but for its own sake.' But Fuseli found the delights of painting compatible with the receipt of money for the picture, and it does not appear that Lord Camden accepted the glory of legal reputation in full satisfaction of his right of salary." p. 29

If the author of this work really intends to pay us the compliment of describing our humble views of the influence of legislation upon Art as a revival of the arguments of Lord Camden, we can only feel glad, that if we erred, we erred with an authority so distinguished. We can venture to think that the above dictum of Fuseli is as sound as the arguments of Lord Camden are just, and we are certain that the learned author of the work before us, and who is himself a member of the English bar, will admit that it was not "the receipt of money for the picture" that made Fuseli a great painter, but "the delights of painting," and that it was not the perspective of "salary," that made Lord Camden illustrious, but the "glory of legal reputation." The compatibility of the acceptance of both, upon which the author lays stress, rather strengthens than impairs the soundness of our position when we ventured to question the policy of Copyright statutes.

As an instance of the ability of painters to appreciate and protect their own original works, we find it stated in the volume before us (p. 19) that "Sir Thomas Lawrence had an agreement to receive £3000 a year from one hono for an exclusive right of engraving his works; while Wilkie received £1200 for the right to engrave his 'Chelsea Pensioner,' being just the amount received for the picture itself." So true is it, as Wordsworth is reported to have said, that "Justice is capable of working out its own expediency." Mr. Turner himself quotes with some satisfaction a criticism from *The Jurist*, protesting "that of all the bungling pieces of legislation the Copyright Acts are the worst."

The volume before us contains much interesting matter in reference to the arts, with three or four sections upon "The Nature and Value of Design in Copyright;" the "History and Statistical Notices of the subject;" "Principles of the Legal Right as now administered, and those on which it should be extended;" and "Practical Points, with a Comparison of kinds of Property in Invention." The author concludes the work with an Appendix containing the "Statutes in Force," and the "Rules of the Registrar of Designs." His mind seems to be imbued with a sincere love of Art, and he appears to be actuated in his labours by a sense of justice to artists. He has diligently collected numerous cases illustrative of the subject, and seems well acquainted with the details of manufacturing operations. The points discussed are of importance and interest to the artist, the lawyer, and the statesman; to whose libraries it will, no doubt, find its way during the ensuing autumn recess.

THE TRANSACTIONS OF THE SOCIETY OF ARTS FOR 1847-48. Published by the Society.

This, the second part of these Transactions, contains many interesting papers on various subjects, viz., "On the Application of Heated Currents to Manufacturing and other Purposes;" "Experiments on the Production of Silk in England;" "Suggestions for rendering Carved Sandstone impervious to the action of the Atmosphere;" "On the Cotton of Honduras;" "Progress of Photography;" "On Vulcanised India Rubber;" "On Ornamental Art as applied to Ancient and Modern Bookbinding;" "On Lithography;" "Various descriptions of Lighthouses and Beacons;" "Steam Navigation;" "The Beau Ideal Head of Ancient Greek Art;" "Greek Fictile Vases;" "Pyroilite, or Artificial Lava;" "On Thick and Thin Sowing;" "On the Pruning of Forest Trees;" "On some ancient Greek Vases found near Corinth." Nearly all the papers which treat of Art and Ornament-

tion, we have severally noticed at the time of their communication to the society. There is, however, described in the last paper by Dr. Harding, a method of prosecuting research for Greek vases, which has been found highly successful. "The plan of operation is simple enough. In whatever spot a probability of success may appear, or often at random, augers about seven feet long are forced down by severe bodily exertion, assisted only by pouring water at intervals into the hole made. This is repeated until an obstacle is encountered, generally from four to six feet below the present surface. The auger is withdrawn and the point examined, and others are applied near the spot, until it is ascertained that the stone covers a tomb. This is easily done by a little practice in observing the sound made by the tool, the equality of the depth at which the auger strikes upon it, and the similar signs." These researches were instituted by Dr. Harding near the village of Hexamilii, on the Isthmus of Corinth, and the result of three days labour was sufficient to load one of the small horses of the country, by which means the vases were transported to Corinth; whence they were sent to Athens, and afterwards to London. This is a process which on the classic sites of our own country, might be employed to ascertain a probability of success, before a tedious and expensive excavation be commenced.

REPORTS OF THE ROYAL COLLEGE OF CHEMISTRY, 1845-1847.

We are glad of an opportunity of recording the progress of this valuable institution, which although so young, is already yielding a great measure of public benefit. The college was first established by a public meeting held in St. Martin's Place in July 1845, whence it derived its earliest form by the election of a council, and the appointment of certain executive officers under the control of the council. The professorship was offered to Dr. Hofmann, of the University of Bonn; but some difficulties having arisen, these were overcome by the influence of His Royal Highness Prince Albert, who had condescended to allow himself to be nominated president of the college. Rooms were taken in George Street, Hanover Square; and these being fitted up as laboratories, the operations of the practical school were commenced in October 1845, and nothing can present a stronger evidence of the want of such a school, than the enrolment of twenty students within the first week after the opening of the institution. As however these rooms were only temporarily held, premises have been taken in Hanover Square, with a frontage in Oxford Street, wherein commodious laboratories have been erected. We need scarcely point out the advantages, as well on the side of the public as on that of the individual student, by the establishment of this institution. When the pupil leaves the college he receives a certificate of attendance; but to acquire a "Testimonial of Proficiency," he must have conducted at least one original chemical investigation worthy of publication in the Transactions of the Chemical Society of London, and in the publications of the college. An annual publication of the transactions of the college is proposed. The papers contained in this volume are, in inorganic chemistry—"On the Water of the Thermal Spring of Bath," by George Merck and Robert Galloway; "On the Mineral Waters of Cheltenham," by Abel and Rowney; "On the Water of the Artesian Well, Trafalgar Square," by Abel and Rowney; "On the Thames Water," by G. F. Clark, &c. The number of papers on organic chemistry is ten, many of them highly interesting, and showing great acumen in chemical inquiry. The institution, like all others indebted for foundation to public subscription, has had many difficulties to contend against; but it may reasonably be hoped, that the time is not very distant when the expenses will be met by the fees.

THE PILGRIM'S PROGRESS, BY JOHN BUNYAN.

Published by D. Bogue, London. The wonderful old Nonconformist divine appears here in a new edition, beautifully illustrated by W. Harvey. Few books in any language have been so universally read, and fewer still perhaps have better merited the homage this has received. There can, too, be little doubt of the present edition, of which two numbers are before us, largely increasing its readers, for it is produced in a most attractive form. Mr. Harvey's talent for design is too well known to require commendation; and almost every page of the book contains a specimen of the various matters to which he can adapt it. These designs are most delicately engraved by the Messrs. Dalziel, and the printing is altogether very carefully executed. The work will be completed in twelve numbers, which, published at a shilling each, places it within reach of almost every body.

TRADESMEN'S TOKENS CURRENT IN LONDON AND ITS VICINITY IN THE SEVENTEENTH CENTURY. By J. Y. AEBERMAN, F.S.A. Published by J. R. SMITH, London.

A neglected and contemned currency, forced by circumstances upon the English tradesmen, is here described and vindicated from the odium once attached to its collection and preservation, by a gentleman who is remarkable for his unselfish and untiring attention to numismatics. In this volume he has satisfactorily shown the use of these memorials in a topographical and genealogical point of view. They also aid us much in forming an opinion of the habits and manners of our ancestry. "The Devil," in Fleet Street, "The Boar's Head," in Eastcheap, "The Mermaid," in Chepe, conjure up associations connected with the greatest names in English literature. The signs also, connected as they were with the royal and noble badges, or the whim and caprice of passing events and fashions, furnish a fertile theme for thought. Altogether the volume is a desirable addition to the bookshelves of the numismatist, but is by no means confined to these shelves alone. It has a wider and more useful purpose.

THE PRINCIPLES OF GOTHIC ECCLESIASTICAL ARCHITECTURE. By M. H. BLOXAM. Ninth Edition. Published by D. Bogue, London.

When a work has reached its ninth edition criticism must seem almost superfluous; it is only necessary, therefore, to state that the favourable opinion expressed by us on the first appearance of Mr. Bloxam's useful and well arranged summary has been fully borne out by its extensive circulation. It is an excellent guide to the student in Gothic Architecture.

HINTS TO AMATEURS; OR, RULES FOR THE USE OF THE BLACK LEAD PENCIL. By H. M. WHEELER, Jun. Published by REEVES & SONS, London.

This is a modest little book, pretending to nothing beyond what is indicated by the title. It contains no new material, but the "hints" are judicious, and the "rules" laid down are easy of comprehension. The young learner may consult it with advantage during the absence of his master.

SEVEN TALES BY SEVEN AUTHORS. Published by GEORGE HOBBS, London.

This volume, which, being arranged to serve the interests of a lady placed by circumstances in a very painful position, demands a notice at our hands, has been got together and edited by the author of "Frank Fairleigh," who, himself, happily placed beyond the reach of adversity, has a deep, earnest, and, as in this instance, an active sympathy with the unfortunate. The editor has chosen an appropriate motto. The line of Wordsworth's

"We are Seven"

suggested itself to us when we read the title, but this of Tennyson's is better,

"Here are we seven; if each man take his turn,  
We make a seven-fold story."

The contributors have all written their best, thus doubling their gifts by cheerfulness and a spirit of good-will, from which we hope the lady, herself the author of one of the tales, will derive benefit; thus becoming known as an author, while all must feel a desire to aid a lady whom those who live by their pen have found time to assist by their ability. There is something very pleasing in this combination of talent for a charitable purpose, and it is worth saying that such is by no means rare occurrence; professors of music and literature are always ready to assist each other in time of trouble, and when the public come forward in aid of a charity concert, or a book of the description now upon our table, their enjoyment ought the rather to be increased when they remember the real sacrifices made by those who live by their talent to assist their impoverished fellow-labourers.

The tales are from the pens of G. P. R. James, Miss Pardoe, the author of "Frank Fairleigh," Mr. Martin Tupper, the author of "The Maiden Aunt," Mrs. S. C. Hall, and, as we have said, the lady for whose benefit the volume was compiled and published. Mrs. Hall's story appeared nearly in the same form ten or twelve years ago, but as nearly a new generation of tale-readers have sprung up since then, the story, to them, may have all the charm of novelty. The volume has, consequently, nothing of a *réchauffé* character, and as the authors are worthy of the high repute they bear, the volume is exactly the drawing-room sort of hook which attracts half an hour's pleasant reading; indeed, the tales, &c., have all a well-developed purpose, and Miss Pardoe's tale of "The Will" is

written so freshly and firmly, that it alone would be worth the price of the volume.

HOLBEIN'S DANCE OF DEATH. With an Historical and Literary Introduction. Published by J. R. SMITH, London.

The series of woodcuts which have become world-famous under this title, and which bear a high price when they appear in the market, are here reproduced in a cheap and elegant form, having been copied in lithography by Schlotthauer, of Munich, with such scrupulous exactitude, that it becomes difficult to distinguish them from the original cuts. As they are of such variety and price, it is a boon to the public and the lovers of Art to be able thus to obtain such faithful reproductions of the extraordinary originals. The volume also contains a very good introductory account of the various editions of the original work, and a digest of all that is useful in the many dissertations upon this curious subject which has preceded the present one, as well as much that is new, embracing a popular summary of the symbolical forms under which Death has been exhibited to the eye, from the earliest times; and showing how it has been connected with literary moralisation down to the once-popular "Death and the Lady." A very curious frontispiece exhibits a singular and unique illustration of the wide-spread popularity of "Death's Dance" in the sixteenth century; it represents a bedstead at Aix-la-Chapelle, upon which this subject is sculptured, and which is covered with other emblems of mortality. It is a curious addition to the already engraved list of such subjects. The volume altogether is exceedingly well got out; and although its preliminary essay is less diffuse than some which have preceded it, it contains a careful summary of all facts worth noticing which have hitherto been published.

THE CARTOONS OF RAFFAELLE. Drawn and etched on Steel by JOHN BURNET, F.R.S. Published by D. Bogue, London.

This is a reprint of the fine work executed by Mr. Burnet some few years back. It will doubtless have a wider circulation than the former issue (which however was truly appreciated), inasmuch as the originals are better known now to the thousand visitors who annually throng the galleries of Hampton Court Palace. It is needless for us to reiterate the favourable opinion we expressed on its first appearance; the plates seem yet in capital condition, yielding impressions very little, if at all, inferior to those of an earlier date.

"WE PRAISE THEE, O GOD." Painted by H. BARBAUD. Engraved by W. T. DAVEY. Published by HEKING & REMINGTON, London.

The subject of this interesting engraving is original and well selected. Three chorister boys in white surplices are chanting the "Te Deum," in some old cathedral, as appears by the richly carved desks and seat which are introduced into the picture. The figures are extremely well grouped, and their faces exhibit a devotional feeling in unison with their employment; singing not merely with the lips alone, but "making melody in their hearts, with understanding." Such a priest should find its way to the "chapel" of every cathedral in the kingdom. The work is forcibly engraved in mezzotint and stipple, and will no doubt become highly popular. It is a relief to the mass of animals and love-scenes with which the windows of our print-shops have lately been crowded.

THE ART OF ETCHING ON COPPER. By A. ASHLEY. Published by J. & D. A. DARLING, London.

Etching has recently become a very fashionable amusement; it is an art which well repays the trouble of acquiring, as it is capable of exhibiting considerable artistic powers by comparatively simple means, and of multiplying those results to a great extent; hence the advantage it possesses over painting, which requires longer and deeper study ere success rewards the student. The work of Mr. Ashley is addressed chiefly to the amateur, and therefore sets out very properly with the information of the necessary materials to be used, and the places where they may be purchased. It then describes their use and application, and the various processes by which the etching is perfected; the laying the ground, biting in, rebiting, &c., in simple and untechnical language suited to the comprehension of a learner and non-professional. The text is accompanied by some beautiful examples, etched with great delicacy, yet very effective; indeed, the book is altogether set up in a most superior style, even including the cover, which is elegantly printed in chrome-lithography.

## THE ART-JOURNAL.



LONDON, SEPTEMBER 1, 1849.

## LINEAR PERSPECTIVE.\*



I HAVE, by careful attention to the evidences of places and lines as offered to vision by nature, formed the opinion that the most accurately sketched outlines made from architecture by the hand and eye only, invariably differ from the laws of perspective as at present taught; also, that after adopting the method of raising a superstructure of outlines from a ground plan, by the application of the most approved theorems—on comparing this with the original structure and submitting it to a most careful examination by the eye, its extremes invariably appear more expanded, exactly in proportion as the outline extended from its centre or point of sight. The effect of numerous comparisons of this nature led first to a consideration of the laws of perspective as at present taught, and secondly, to a series of examinations of what phenomena are offered by nature, with a view of eliciting a system more consonant with its appearances. The result has been the conviction, that Right-lined Perspective, as at present taught and used, is not the truth, and cannot be sustained, nor being in harmony with the laws of nature, of reason, or of vision; and that a careful inquiry into the evidences of appearances will lead to the establishment of a system correct in its application, more pleasing and satisfactory in its appearance, and which, being examined in a fair and candid spirit, every right mind will, of necessity, admit to be founded in nature, from whose everlasting sources all science springs.

Little can be said in a condensed essay of this kind, and without figures, relative to the absurdities and incongruities of the present system of perspective, and the dissatisfaction many artists suffer from its requirements. If necessary, sufficient evidence could be produced with ease, to demonstrate the inconsistency of its principles, and the utter impossibility of according its theorems with reason and the visible truths with which we are surrounded.

The science of perspective hitherto has been founded on the supposition, that the common planes, horizontal, vertical, or inclined, with which we are surrounded, are all perfectly flat in appearance, and, as a consequence, all portions, divisions, intersections, and terminations bounded by and originating what are called right lines, are, in appearance, straight lines. See Malton, p. 41; Theorem VIII., p. 67; and Theorem I., Sec. IV., p. 57.

From these suppositions, it is further assumed that the picture, being considered a perfectly flat plane, and its boundary composed of right lines, and planes parallel to it can never intersect it, and

\* To the Editor of the Art-Journal.

SIR,—The accompanying essay is offered with a view of awakening inquiry into the important subject of Perspective. Should you think the views contained in these remarks will lead to greater perfection in Art, and to the adoption of a system more in harmony with what is seen, and as it is seen, a sufficient reward will be felt. If desired, a second essay will be given, in which Right-lined Perspective will be, by figures, proved to be false, and a subject introduced demonstrating the truth of the system herein offered.

I remain, yours, &c.,

WILLIAM GAWIN HERDMAN,  
Liverpool.

lines parallel to it can have no perspective inclination; consequently have no vanishing points; and consequently, vertical lines and horizontal lines parallel to the picture preserve their parallelism through the picture. With respect to lines not parallel to the picture, it is stated, "that the projection in the picture of an original right line, not parallel to the picture, is a right line, drawn through its intersecting and vanishing points." Now, these theorems and suppositions are founded on abstract principles only. I acknowledge that the result of any problem worked by the exposition of them will be correct, and agree perfectly with them, but that the whole is at utter variance with the truth, as it is in nature, according to vision.

The extent of human vision is affirmed to be that horizon, which is the boundary of the plane of the earth's surface, of which the eye is always in the centre, and the arc of the heavens above; and as nature adapts every capacity to its requirements, and no more, human vision can extend no further; for every thing beyond the sphere of that arc appears in it—the sun, the moon, and the most distant stars all appear in the same plane to the eye, so that the laws of appearances must be sought for within that boundary, and will be demonstrated by the following examples, drawn from the phenomena of nature, which any individual may examine and ascertain for himself when opportunity offers.

Before entering into the subject, it may be necessary to remark, that it appears to have been an error of perspective to suppose that its laws as a science only commence with the picture. Its laws are in universal nature. It also appears to have been altogether overlooked by professors of the Art, that any line represented in a picture is only a portion of a more extended line. The true ideas of perspective are the laws which govern the most extended planes and lines of nature according to vision; and the true idea of a picture is, that it is a representation of a portion of such planes and lines, and governed by the same laws.

If a line cuts the picture and terminates in its vanishing point, where is, or was, the line before it entered the picture, and where did it come from? Its true representation, from its commencement in the picture to its vanishing point, appears at first view to be all that is desired; but does the question never arise, what becomes of the line, and where would it extend to, or terminate, in nature? Does not the query arise, that the same law which is terminating a line in its vanishing point before the eye of the spectator, will, if looked at, traced, or thought of for a moment, be found to have its OTHER vanishing point opposite, and behind in the horizon also. If so, how do they meet, continue, or what is their nature?

Standing by the sea-side, or on any flat land bounded by the true horizon, and selecting a time when long streaks or strata of clouds lie parallel to the eye, the disposition of their appearance to the eye will be as follows.—The edge of the horizon will appear a perfectly straight line, which may be examined by a tightened chord; the cloud line immediately above or next to it will be found to be so nearly straight, as that any deviation it may have is imperceptible to the eye; but it will have this peculiarity, that it will not be found to extend beyond 180° of the horizon, and should the atmosphere be clear, its termini will be visible. Parallel to this, line after line, as the distance from the line of the eye or horizon increases, appears to retain its parallelism when examined in small portions, but the whole will be found to decline on each side towards the horizon, and to enter it at the original termini of the first line. As this inclination of the strata increases in exact proportion to the distance from the horizontal line, an evident convexity is necessarily assumed, which becomes visible to the eye, so that should the strata of clouds continue to the zenith, a perfect semicircle of the heavens will be described, the termini being still in the same points; yet these are truly horizontal lines parallel to the earth's surface; their appearance is however exactly what has been described, and the inferences to be deduced are, that horizontal lines are straight only when passing by or opposite the eye, because their convexity cannot be seen; that parallel horizontal lines become convex in proportion to their distance from the line of the eye; to the arc of a circle, which is the extreme of their distance; that horizontal lines are 180° degrees in length, and that they have two vanishing points.

Again, standing on an open heath or shore at night, when an opportunity occurs of witnessing the aurora borealis, among the many characteristics of that phenomenon, select those in which the rays shoot vertically, or perpendicular to the horizon. These rays ascending to their greatest altitude, namely, the zenith of the spectator, will necessarily describe that portion of the convexity of the

heavens which lies between their rise and terminus. That all vertical lines, arising from whatever point of the earth's visible surface, will, if they continue to ascend, terminate to vision at the zenith of the spectator, is self-evident. The zenith is, therefore, the vanishing point of vertical lines; and, as they arise perpendicular to the earth's surface, and gradually incline to the zenith, that gradation must be convex in proportion to the distance of any line from the eye; for those lines nearest the eye will appear straight from the smallness of the inclination required between their rise and terminus over the eye, whilst those more distant, having to terminate in the same point, will have a greater convexity to the edge of the horizon,—whence, should two arise and meet from opposite parts of the horizon, a perfect arc will be formed, which is the extent of vision.

Having noticed the nature of horizontal and vertical lines, it will be necessary to ascertain whether the same laws apply to inclined or accidental lines, proceeding from or tending to any given point in the heavens or elsewhere, visible; and of these lines the sun's rays afford the longest accidental lines of nature. It is a prevailing idea that the rays from the sun continually expand from their source. The rare opportunities which occur of witnessing its brief effects and testing them by close examination may have led to this erroneous opinion.

A ray of light will gradually expand from the sun, according to the angle of its projection, to 90° distance from the sun, when it will gradually diminish and terminate to vision at 90° further, or 180° from its cause.

Example.—If the sun be 10° above the horizon at its setting, and rays through the clouds should proceed to opposite directions of the heavens, on leaving the sun they will be found to expand every way. The short rays from the sun to the western horizon will be found rapidly to expand till cut by the line of the horizon; but should rays proceed from apertures in the clouds in the east, they will be found to be diminishing and tending towards a point, which point will be as far below the horizon in the east, as the sun is above it in the west.

The inferences to be drawn from this phenomenon, are:—That any two lines, being the angle of projection from the sun's rays and gradually expanding to 90° distance from the sun and gradually declining to a point 180° from its projection, must by their expansion and contraction, form curved lines; the curve of which will depend on the angle of its projection, and its proximity to the eye; and that 180° degrees is the limit of vision, or extent of these, as of other lines in nature.

From the above and other arguments from which extracts are made in the comments appended, the following theorems have been deduced, which, with humble confidence, it is hoped, will be found to be THE TRUTH AS IT IS IN NATURE.

THEOREM I.—A plane is an even surface.

In contemplating these theorems, it is requested that ideas of reality will be discarded from the mind, and to remember that we are declaring the Laws of Appearances,—what is seen, not what is known to be; and that the planes and lines stated in these theorems are to be considered of the utmost extent of vision, and not the portions, such as buildings, &c., with which we are surrounded, which are but portions of such planes, although they are obedient to the same laws. Theorem I. is considered self-evident.

THEOREM II.—A plane passing through the eye becomes a right line, called a vanishing plane.

This is so self-evident that it needs but little remark. Take any portion of a flat plane and lift it up till it passes by the eye; at this moment the eye can see neither over nor under the surface; the eye is said to be in the plane, and it sees a line, and the plane is said to vanish. Now, this vanishing plane, or line, in whatever direction it passes the eye, is the vanishing line to which all other planes parallel to it are tending; they will all above and below tend to, enter, or vanish in it, and here is one of the principal laws of Perspective.

THEOREM III.—A plane parallel to its vanishing plane is convex in appearance. Its convexity increases in proportion to its distance from its vanishing plane to 90° of the arc of a circle, and it terminates in its vanishing plane.

A perfectly flat plane is an imaginary plane. No plane can be seen flat by human vision. When a plane becomes so, it passes through the eye and becomes a line. A perfectly flat plane is convex in appearance. A plane to be seen must have a certain degree of convexity, according to its distance from its parallel in the eye; because, if a plane in the eye be flat, and be seen as a right line, which line

is the vanishing line of all planes parallel to it; then if a parallel plane at any given distance be, by its parallelism, flat also, it will appear so in the vicinity of the eye; if it be the law of vision that any part is, then its whole is gradually tending to its vanishing plane, then its convexity is established; for that is a curved plane which being and appearing parallel and flat over the eye, which is its centre, and its whole is gradually bending in every direction to its vanishing plane, and if such plane be curved, then any line or division that can be made in it will have the same character.

**THEOREM IV.** *A line is the intersection of two planes.*

This is given as a definition of a line, most consonant with the first principles of the Art. The intersection of two planes gives our first idea of form, and as a line is generated by such intersection, the theorem is hence deduced; many definitions and much cavilling might be admitted, but which will be in no way conducive to the development of the science.

**THEOREM V.** *A right line is a line passing by the eye.*

According to the system of perspective here developed, it is affirmed that the eye sees a right line only when such line passes the eye. Because such line has then its shortest distance between its two extremes, it is neither convex nor concave in appearance, and consequently a perfectly right line in any direction.

**THEOREM VI.** *A parallel line is a line parallel to any right line passing by the eye, and its convexity in appearance, according to its distance from the line of the eye, to the arc of a circle.*

If any line passing by the eye, being a right line and having its vanishing points determined, has its parallels terminating in those points, it follows that as these parallels extend from the original line passing by the eye, they must assume a circular form, the convexity of which is as to the ratio of its distance from the original line; for the vanishing points are fixed where they must enter, and the distance may be determined where any parallel line may extend from the original; there are no angles nor resting places where the line must turn, therefore it must describe a segment of a circle; and as the extent of vision describes a semicircle from the eye through which the original right line passes, and as all other parallel lines lying between the line of the eye and its utmost bounds are terminating in the same points; it follows,—That all lines parallel to any right line passing through the eye, become circular in form, the convexity of which will be in proportion to its distance from such right line to the arc of a circle which is the limit of vision.

**THEOREM VII.** *Every right line has two vanishing points, and is 180° in length.*

If a right line (horizontal, for example,) pass by the eye, it will continue to opposite extremes of the horizon, and there disappear; where it disappears are called its vanishing points, and are the points where its parallels will terminate also, therefore they describe always 180° of space, and of necessity have two vanishing points, being the termini of vision. This determined length of the right lines of nature is sufficiently established in the introductory remarks on the disposition of clouds, sun's rays, &c., and will be found to be their invariable length, whether or not one of these vanishing points be below the horizon.

**THEOREM VIII.** *The eye is in the centre of every line that passes through it.*

This is so self-evident that it admits of little remark, but as lines perpendicular to the picture are equally invested in the same laws, some consideration may be necessary.

The eye is always in the centre of the circumference of the horizon; therefore it is always in the centre of every right line which passes through it from any point in the horizon to its opposite; therefore it is in the centre of lines perpendicular to the picture, or to the eye; now that line which has a centre must have two extremes, which are its vanishing points, where its parallels terminate also, which establishes their convexity. See Com. on Theorem VI.

**THEOREM IX.** *Planes and lines terminate at 90° distance from the eye.*

This is the extent of human vision in any visible direction. Whatever plane or line passes the eye ceases to be seen at that distance, and its parallels also. This therefore determines the length of vertical lines, as Theorems VII. and VIII., horizontal ones.

**THEOREM X.** *A line entering the eye becomes a point, called a vanishing point.*

If the spectator will take up a piece of wire, or other substance, perfectly straight, and lift it up with both hands till it is even with, or is said to pass by the eye, when it does so, it is said to be a perfectly straight line, and its two extremes carried out in thought till they are 90° from the eye, will generate their vanishing points, but the eye thus situated does not see either of them; to see a vanishing point a line must enter the eye,



which then sees not its length, but the end which is a point; the line is said to vanish, and becomes a point, and this point is, or covers, the point where all its parallels will tend to and terminate.

**THEOREM XI.** *Lines which are parallel to each other terminate in their vanishing points.*

It is a fundamental law of vision that all objects appear to diminish in size as they recede from the eye; therefore two parallel lines, by the diminishing of the space between them, appear to approach each other till they terminate in a point, called their vanishing point; the same law causes all lines parallel to each other to terminate in the same point.

**THEOREM XII.** *The vanishing points of any lines are in the vanishing line of the plane they are in.*

If a plane passing the eye becomes a line, and this line be the vanishing line in which all planes parallel to it terminate, then every intersection or division causing a line in such parallel plane will terminate in the vanishing line also. If such line in any parallel plane, terminate in its vanishing line, the point where it terminates is called its vanishing point, which is the point to which all lines parallel to it terminate also, for the same law of vision which causes the approach and termination of planes in their vanishing plane or line, causes the approach and termination of lines in their vanishing point.

Now, if these theorems are true in their demonstration of the laws of perspective, according to our vision of nature, it will be seen that the eye is always amongst the flattest, planes and straightest lines of nature; for each plane and line becomes straighter as it approaches, and straight as it passes, the eye, and any buildings with which we are surrounded are so near the eye, and so small compared to the vastness of the limits of vision, that the immediate planes and lines of which they are composed are so near the line of the eye as to be affected but little by their limited convexity. For anything small or near the eye, Right-lined Perspective may still be adopted without any great incongruity; but for anything on an extended scale, or from which the eye cannot retire far, it will be found to lead to the greatest absurdities. Whereas, anything to be represented, as the structures of man, are so near the earth and eye, that the artist may rely on the effect of obedience to the truths here offered; they will produce the most gentle and satisfactory declination of his lines, giving the true appearance of what he sees, and enabling him not only to depict the very convexity of nature, but to extend his picture far beyond the limits allowed to Art hitherto.

The system here offered is produced from a comprehensive survey of the whole of the visible and imaginary lines of nature, and not that which is confined to the picture only. That which is seen in a picture is, or ought to be, simply so much cut out and represented of the more extended lines of nature.

By this system near views of lofty buildings and interiors may be given without that distortion produced by Right-lined Perspective. By this system lines may be extended beyond the perpendicular to any vanishing point, which is impossible in Right-lined Perspective, seeing that it would argue the continual ascension of horizontal lines.

By this system a picture will give a true representation of nature to any extent short of or including 180°, to attempt beyond which would require the picture also to become circular.

It is regretted that in so small a compass as the present notice, the arguments, figures, and demonstration of a longer work which is in preparation, are altogether inadmissible; and the present essay is more with a view of placing the discovery of these principles on record, than any practical effect that may be immediately expected.

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

### ON THE CHEMISTRY OF COLOURS EMPLOYED IN THE ARTS AND MANUFACTURES.

NO. V.—CHROMIUM, COBALT, CADMIUM, ANTIMONY.

In the present number of the *Art-Journal* will be found a table exhibiting at one view the chemical characteristics, artistic properties, &c., of the principal colours used in painting. This is the work of William Linton, Esq., whose merits as an artist have been long appreciated by the public. With a most praise-worthy and pains-taking industry this gentleman has devoted much attention to the question of the durability of colours. As we understand, his observations have been extended over a long period of years, and hence they obtain a very high value; and we feel much satisfaction in having the privilege of giving increased publicity to a document printed for private circulation, which is so well calculated to guide artists in the selection of the pigments they employ.

In these articles we have already referred to the importance of such a knowledge of the chemical composition and physical character of colours as will insure the artist against the misfortune of seeing the labours of his hands—the visible impression, as it were, of his mind—fading slowly before the touch of Light and of Time. Mr. Linton has felt the importance of this to the full, and has directed his studies in the paths which have been previously trod by the great masters of Art, but which have been too much neglected by many—even of the eminent artists of our own time. A better comment on the subject of these papers could not be furnished, and we have, consequently, referred to it, for the purpose of expressing our sense of the real practical value of Mr. Linton's labours, which he has so generously circulated for the advantage of his brethren. Having carefully examined this table, we find but one statement to which we can venture to make an exception. Mr. Linton states that the artificial ultramarine "is a cheap and really valuable substitute for the native product." It is certain that the artificial production is of variable degrees of excellence, but we understand that much of that which is sold as of the best quality has exhibited, even after an exposure of twelve months, unmistakable signs of change. Of this curious chemical compound we shall, eventually, have more particularly to speak; but we may now state, that we believe its durability as a colour is materially influenced by the slowness or rapidity with which the chemical reactions are effected.

**CHROMIUM.**—This is a metal of very recent discovery, having been first noticed by Schoole in a red lead ore of Siberia, but afterwards discovered by Vauquelin in 1797, and determined to be a new metal. It exists as chromic acid, combined with oxygen in combination with lead and with copper, in some rare minerals; but it is most largely obtained from chrome-iron ore, in which it exists as chromic oxide. The metal chromium, which is with difficulty obtained from its compound, is of a greyish white colour, very infusible, and brittle. It has no practical value, and the trouble of preparing it is so great, that it is very seldom seen in the metallic state. The compound of chromium and oxygen and of chromic acid with the metals form pigments of considerable value to the artist. Chrome-green is two atoms of chromium combined with three atoms of oxygen. It is prepared by heating chromate of mercury to redness, when the mercury is volatilised and a portion of the oxygen expelled, leaving the chromic oxide behind; or it may be very readily procured by mixing the bichromate of potash with one-fourth its weight of starch, igniting the mixture, and washing the mass to remove the carbonate of potash formed. This oxide is the colouring matter of the emerald, and, as a pigment, it appears to possess a very high degree of permanence. We learn there is a green sold under the name of chrome-green, which is merely a mixture of chromate of lead and Prussian blue, which is, essentially, an exceedingly futile colour.

There are two distinct compounds of the

oxides of this metal and lead; one is usually known as chrome-yellow and the other as chrome red. The first is produced by mixing a solution of the acetate or nitrate of lead with bichromate of potash. It precipitates as a fine lemon-yellow, insoluble in water. The second is usually formed by boiling the above precipitate in a solution of caustic potash, by which process half the acid is removed and we have a mixture of the metallic chromate and the basic chromate of lead. A far superior colour is obtained by mixing in a crucible at a dull red heat, saltpetre and chrome-yellow, as long as effervescence with escape of red fumes occurs. The potash abandons the nitric acid and takes the chromic acid. The appearance of the mass is black, but if allowed to settle and the melted salt poured off from the heavy powder at the bottom, and this is then washed with a very small quantity of water, we have a splendid vermilion red of very considerable permanence.

Orange-chrome is a chromate of mercury, which is readily obtained by adding a solution of nitrate of mercury to one of the chromate of potash; it is not, however, much used, owing to its liability to change.

By adding chromate of potash to a solution of sulphate of copper, we produce a pigment of a fine warm brown tint, which is sufficiently permanent to warrant its being employed more frequently by artists than it is. Under the name of *Gelbin*, a yellow has been introduced to the notice of artists, which professes to possess the merits of combining well with the vehicles employed, and permanence. The specimen we have examined was a chromate of strontium, which is readily prepared by adding a solution of muriate of strontium to one of the chromate of potash. Chromate of barytes and other chromates may be procured in a similar manner. They vary but slightly in colour, and, as Mr. Linton assures us of the strontian compound, they are perfectly durable.

There has always been much uncertainty as to the stability of the chrome salts, and, although very different opinions have been expressed upon this subject, there can be no doubt, from the peculiar nature of chromic acid, that its tendency to a certain amount of decomposition is great. If we expose a series of these yellow powders in closed glass tubes to the light we shall find, upon comparing them with others which have been kept in darkness, that some will have become paler, while others have darkened; the changes with the lemon-yellows being the least obvious. If, however, we combine these compounds with any organic body, or simply spread them upon paper or linen, the change will be more obvious. The chromic acid parts with a portion of its oxygen under the exciting influence of the chemical radiations which accompany light; and this oxygen acts powerfully upon the organic matter present. Consequently, when the chrome colours are combined with oil, there is a constant tendency to this change, which is entirely independent of any influence of the atmosphere or of any impurities which it may hold suspended.

From the peculiar nature of the chrome colours they are but rarely employed in any of those processes where it is necessary to use heat. They have not hence been generally adopted in colouring glass, or in the painting of porcelain. A pure and very brilliant grass-green may be produced in flint glass by employing oxide of chromium. This is usually regarded as too expensive a colour to be employed, particularly as greens quite equal, if not superior to it, can be obtained from the use of oxides of copper and nickel. A bright red colour which could be applied to china under the glaze, has long been a desideratum which is not yet supplied. At the recent exposition at the Society of Arts, a plate was exhibited of a fine red colour, but this colour was over the glaze. From the opportunity we had of examining this, we believe it to have been merely a very carefully prepared red chromate of lead, the durability of which is doubtful, and which will not endure the action of the elevated temperature necessary for glazing.

Bronziart informs us that a fine brown is obtained by the use of the chromate of iron, which is not to be got by the use of the pure

oxide of iron. In this instance the colour is evidently due rather to the iron than to the chromium. Godon has stated that the chromate of barytes will give a fine yellow to porcelain; but it has not yet received the test of much experience. In the pottery at Sèvres, the chromate of lead is occasionally employed, but there is always a want of certainty about it, which interferes with its more frequent use in procuring some of the delicate yellows and browns to which it appears applicable.

COBALT is a far more valuable metal than chromium, and in the Arts and Manufactures it is extensively employed. This metal was discovered by Brandt in 1753; but although it does not appear that there existed any knowledge of cobalt as a peculiar metal previous to the discovery of Brandt, it is quite certain that it was employed by the Romans, and probably by the Greeks for communicating a blue colour to glass. The bottles found in the neighbourhood of Naples, which are of a fine blue colour, always contain cobalt. Sir Humphrey Davy detected the oxide of this metal in several specimens which he examined. From the circumstance that traces of cobalt are found in many of the copper coins of Greece and the earlier days of Rome, there is but little doubt that they derived their colour from the copper ore employed, not being aware of its presence. Much of the yellow copper ore of Cornwall contains cobalt disseminated through it, and it is not a little curious that we find cobalt also mixed with the bronze cells found scattered over this country and in Ireland. In the manufacture of their coloured glasses, however, the ancients probably used the native arsenical cobalt, regarding it as some peculiar earth.

Cobalt derives its name from a curious circumstance. The miners of the middle ages upon finding the ore, were led to expect from its bright metallic appearance that an abundant produce of metal would repay their labour. The methods of reduction then known were however without avail, and they fancied these ores were under the especial care of certain gnomes or demona known by the name of Kobolds, and hence they were usually called the Kobolds' Ores; and after Brandt's discovery the metal took its name of cobalt. This metal exists in nature combined with arsenic-sulphur, and always associated with nickel, which it closely resembles. The ores are roasted, and the residual impure oxide of cobalt, which is a dark-grey powder, combined with a large quantity of silica, is imported under the name of *zaffre*. Our largest supply is from Norway, Hungary, and Sweden. It is found in several of the mines in Cornwall, and in some parts of Cumberland; but, although many mines have from time to time been worked for cobalt and nickel, they have never been sufficiently productive to remunerate the adventurers. The process of reduction is exceedingly tedious, as may be judged from the following account of the method employed at Birmingham:—

The ore is first mixed with chalk and fluor spar, and heated to a white red heat in a reverberatory furnace. At this temperature the mass fuses, and a slag, floating on the surface, is obtained. This being removed, a fluid metallic-looking mass is seen below, which is run out into water, that it may be broken with facility. This mass is reduced to a fine powder, and calcined at a bright red heat in a furnace. During this calcination, which lasts about twelve hours, all the arsenic is driven off; the residuum is then treated with muriatic acid, which dissolves nearly the whole of it; the liquid is diluted with lime-water and hypochlorite of lime: a precipitate of iron and arsenic falls, which is washed away. Sulphuretted hydrogen is now passed through the liquid, and the precipitate produced is thrown away. The cobalt is then precipitated by chloride of lime, which, when washed, dried, and heated to redness, is regarded as pure oxide of cobalt, and it is in that state sent into the market. By an additional amount of heat, a denser compound and the protoxide is formed.

The SMALTS are the most important of the preparations of cobalt to the artist. They differ materially in character, according to their mode

of preparation. They are essentially silicates of cobalt. The oxide of cobalt is mixed with carbonate of potash and finely powdered quartz, and submitted to a strong heat for some hours. When the mass is cold, a deep blue glass is found, which must be powdered, washed with muriatic acid to remove all traces of alkali, and finely levigated. A blue colour of much delicacy is obtained by pouring a solution of cobalt in nitro-muriatic acid upon pure alumina, and submitting the mass to a very intense heat. On this preparation M. Longé has recently made some very ingenious investigations which go to show that in the preparation of the above blue with alumina, the presence of some phosphate is necessary.

The phosphate of cobalt is the basis of that beautiful pigment known as Thénard's blue. It is best prepared by mixing together phosphate of cobalt procured by precipitation from sulphate of cobalt with phosphate of soda. One part of this phosphate is mixed with two or three parts of alumina, and then it is exposed to the intense heat of a wind-furnace for some time. The blues of cobalt are blackened by exposure to decomposing substances, but they are not otherwise liable to change unless an excess of alkali is allowed, as is most frequently the case, to remain with the *smalts* or *acure*. It might be thought that the condition of a silicate would protect the body from change, but, as the glass is reduced to an extreme degree of fineness, the chemical action of any gaseous agent does not seem at all to be retarded.

Cobalt possesses a very remarkable power in colouring glass,  $\frac{1}{10000}$  of a grain of the oxide of cobalt imparting a very sensible blue tint. Pure smalt may be used for painting or for staining glass, but the oxide of cobalt mixed with proper fluxes is usually preferred for any delicate work, as for painting on glass, or for enamelling. For producing blues and some purples on porcelain and earthenware, the oxide of cobalt has long been most extensively employed. Nearly all the cobalt separated from the nickel in the German silver manufactures of Birmingham is sent into the Staffordshire potteries. The great advantage of the oxide of cobalt is that it will impart its fine colour to ordinary earthenware which is fired at a low heat, and that it resists the action of the elevated temperature which is required for porcelain. Not only is the oxide of cobalt employed for giving a blue colour, but, in combination, it will also impart to clays a grey, a black, and bluish greens. The blue of Sèvres, which has been long celebrated over Europe as superior to any other, is produced by oxide of cobalt, the peculiar beauty of the colours depending entirely upon the care taken in the preparation. The dull colours which appear upon earthenware and much of the English porcelain, arising entirely from the admixture of the oxides of iron, arsenic, copper and lead, with the oxide of cobalt. So important is the purification of the cobalt considered in the laboratory of Sèvres that the first chemists have been engaged by the government on the subject, Marignac, Laurent and Malaguti have been most assiduously employed in these experiments. Varieties of colour may of course be produced by the use of the pure metal in various states of oxidation.

The soluble salts of cobalt have been long known as sympathetic inks; the rose-coloured solution of the muriate being washed over paper leaves scarcely any stain, but upon removing it the paper becomes of a fine blue or bluish-green. This change is due entirely to the abstraction of moisture as may be shown by a very instructive experiment. If we dissolve to saturation the oxide of cobalt in muriatic acid we have a brilliant dark-green solution remarkable for the intensity of its colour. By pouring this into water it loses its colour entirely, and even when we have added a large quantity of the green solution, the water only becomes slightly tinted pink. For colour-printing in any of its branches cobalt furnishes many of the blues, and they all have a very high degree of permanence.

CADMIUM. The sulphuret of cadmium furnishes a very beautiful and permanent yellow, known as cadmium-yellow. This metal was

discovered by Stromeyer in 1817; the supply however of the mineral from which it is obtained is very limited. The oxide of cadmium is a yellow of considerable intensity, but it has not yet been employed except as a mere experiment by the artist, but it promises to be of much value as far as durability is concerned.

**ANTIMONY.**—This metal has been employed from the remotest antiquity. The women of Assyria and of Egypt were in the habit of employing the native sulphuret of antimony "to put their eyes in painting," that is, to blacken their eyelids and eyebrows; and it is certain the Egyptians employed it as a pigment in many of their works of Art. The only pigment now used to any extent, into the composition of which antimony enters, is Naples-yellow, which is a combination of the oxides of lead and antimony. There is much uncertainty in this compound. It is usually prepared in the following manner: Carbonate (white) lead, sulphuret of antimony, calcined alum, and muriate of ammonia are mixed thoroughly together and placed in a crucible, which is carefully covered by another. Heat must be slowly applied, and the temperature gradually elevated until the whole is brought to a dull red heat. It is then removed from the fire, and the mass when cold is powdered and well washed. Kermes mineral, or the golden sulphuret of antimony, is sometimes employed, but not so frequently now as formerly. This is prepared by fusing together equal quantities of powdered sulphuret of antimony and common potash. The cold and powdered mass is boiled in ten times its weight of distilled water, and filtered while hot. As it cools it deposits a kermes; but when this ceases to fall, if the clear liquor is poured off and dilute sulphuric acid added, it will precipitate the golden sulphuret of a fine orange colour.

Glass is coloured yellow by antimony. The metal is commonly added to the glass in the state of glass of antimony. This is obtained by roasting sulphuret of antimony to a state of antimonious acid, and then melting it with an additional quantity of the undecomposed sulphuret. The result of this is the formation of a glass (antimoni vitrum) of a transparent hyacinthine colour. The antimoniate of potash, however, answers the same purpose. The Bohemian manufacturers add a little oxide of iron to the glass of antimony, by which a greater depth of colour is produced. In the potteries these preparations of antimony are also employed for producing yellows, but it is not of much importance in this branch of the arts.

ROBERT HUNT.

### A GIRL AT THE BATH.

FROM THE STATUE BY R. J. WYATT.

This beautiful statue, which is in the possession of Lord Charles Townshend, is, undoubtedly, one of the most successful works of Mr. Wyatt. The subject may be termed common-place, as it demands no peculiar or striking expression of feeling, no emotion to excite at once the sympathy of the spectator with its sentiment; yet the simplicity which this deficiency of action and motion renders essential to the truth of the work, is a charm in itself, and has been well expressed by the sculptor. He calls the figure "A Nymph preparing for the Bath;" she is denuding herself of her drapery preparatory to stepping into the water, which seems to be the especial object of her contemplation; the contour of the figure is beautifully developed, the limbs are full and well-rounded, yet perfectly feminine and justly proportioned. The folds of the drapery are very skillfully managed, they enrich the composition without encumbering it, and contrast admirably with the pure and simple forms of the upper part of the statue.

The vase which is introduced to support the figure becomes an appropriate and not inelegant adjunct to it, perfectly in harmony with the subject. All such matters should have some reference to the principal idea.

### THE EXPOSITION IN PARIS.

**DEAR SIR,**—In answer to your request as to my views of the French Exposition now open at Paris, which I have visited, I think my opinion must be that of all interested in the progress of artistic and mechanical skill, in their application to the multiplication of comfort and happiness among mankind, viz., that it is an invaluable demonstration of national skill. The vast collection of works in all kinds and classes of manufactures there shown, cannot fail to arrest the individual attention of persons engaged in the same pursuits, while, as a whole, the general public must be consequently instructed and interested by an examination of the almost countless number of specimens submitted for exhibition. It is but right to say, that I saw no little party demonstrations of jealousy, such as we have from time to time observed in matters of the kind on a small scale in England; everything proceeded harmoniously, and the silly distinction of manufacturer and retailer seemed hurried in that oblivion from which it should never have been exhumed; each appears there to take his natural position; the manufacturer protects his retail customer, and there is a tacit understanding between them.

Comparisons, in the language of Mrs. Malaprop, "are odious;" but the examination of the various specimens exhibited, naturally suggests comparison with the like kind of articles manufactured by ourselves. This I should at once say, that in bronzes we are a century behind, whether as regards design, execution, exquisite nicety of finish, not to speak of the knowledge of chemistry exhibited in the variety of shades of colour which adorn their external surface. A more important feature too may be remarked in the superiority of the figure modelling. We rarely, if ever, at least in Manufacturing Art, meet with a correctly modelled figure in English metal works; and as rarely are the productions of the vegetable kingdom copied naturally; there, the flexibility of the leaf, the graceful curve of the stem, and the beauty of the flower, are imitated correctly, but without that serenity which distinguishes similar works among us. It also occurs to me, that the applications of particular plants for particular purposes, are somewhat happier than with us; and there are bolder aspirations and more fearless discarding of conventionalities than we have hitherto been accustomed to look at. Of course I do not for a moment allude to many specimens of the grotesque, which are opposed to good taste; but allowing for these, there is still left a good substratum of solid Ornamental Art, a title of which I should be glad to hail as the property of the English designer and artisan. Thoroughly excellent as many of their more expensive kinds of chandeliers and gas-fittings are, I do not think that in the commoner class, they are at all equal to us. Their peculiar style of finish, viz., the coating with leaf gold instead of exposing the colour of the metal by removing a portion of its substance, and burnishing or bronzing the same, is not calculated to add either to the beauty of the object or the sharpness of its details. Of the numberless specimens of stamped or pressed brass-foundry exhibited, including principally upholstery decorations, picture-frames, and devotional figures in use among the lower classes of the peasantry, I saw not one object which in sharpness of impression, substantiality of material, or richness of colour, could for a moment bear comparison with goods of the same class produced with us in Birmingham. They are, in truth, the veriest tinsel, unsatisfactory in everything save in the requisite of artistic qualities, but which, by the way, would have well stood a little judicious pruning. It was however in the more particular decoration of the inferior class of brass articles that I observed the greatest difference between the French and English manufacture; there every little hook or knob, or even picture-ring, was of an ornamental character—the door-handle is the work of an artist, and the box or case of the lock itself a perfect study, and thickly coated over with judicious scroll-work; this latter peculiarity is rendered unnecessary in England by the use of the mortice lock; there are not a few requisites in the furnishing of Continental dwellings which the more severe climate of our country will effectually preclude their ever being applied with us. Thus I could not but admire the infinite variety of design which distinguished the ornamental portion of their window-fastenings; these, when used by us, are almost concealed; in France they form one of the most attractive features in internal decoration, affording abundant room for the exercise of the ornamentist; the mechanical construction to facilitate their action was also ingenious. Of the iron castings—we have been so accustomed to excellence in the works of Coalbrookdale and Sheffield, that

as expected, while there was much to support the Continental title to superiority of design, there was nothing in the mere mechanical operation of casting which surpassed the products of our own land; in truth, we would at once say, that as a general rule in the execution of the commoner class of iron-working we are vastly superior. In one peculiar department, however, they still retain their pre-eminence, I allude to the many specimens of fountains there shown, a single one of which contains more real excellence and merit than all our country could produce. These are features in our streets we would wish to see introduced; they afford abundant room for the exercise of taste, are also of public utility, and are objects of beauty which, in our land, whether from want of funds or public spirit, have been hitherto rather the exception than the rule to see introduced. It may provoke a smile were we to point to the ornamental object into which our Continental brethren have converted the common water-pump. With us we have hitherto been accustomed to see its long gaunt frame formed from the rudely squared trunk of a tree, and the only attempt at relief its ball-shaped termination; its handle, from time immemorial, of one curve, and the orifice from which the water issues, a simple pipe. The Exposition specimens show what may be done in the way of improvement, and I should earnestly wish, that among your engraved illustrations of objects, one of that class to which I have been alluding may be introduced as something suggestive. It is in such instances we observe more particularly those manifestations of taste, which contrast so favourably with our homely and almost barbarous treatment of things of every-day use amongst us. It is forgotten by us, that in such, are so many opportunities neglected by which lessons may be taught and good taste diffused.

To the eyes of an Englishman, and one habituated to Manufacturing Art, there is no feature so apparent, and none that excites so much astonishment, as the extent to which certain materials have been applied in France. Thus the malleable cast-iron, an English discovery, with us has hitherto been applied only to the fabrication of articles of utility, in the present Exposition it is employed for the formation of statuettes, which are chased over and burnished, equal in finish to those made of bronze, and composed of the material already mentioned.

We shall not presume to say whether the fragile nature of sheet-zinc has been duly considered by us, and we have thereby circumscribed its application; but this much we do know, we have not applied it to a fractional part of the uses it has been put to by our Continental neighbours, especially as regards architectural uses and ornamental forms. This fertility, whether as regards the application of ornamental form or mechanical construction, could only arise from a people accustomed to compare their own productions with works of like class and character. Thus is it that much of our admiration of the originality of French design is dissipated when we examine their museums, which contain, in reality, the secret of their success; and if we consider that cathedrals, churches, palaces, and parks, are all thronged with so many appeals to the artistic faculty, we say much of our wonder vanishes, and we feel convinced that it will not be until our rulers become conservators of Art to the same amount as those upon the Continent, and until every School of Design in the land has its museum, that we may hope to achieve some portion of that excellence which the Exposition of Manufacturing Art, now open in Paris, so prominently shows. I have no hesitation in asserting, from my own inspection, that many of the alleged causes as to cheapness of production is ideal; and if we consider that while the Englishman may be expensively fed and lodged, his powers of labour are at least equal to the extra cost, and his physical endurance at least double; these things taken into consideration, we have but little to fear, and everything to hope. One thing alone we desiderate, and that we must have supplied—we want the cheap artist; the workman who, uniting to mechanical skill a knowledge of form, will yet labour at a fair but not extravagant rate of remuneration. Here is the strength of these our Schools of Design, at least ought to supply us with. Whether they can do so or not is at present somewhat problematical; but having indicated the want, we may at least hope it will speedily be removed.

A PRACTICAL MAN.

[During our recent visit to Paris, we accidentally met there a gentleman connected with our manufacture of iron-work, and we requested him to favour us with his views concerning what he saw in the Exposition. He has accordingly sent us the above communication, which, emanating from a "Practical Man," will meet with the attention it merits, and will, doubtless, be read with much interest.—Ed. A.J.]



[The main body of the page contains several columns of text that are extremely faint and illegible due to the quality of the scan. The text appears to be organized into a structured layout, possibly including a list or a series of entries.]

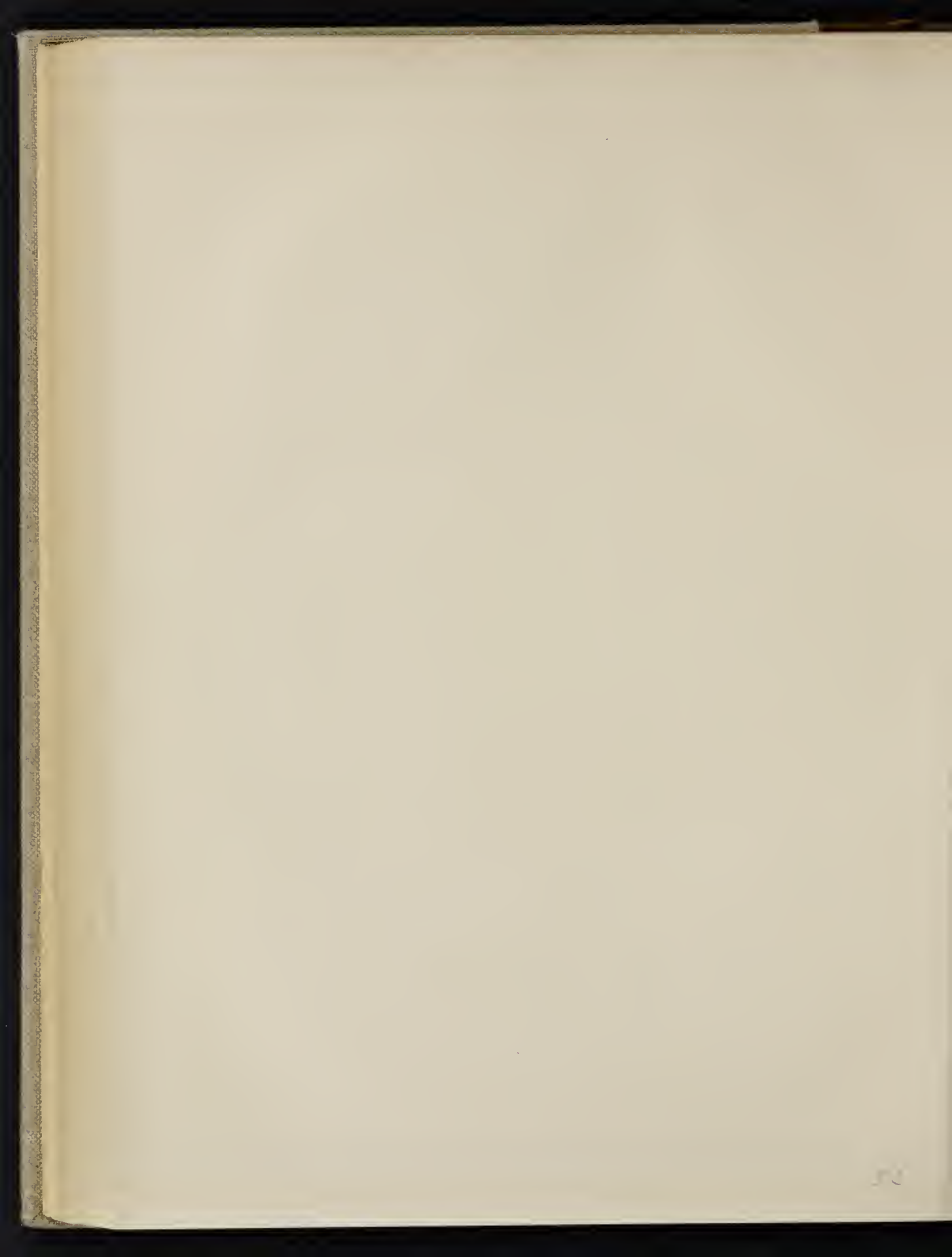




ALLEGORY OF VIRTUE

SCULPTURE BY M. CANTOVANI

DESIGNED BY M. CANTOVANI



# A LIST OF THE PRINCIPAL COLOURS USED IN PAINTING.

WITH NOTICES OF THEIR CHEMICAL AND ARTISTICAL PROPERTIES. BY W. LINTON, ESQ.

COLOURS.	CHEMICAL DESIGNATION.	PREPARATION.	CHEMICAL CHARACTERISTICS.	ARTISTICAL PROPERTIES.	ADDITIONAL COLOURS—WITH REMARKS.
<b>WHITES.</b> FLAKE WHITE.	Carbonate of Lead, with An excess of Oxide.	Plates of Lead exposed to the action of Vinegar Steam in beds of Fermenting Tan.	Blackened by Sulphurated Hydrogen, Hydro-Sulphuric Acid, and other foul gases, common to most domestic atmospheres; for which reason a rapidly drying and preservative vehicle is essential to seal it up against such evil influences. Other Colours, as usual, have on this point, it is perfectly soluble in diluted Nitric or Acetic Acid, when free from Phosphate or Sulphate of Barytes.	The best White, except for Oil or Resin, is the one ascertained by its exceeding whiteness and opacity. Its usual adulterations are Zinc White, and <i>Admiring</i> as well as by nephelic vapours. Those of Zinc, Tin, Barium, and Strontium, although they may be satisfactory in mixtures or various vehicles.	There are other Whites of Lead, varying in body and brilliancy, and <i>London Whites</i> and <i>Sable of Lead</i> . The Whites of <i>Bismuth</i> , <i>Zinc</i> , and <i>Admiring</i> are injured by light, as well as by nephelic vapours. Those of Zinc, Tin, Barium, and Strontium, although they may be satisfactory in mixtures or various vehicles.
<b>YELLOWS.</b> CADMIUM YELLOW.	Sulphuret of Cadmium.	A Combination of Cadmium and Sulphur.	Resists the action of the foul gases, light, &c. It is a most durable and brilliant colour.	A beautiful Orange-tinted Yellow of an excellent body, and an admirable substitute for Naples Yellow, the Chromes, and other Mineral Yellows, which are liable to fly from noxious vapours, light, &c.	There are other Mineral Yellows, but they are all more or less obnoxious. The <i>Chromates of Lead</i> , like all preparations of that metal, are blackened by the foul gases. The <i>Chromate of Potash</i> is strongly acted upon by light. The united Oxides of Lead and Sulphur, when Hydrogen and other foul gases, as well as by light, and by a moist acid spurted. <i>Turpith Mineral</i> or Sulphate of Mercury is rapidly blackened by light, and by the foul airs. <i>Preparations of King's Yellow</i> (Lead and Sulphur) are very objectionable; also <i>Lead Yellow</i> (Lead and Sulphur heated violently).
<b>STRONTIAN YELLOW.</b>	Chromate of Strontian.	Native Earths, consisting Silice and Alumina coloured by Oxide of Iron.	Resists the action of the foul gases, light, &c. It is a most durable and brilliant colour.	A pale Canary Yellow;—another safe substitute for the faint Yellow mentioned above.	The Vegetable Yellows are not to be depended upon. They soon disappear when applied to delicate tints or thin glazes, especially if containing the probable results of lengthened periods in subdued lights. ( <i>Formulae made by Ether of Alcohol</i> , is equally fugitive.
<b>YELLOW OCHRE.</b> <b>OXFORD OCHRE.</b> <b>ROMAN OCHRE.</b> <b>SPANISH OCHRE.</b> <b>TERRA DI SIENNA.</b> <b>UMBER.</b>	Oxides Iron.	A Chemical Preparation.	All Permanent Colours, whether Native or Calcined.	The Oxides of Iron are, among the most simple colours of the palette. When properly washed and prepared for Oil painting, they are susceptible of representing the most beautiful and the soundest materials with which the Chemistry of Nature has furnished the painter for the illustration of her works.	There are other Mineral Reds which are durable; but they are of various shades, and are not so every subject to Vermilion. <i>Traction Red</i> is an inferior representative of Indian Red, and <i>Cochin Red</i> is still coarser one. <i>Red Lead</i> blackens in oil; and <i>Lithine of Mercury</i> has no claim to durability.
<b>LAUNE DE MARS.</b> <b>REDS.</b> <b>INDIAN RED.</b> <b>VERMILION.</b>	Bisulphuret of Mercury.	Yellow Ochre, calcined. A Native Earth. Mercury and Sulphur sublimed together.	A perfectly permanent Colour not affected by Acids or Caustic Alkalies.—Y coloured by a red lead; if pure.	A beautiful Colour, and of an excellent body.	All Vegetable colours however should be looked upon with suspicion.
<b>BLUES.</b> <b>NAVY BLUE.</b> <b>ULTRAMARINE.</b>	Consists of Silica, Alumina, Lime, Soda and Potash, Oxide of Iron, Magnesia, Sulphuric Acid, Sulphur and Chlorine, according to quality.	Prepared from a Mineral called Lapis Lazuli.	Acids, which will not affect other Mineral Blues, will destroy the colour in Ultramarine.—This is one of the best chemical pigments do it may be truly said, it is perfectly durable.	The Oxides of Iron are, among the most simple colours of the palette. When properly washed and prepared for Oil painting, they are susceptible of representing the most beautiful and the soundest materials with which the Chemistry of Nature has furnished the painter for the illustration of her works.	There are other Mineral Blues, but they are better avoided when the Ultramarine is available. The Oxide of Cobalt and Alumina form <i>Cobalt Blue</i> ; and the Oxide of Cobalt and Glass form <i>Smalt</i> ; they are both blackened by foul airs. <i>Prussian</i> and <i>Antwerp Blues</i> are injured by light and sulphur. <i>Indigo</i> is inferior in colour, and very fugitive.
<b>ARTIFICIAL ULTRAMARINE.</b>	It is prepared as a compound of Silicate of Alumina, Silicate of Soda, with Sulphuret of Sodium; this colour is owing to the reaction of the latter on the two former constituents.	Prepared by several difficult processes, some of which are kept secret by the makers.	Responds to the same Tests as the Native Mineral.	A cheap and really valuable substitute for the Native pigment, in that which is the least purple in its tint.	There are other Mineral Reds which are durable; but they are of various shades, and are not so every subject to Vermilion. <i>Traction Red</i> is an inferior representative of Indian Red, and <i>Cochin Red</i> is still coarser one. <i>Red Lead</i> blackens in oil; and <i>Lithine of Mercury</i> has no claim to durability.
<b>GREENS.</b> <b>CHROME GREEN.</b>	Sesquioxide of Chromium.	When Chromate of Mercury (the Orange Precipitation mixture Chromate of Potash) is strongly ignited, Oxide of Chromium remains in a powder.	A permanent Colour in all respects. The colouring matter of Emeralds.	An opaque light Green, of a full body.	There are other Mineral Greens. Those of Copper, the <i>Emerald Green</i> , and <i>Mineral Green</i> , are very insipid in Oil vehicles.
<b>TERRA VERTE.</b> <b>MALACHITE.</b>	Oxide of Copper. Carbonate of Copper mixed with Silicic Acid.	Native Minerals.	Both quite permanent.—Native or Calcined. Like the Ultramarines, Acids destroy their colours.	Beautiful delicate Greens; deservedly favourite pigments with most painters.	The dark Browns, though chiefly of Vegetable origin, seem to be the most permanent. The deep Reds, Yellows, Greens, and Blues, are all more or less of a fugitive nature.
<b>BROWNS.</b> <b>COLOGNE EARTH.</b>	Decomposed Vegetable Matter.	Decayed Wood, Bark, or Bog Earth.	These Browns are reputed permanent in themselves, the opacity with which time generally invests them in pictures, being attributable probably to a loss of transparent pigments; dark colours, making the defect more evident than light ones.	Dark transparent Browns.	
<b>MURRAY.</b>	Vegetable and Animal Matter combined.	White Pitch and Marsh, with Animal Matter.			
<b>ASPHALTUM.</b>	Bismuth.	A Mineral Pitch, or Resin, found in the mountains of the district of Nephthia.			
<b>BLACKS.</b> <b>IVORY BLACK.</b> <b>BIRD BLACK.</b>	Animal Matter. Vegetable Matter.	Calcined Ivory. Calcined Vine Shales, Cochine-Sut Shells, &c.	A perfectly durable pigment. Quite durable when the blue tint is natural.	Of a Brownish-black tint. Of a Bluish-black tint.	

ALL THESE COLOURS MAY BE SAFELY USED AS PERMANENT ONES.

In selecting the defects and liabilities of Colours, it should not be forgotten that the Painter's Vehicle or Diluent must have considerable effect in preserving Chemical Action among such as are inimical to each other, by isolating and averting their component particles from mutual contact. And if the Vehicle be of a sound and firmly drying quality, even the external strata from damp and foul airs, to which many of the objectionable Colours are liable, may often be successfully resisted. But should the Vehicle be of a flimsy and impure character, instead of being a protector, it may become in itself an originator of mischief among the Colour.

### ON THE GOVERNMENT SCHOOLS OF DESIGN.

THE universally acknowledged necessity for the establishment of Schools of Design as aids to manufacturing requirements, the continued and untiring advocacy with which their importance was urged upon the country, the feeling of enthusiasm which hailed the announcement that the Government of the day had decided upon applying to Parliament for the necessary funds for their foundation, the ready spirit in which the application was met, and the sum applied for granted, with the sanguine hopes that were expressed of its judicious application,—all proved to demonstration that there existed an avowed and deep-felt yearning for some active and influential exertion to elevate the standard of British Industrial Art.

On all hands the movement was greeted as a longrequired boon, and though the funds set apart were insufficient for the accomplishment of a great National purpose, still it was viewed as an experimental outlay only, and with moderate success attending it, a demand for an increased amount would have been cheerfully conceded.

It is, therefore, a subject of deep regret and mortification, (though to those who have watched the system chosen for operation and the manner of working it out, not one of surprise,) that after twelve years of trial—twelve years of ineffectual experiments—jealous hickerings and party distractions,—after many tens of thousands of pounds have been spent, a parliamentary commission has just closed its labour of inquiry into the cause of their almost total failure.

The report which has emanated from the committee is not such as could have been hoped, and should have been expected. An unpleasant task certainly devolved upon it, but also an important and necessary one, and when undertaken ought to have been seriously and honestly set about. No undue bias should have been allowed to influence or warp the judgment of its members. But such appears to have been the case. The old self-condemned system still finds its adherents and its tormentors, with, in some instances, such a recommendation for certain qualified adaptations as include a change merely of *men* instead of *measures*. It is quite apparent that the real struggle is for *place*—the lotes and fishes are the true "*causa belli*." The general interests of the various classes for whose advancement the schools professedly exist, and by whom to a great extent that existence is supported, are made subservient to party pique and private interests.

The extracts from the evidence appear selected to further a particular and selfish object; for this purpose, detached sentences and parts of sentences are separated from their context and dragged forth to convey a meaning opposed to the spirit of their speaker. Such is the impress they bear, and it is too continuous and palpable to have been accidental. Those who read the "Report" only, without reference to the appendix, containing the examination of the witnesses, would gain but a very erroneous and inadequate idea of the nature of the depositions.

This "Report" will be a severe disappointment to those who had been sanguine of the benefit to be derived from the inquiry. There is throughout an absence of that earnest truthfulness which should have been the distinguishing characteristic of a verdict of such serious moment to the well-being of our Art productions.

There is an evident trifling with the surface—a tickling of the skin merely—instead of a disposition to probe deep enough into the seat of the disease, to lay bare its extent with a determination to administer the necessary means required for its cure. The report pleads in extenuation of this failure the *novelty* of the experiment. Novelty in this case appears with an aspect of rather more durable character than is usually assigned to it. Surely *twelve years* contain within their circuit a space in which it might reasonably have been thought that novelty could have had its day—so proverbially allotted to it. But there neither was, nor is there in the scheme as it has been understood and worked, any of the novelty for which credit and forbear-

ance are claimed. As mere "drawing schools," which they really are, the only novelty about them is their national character and cost. It pleads, "that the main object is to produce not so much designs as designers." This has very very much the aspect of a distinction without a difference; if the schools had been really so directed as to make "designers," no one would complain: the designers being made, the designs would not be long in making their appearance; the motive power being created, signs of its vitality would soon be evidenced. This plea, instead of helping the defence, only proves that the charge itself is not understood, and renders still more distant the prospect of improvement: further, it states "the education of a designer is a slow process," and this assertion the practice of the schools has unfortunately confirmed to a most tedious extent; it has been a "slow process" indeed. But being "slow," is it not the more necessary that the education should be "sure?" and who will venture even to hope that the present system will prove so? The longer the time occupied in the attainment of an object, the more paramount becomes the importance of the means to which it is devoted being suited to the end sought. But the admission that the schools have utterly failed in their object, is allowed in a degree more or less sweeping by every witness.

This is, indeed, lamentable; not merely on account of the time mispent, and money wasted, but chiefly for the wreck of that hope which had hailed their advent. We have to deplore not loss of time only, but temper also; for many years of healthy operation must result before the public pulse will again beat with the same favourable response.

Nothing now remains but to commence *de novo*; but under what a different aspect. In place of the glorious sun-burst of expectancy and promise which beamed upon their pristine efforts, the shadow of twelve years' disheartening failure casts its gloom. Dismal as the prospect is, some sound corrective effort must be made; the positive vitality of the schools depends upon it; their future and immediate management must be such as to preclude a second failure, which can have but one result, their total abandonment.

As a subject in which a great number of the readers of the *Art-Journal* are personally interested, and as from its extensive and influential circulation it is the most valuable medium of communication, I avail myself of its columns to draw attention to the following remarks and suggestions, as the present time presents a peculiarly fit season for their consideration.

From the first opening of the schools there has been an antagonism between the end professedly sought by their foundation and the means practically applied to attempt its realisation; they were proposed as "Schools of Design," with reference to the various branches of manufacture; they were established for the advancement of Art, not *per se*, but *Art in connection with manufactures only*; tuition with reference to Art as a profession was strictly forbidden. This was clearly a sound, practical, working view of the matter, and an honest view also; the principal part of the funds being public money, could only with fairness be expended upon a scheme that had for its object the general benefit of the community. Increased artistic value given to our manufactures might naturally be presumed to lead to an increased demand, causing an increase of employment, thus effecting the required good, and returning the outlay to the pockets of those by whom it had been advanced.

It was stipulated that the Art-instruction sought must be in alliance with some branch of manufacture or trade process to bring it within the action of the institution. But by what means has it been sought to work out this position? by the appointment as masters, of gentlemen who are artists professionally only; wholly unconnected with, and uninformed of, manufacturing necessities and capabilities. Here has been the fundamental wrong, from which all other errors have had their source.

There is no desire to question the talent of many of the gentlemen who have filled, for a space more or less brief, the offices of the

various masterships in the schools; some names among them ranking deservedly high in Art, and Art in its highest walks; but this very fact, evidencing as it does the success of severe and continuous study in this particular direction, at the same time renders doubtful their fitness for positions so utterly at variance with their previous and more elevated pursuits.

Can it be expected, that artists whose productions are successfully associated with a style of Art that demonstrates a predominant predilection, and in the exercise and pursuit of which they hope to leave their names as treasured words upon the pages of Art-history—can it be expected, that they will leave their studios for the best hours of the day, and forsake the pencilled realisation of a thought-teeming allegory, a hallowed page of history's tuition, or a rare impress of nature's varying face, to direct the decoration of a carpet, analyse the proportions of a tasset, or decide the fitting of a mouseclinch?

It would be positive self-denigration, which though voluntary, should be discouraged and prohibited. In the uncertainty that too often tracks the path of the artist, the emoluments of office may be an inducement to suffer this martyrdom of feeling—and sacrifice of time be grudged—but to suppose that the heart will be in the offering, is to be blind to the natural consequences which all experience teaches of forced attachments.

With a bias so diverse, will they bring that earnestness to the task, that devoted energy to the labour, which is so essential to its achievement; and can they also bring that practical and innate fitness, without which all efforts are abortive?

Few artists of eminence can be found who have any practical knowledge of manufacturing processes and manipulations—to which all design, whether of form or colour, must, in some degree, be subservient—but the knowledge is attainable, provided the means be taken and the time bestowed to obtain it. These require it to be the primary and influencing motive of study, and not followed as a secondary matter of personal convenience or hobbyism. The masterships of the various schools should be considered as wholly engrossing the time of those who are chosen to the duties and salaries attached to the office commensurate with this requirement; so that when not occupied in the immediate duties of the schools, they may avail themselves of opportunities to visit the manufacturing establishments, and thus obtain a practical knowledge of their operations, and also test their own abilities for their task by occasional original designs, which should be available for any manufacturer subscribing to the schools to produce, who should be desirous of so doing. Their whole time should be surrendered, and in common justice liberally paid for; for at the present miserable stipend which generally they receive, it is vain to expect that men of talent will, or can, devote themselves to carry out the effective working of the system. The attendance at the schools is considered as a mere adjunct to their professional labours; and tolerated only for the certain though inadequate emolument it affords.

Again, a custom has prevailed of shifting the provincial masters from place to place; that is prohibitory of their successful application of any knowledge of local wants which they may acquire. In many cases where a master has felt an interest in ascertaining the peculiar processes of the chief manufactures of the district to which he is appointed, and by imparting something of a practical character to the tuition, has gained the confidence of the directors and students of the school, he is, as a reward for his exertions, drafted off to another school that affords a larger salary, and where the manufacture is totally different. Surely, if found deserving, the increased salary might have been given, and his services retained to the district where they promised to be valuable. Some plan must be resorted to that shall give a practical character to the tuition of the schools; and this, up to the present time, has been wholly neglected.

The two fundamental principles for which they were founded, viz., the teaching of Design, and its application to manufacture have been

wholly lost sight of. Far be it from our wish to conceal or deny aught of the difficulty that waited upon their course; this was but too evident, and its perception has ever made more apparent the futility of the means by which it has been sought to be guided. The regulations which direct the routine of study are unsuited to their object. It was a trying task to frame a code of rules that should meet the exigencies of requirements so varied, as must ensue from the number of different branches of Art-manufactures in which the pupils of the Metropolitan School were directly or indirectly engaged, and the most judicious that could have been devised must necessarily, from these very circumstances, have been subject to objection. That the course of instruction selected had not, even there, realised the hopes of the friends of Art-education was admitted beyond a doubt, even before the establishment of the local schools—but had the result been as cheering as the most sanguine believer in the scheme could have desired; still it required some consideration to determine whether it was equally adapted to districts whose requirements in general were so dissimilar.

To the unqualified application of one routine of study to Schools of Design generally, irrespective of the wants of the district in which they are founded, is in a great degree to be attributed the very partial success which has in a few instances resulted, and the very general failure which has endangered the stability of the institutions altogether.

Many of the localities in which the provincial schools are placed have one staple manufacture, which forms almost the engrossing object of the district, and the advancement of this branch, as far as Art could be applied to it, was the object understood by their formation. The regulations for their government should have been directed to this particular aim in chief, information sought as to the known capabilities of the materials used, inspection made of the most successful results already realised, and means and appliances put into operation to advance it from that state. Had this been earnestly and seriously set about, a very different position would have marked their labours; the better informed and more talented class of artisans, who now generally stand aloof, would have gladly availed themselves of their co-operation, and would willingly, in return for the instruction they received, have assisted the practical working of the school by imparting their experience in the manipulatory processes, thus forming the connecting link of the chain of Art-manufacture.

Now with reference to the Metropolitan School, I would, in the first place, draw attention to the classes of the pupils and the varied objects which the course of study is intended to promote. By reference to the report it appears there are nearly fifty distinct classes of pupils enumerated; that is, nearly fifty positive and separate branches of Art and Art-manufacture. Now of these many are well-educated youths, some the sons of professional men, of manufacturers and tradesmen of property, of those who, having a taste for Art, embrace the opportunity which the school offers of advancement in their different pursuits. When the social position of these pupils is considered, it will be at once apparent that the failure of the system of tuition is not of that vital importance that it becomes to the humbler class forming the bulk of the provincial pupils. Many other channels of instruction and occupation are open to the former. With some a very moderate share of success would be satisfactory. If, for instance, the sons of manufacturers and those who are destined afterwards to become employers, gain but a tolerable idea of what is excellent in Art, if they but learn to *know* and to *appreciate*, the chief end of their instruction is accomplished. But, in the instance of those dependent upon their own manual talent, the case is widely different; they should not only *know and appreciate*, but also must add the power to *do*, and so realise that excellence; and by this power is their success to be estimated.

These pupils, generally, are the children of humble artisans, who, feeling the difficulties

that have impeded their own progress, through lack of those advantages which the schools now offer, readily seize the proffered boon in their favour, and look forward with a confident hope that the result will yield them an increased facility of gaining a livelihood; and this hope reconciles them to the denial which such a subtraction from their limited funds as the subscription to the school involves; for it is a positive draft from their necessities. The importance of success to this class cannot be over-estimated.

The general regulations for study are defective and inapplicable to the title of the schools, and without thorough revision can never attain their object. The exhibitions of the competitive drawings which annually take place may evidence the possession of some ability and aptitude on the part of the pupils, but undue weight must not be attached to these; flattery here is at least as deceptive as it may be pleasing. In the production of these the *hand and eye* alone have been called prominently into action; let there be study in which the *head* may be the leading influence. It is possible for pupils to copy very correctly the details and proportions of examples placed before them, in different orders of composition, without really so understanding their peculiar properties and distinguishing characteristics as to be able to reproduce them in an original design. The eye may never have apprehended them with sufficient force and precision to have imprinted them firmly on the memory; and it should be borne in mind that memory is to form the store from which their future resources are to spring. Memory becomes the test to which imagination afterwards appeals; and while it recalls to the mind the lineaments and character of the approved examples which have passed under the pupil's observation, it at the same time prescribes limits beyond which the fancy may not trespass; and in proportion to the merit of the works that have formed the object of their study, and the fidelity with which their beauties have been impressed upon the mind, will be the value of their influence in their future productions. The part that memory plays in the office of instruction is most important; and just according to the vitality of its power, will be the extent of its utility, thus enforcing the necessity of well-directed study, rightly and fully understood.

Let the title of the schools be no longer a mis-nomer, but let them be Schools of Design in fact, and not mere copying machines; then, and not till then, will their influence be successful, important, and national. Let the chief object of study and principal aim of the tuition be the advancement of ornamental *design* in connection with Art-manufactures. To achieve this desideratum, I should recommend that classes be arranged according to the abilities of the pupils, for the theoretical as well as practical study of the different styles and character of ornamental composition; and, after the usual fac-simile drawings have been made, that the pupils be *verbally examined* to ascertain that they understand the theory of their task; their answers would evidence the relative correctness of the impressions received by its execution. This passed, they should then be required to make an *original design* in that style, embodying the principles and features of the first study, but varying the details and arrangement. This would evidence conclusively the amount of knowledge the pupil had derived from his tuition, and without such a test it is impossible to conclude with any satisfactory certainty that the pupil has learnt at all in the true sense of the word, and in the *only sense* in which it is of any value to him. Capabilities of even ordinary character, submitted to such a course of instruction must necessarily be enlarged and improved; and when natural innate talent is brought within its operation, the most satisfactory results may be relied on. And I would recommend that the annual prizes be awarded in reference to these *designs*, in preference to the mere copies of casts and prints which now contest those honours.

The study of natural flowers and plants is very judiciously made a feature in some of the schools; it would be advisable that after the

drawing is made representing the object exactly as it appears in the specimen before the student, that original groupings and compositions be designed from them *applicable to the purposes of manufacture*, thus teaching him to turn his labour to account, and keeping before him the object for which he is taught, and assisting him in its attainment; he will then see and feel the importance of the part he has himself to take in the task of his tuition. Positive and actual study there must be if the hours spent in the schools are to count for days of gain or profit hereafter.

There is no golden path to knowledge, and it is not desirable there should be; but through the able instrumentality of the pioneers of intellect there is a good macadamised road, for those who choose to tread it, that offers more secure and firmer footing; and it should be borne in mind that 'tis not the distance travelled, but the experience gained upon the route, that constitutes the value of the journey.

I should also recommend the formation of a class for the most talented adults employed in the various Art-manufactures, in which they shall be taught the principles of light and shade, colour, and composition, without being subjected to the ordinary routine of the elementary drawing studies. This should be considered as an *exceptional class*, and limited to adults only whose manual execution and general capabilities evidence decided talent.

There are in the provincial districts many clever painters in connection with manufacture (I use the word advisedly, and may say with reference to the difficulties under which they have laboured, for want of accessible proper training, very clever), who would gladly receive assistance so offered as to be available and useful to them. They cannot consent to enter the schools on a footing with those who have never used a pencil before, and they have not the time, even if they had the inclination, to do so, and therefore are altogether absent from them. They do not dispute the importance and necessity of the elementary studies as the basis of a sound Art education, and readily accept it for their children; but the time is past—they regret—for its application to their own case, and the question is not whether such a course is the best as a general rule, but if it be suited to their peculiar circumstances; if not, then, to them it is an nullity.

The body for whom I claim this exception is fully employed, and in attending the classes at all, there would be a positive and certain loss in the diminution of their wages by the time so devoted; and men will not readily suffer this for the chance of a doubtful gain. Their attendance is a most important consideration, as improvement with them would be of *immediate* influence, whereas with the younger pupils it can but be prospective.

The relative position of manufacturers, whose advancement the schools were mainly founded to promote, and retailers, through the medium of whom the public generally have to judge of the progress made, presenting a most important feature in the consideration of the subject, is reserved for future notice. B.

(To be Continued.)

## OBITUARY.

GEORGE MÜLLER.

The architect George Müller, from Wyl, in Switzerland, died at Vienna, at the age of twenty-seven years. He was an artist of very eminent talent, full of fancy and taste, excellent in invention as well as in the manner of design, so that his drawings in water-colours would adorn any collection. Müller lived a long time in Italy, especially in Florence, where he designed the plans for the restoration of the façade of the dome, a work in which are exhibited spirit, fancy, and the deepest intelligence of the Italian Gothic. Müller was also a very active, good, and amiable man, and his loss cannot be replaced either for the Fine Arts or for his friends.

H. B. CHALON.

We regret to announce the recent death of this artist, favourably known as a painter of animals.

EXHIBITION OF THE PRIZE PICTURES  
OF THE ART-UNION.

This annual Exhibition of prizes was opened to private view on the 11th of August, at the rooms of the British Artists—the usual place of exposition. It would be difficult to instance a more effective test of the value of "hanging," than is afforded by the change of position thus accorded to works in a second exhibition. It is on the one hand a great boon to the artist, and on the other an invaluable relief to the spectator. A determination to discharge conscientiously a hanging commission is difficult and embarrassing in proportion to the honesty of the hanger. The "line" is not universally a measure of justice: there is sometimes much charity in an extralinear position, not only when pictures are positively bad, but when they possess even valuable points. The light under which these pictures is now seen is, we think, much more powerful than that by which many of the best have been lighted in the respective rooms whence they have been removed; to some the change is beneficial, to others it is injurious. The picture, No. 3, 'Mrs. Claypole, Cromwell's favourite Daughter, on her Deathbed,' &c. by LUCY, is placed lower than it was in the Royal Academy, and here becomes manifest a want of depth and an undue breadth of white, and light colour. 'Shylock refusing thrice the Amount of his Bond,' &c., by LEAR, ought to bear inspection from its present position: but in the draperies there is a flatness and carelessness of adjustment which we had not expected to see. 'The Alarm Signal—Smugglers Off!' by H. P. PARKER, is effective and spirited; and these qualities had not been in any wise vitiated by a little more finish. We trust there was no *malice prepense* in placing together two such pictures as 'A Fishing-Boat putting about for her Rudder,' &c., by BRUNNING, and DANDY'S picture, 'A Mountain Chief's Funeral in Olden Times'—the one all light, the other all mysterious shade; indeed, we are confirmed in the view we have already taken of the latter picture—when the surface has acquired the film of age, the material of the composition will become invisible. 'John Aubrey, the Antiquary, at his Manor House at Easter Priory,' &c., A. PROVIS, is a work which will sustain itself as a faithful study of various quaint material. 'Soldiers' Wives waiting the result of a Battle,' Mrs. McLAN. Of this original conception we have already spoken favourably: its judicious grouping and good colour are seen as advantageously here as at the Free Exhibition. 'Horses Heads, after Nature,' J. F. HERRING. This has been a valuable subject to the artist, but we are weary of its repetition. These heads are certainly as life-like as any he has previously painted, and not less distinguished by masterly execution. 'The Crafnant Mountains—North Wales,' J. DANDY. The effect of this picture is now widely different from that which it derived from its position in the Royal Academy. If it be placed in a strong light and near the eye, it will universally be pronounced too green. The error, a very seductive one, which has led to this is palpable, and if not guarded against, it will lead to insipidity. We have already spoken favourably of the picture—it is strikingly original and independent in its style. 'A Willow Stream that turns a Mill,' F. W. HULME. We see this picture again with much pleasure, as being in every thing a studiously careful transcript of a picturesque locality. 'Binca Capello,' J. C. HOOK, is a production which in every passage courts close inspection; it is one of those which impresses the memory. 'The Holy Well—Brittany.' This is the largest oil picture we have ever seen by this artist; it is distinguished by all the sweetness and graceful character which qualify his water-colour pictures. Other works of much merit among these prizes are—'A Subject from Pepys' Diary,' by J. NOBLE; 'A Ruin of a Monastery near Boulogne,' E. J. COBBETT; 'The Currier's Forge at Caen,' E. A. GOODALL; 'Harwich from the Stour,' BENTLEY; 'David Deans exercising for the instruction of his Daughters,' &c., T. CLATER; 'A Forest Village,' J. STARR; 'A Shady Stream—North Wales,' H. J. DODDINGTON. In the Water-Colour Room

are a few works of much excellence, as, 'The Terrace,' G. DODDSON; 'Interior at Dieppe,' S. PROUT; 'Elizabeth et Fefine,' W. LEE; 'Windings of the Wye,' GEO. B. CAMELON; 'Hagar,' FANNY CORBEAUX, &c. &c.

In the South-west Room are two pictures by WEBSTER, which every visitor will be rejoiced to inspect in the favourable positions in which they are hung. They are respectively the property of W. Wells, Esq., and E. Bicknell, Esq., by whom they have been lent for exhibition. They are 'The Smile,' and 'The Frown,' both from 'The Deserted Village,' and so obviously pendants that they ought ever to hang in companionship, since each contributes so powerfully to the narrative of the other. They illustrate opposite effects of the moods of the village schoolmaster, the subjects being—

"Full well they laughed and counterfeited glee  
At all his jokes, for many a Joke had he;"

and—

"Full well the luscious whisper circling round,  
Conveyed the dismal tidings when he frowned."

These pictures are small, each presenting simply a bench of rustic children moved to gaiety or gravity according to the mood of their renowned pedagogue. They have been engraved in line, and the pair of plates will be presented to each subscriber for the current year at the time of subscription, as an addition to a series of etchings from a charming set of drawings by Maclise, illustrating Shakspeare's Seven Ages. This proposition, if effectively and literally carried out, ought to prove highly beneficial to the funds, as a balm to the painful memory of the vexatious delays which have occurred in the delivery of preceding presentation plates. We know not under what circumstances these plates became the property of the Art-Union, but we believe that they were already advanced before the copyright was acquired by the Society, their publication having been contemplated through the usual channels. We believe that they will constitute the most popular presentation that has ever been made to the subscribers. Maclise's designs from the Seven Ages were last season exhibited in the Water-Colour Room of the Royal Academy. The drawings were made for the purpose of execution in porcelain, but they have fallen a godsend into the hands of the Art-Union, but for which circumstance they had not, at least at present, been published. They are drawn in lead pencil, and being slightly shaded are little more than outline; they are however surpassingly sweet in sentiment. The series consists of eight compositions, because the first is an epitome of the whole, exhibiting the stage on which the player makes his entrance, and plays his many parts. The scene is lighted by the "lump of life," on the right of which is the door of entrance, at which we see the infant in the arms of the nurse; then in succession the rest of the characters, until the aged man is seen departing by the door on the extreme left. The whole of this is extremely slight, and it contains not a line that does not aid the moral force of the "strange eventful history." The exit of the old man tells more emphatically than any other passage of the drawing. We have seen something like it in the repouche sculpture of Thorwaldsen, but it is so purely apposite, that it would seem to have been suggested by the verse alone. The simple and severe elegance of this beautiful drawing qualify it for execution in bas-relief. "The Lover" is a conception of much grace; he is extended on the ground invoking poetic fire, with his woful ballad before him and his gittern by his side. "The Soldier" is a literal and highly effective deduction, and the "Pantaloon" is accompanied by a maiden and her lover—one on each side—but of their by-play he sees nothing. The bas-relief also by J. HANCOCK is exhibited; this it will be remembered gained the prize of 100*l.* A copy in metal has been made, from which a plate is now being engraved for the subscribers of the year 1849. Another bas-relief, "The Death of Boadicea," by H. H. ARMSTEAD, which was submitted in competition for the premium of one hundred pounds, has been purchased by the society, and is now exhibited.

## THE VERNON GALLERY.

## THE WAY TO CHURCH.

T. Creswick, A.R.A., Painter. J. C. Bentley, Engraver.  
Size of the Picture 1 ft. 11½ in. by 1 ft. 7½ in.

This, it will be observed, is a very small picture; and although the value of a work of Art must never be estimated by its size, the admirers of Mr. Creswick's pencil—a multitude in number—must regret that no more important example is to be found on the walls of the Vernon Gallery. Like Collins, he has hitherto been satisfied with such subjects for pictorial delineation as are to be found at home, deeming it totally unnecessary "to put a girdle round the earth" in search of less ordinary, but frequently less pleasing, material, and to fill his portfolio with a crowd of sketches and studies, when better might have been procured with diminished cost and labour.

If Mr. Creswick has not the poetical imagination of Turner, the Claude-like classic feeling of Calcott, or the glowing romance of Danby and Martin, he has that which to the eye of an Englishman fully compensates for their absence—an ardent love for the scenery of his native land, and the happiest talent for placing it on the canvas. A landscape by him is almost a *camera-lucida* transcript of the place, so true is it to nature, even to the minutest detail; and yet there is nothing mechanical nor *littlé* in his works; the labour is of the mind, not of the hand, based on the conviction that the excellence of a whole mainly depends on the excellence of its several parts, and that whatever is worthy of being represented, however circumscribed in itself, is worth the artist's time and talent. It might possibly be supposed, from this extreme attention to minutiae, the pictures by this painter would be deficient in breadth of effect, a result which often follows too close an adherence to the natural colour of particular objects; this however is not the case, for if we closely examine any two square inches of his canvas, it matters not whether they contain a branch of a tree, a piece of granite rock, or a mass of weeds and wild flowers, there is in substance before us the material itself, yet subordinate to the general design.

The beautiful little picture of the "Way to Church," so exquisitely engraved by Mr. Bentley, illustrates our observation: here every form is most clearly made out, yet nothing is obtrusive—each one keeps its proper place; the rays of the sun, playing through the trees and illumining the principal objects in the composition, produce a powerful breadth of effect, and by contrast with the mass of warm shadowed foliage beyond, impart light to the entire work; the distance is clothed in a delicious atmospheric tint. It is altogether a lovely summer scene, pure as the hand of nature could form, calm as befits the day of rest. It has been well described in a graceful little poem by the Rev. H. Townsend, a portion of which we extract, regretting our inability to find room for the whole.

"It is a pleasant sight and fair,  
The woodland hongs at play,  
While breathe on the rejoicing air  
The beautiful and the bay;  
And up the dell the silvery bell  
Teaches the churchward way."

"And, tinkling low o'er briar-clad stones,  
The rippling rannel near,  
Bends with those far soft undertones  
The mellow chime and clear:  
Shadow and beam athwart the stream  
Like Hope at sport with Fear."

"Peace, Beauty, Blessedness, repose  
In that rich verdurous shade,  
Which the tall hidden harrier throws  
O'er half the lawnly glade:  
Lightsome the while to cross the stile  
Steps forth a cottage maid."

"She hath been lettering by the lane,  
Her hat with flowers to dight;  
Her mother now and sisters twain  
She seeks with eager sight;  
In haste she is—she would not miss  
One word of holy Rite."

"A simple band! yet not untaught;  
Creation's volume fair,—  
His Word, who all its wonders wrought,  
The Book of England's prayer;  
These are their lore. What need they more?  
Truth, comfort, heaven are there."

There is a slight alteration in the engraving from the original. When a proof was submitted to Mr. Creswick for his approbation, he placed a spire on the tower of the church to make it somewhat more prominent. The addition is of great value to the print.





PLATE TO THE PRESS.





C. H. W. K. A. B. A. F. M. E. R.

1850



NATIONAL EXPOSITION  
OF THE  
PRODUCTIONS OF INDUSTRY, AGRICULTURE,  
AND MANUFACTURE, IN FRANCE.

SECOND NOTICE.

In resuming our notice of the Exposition of Industrial Art in the French capital, we shall now introduce to our readers many subjects of a higher order of merit, and of greater importance in themselves, than those we were able to afford them last month, from our then limited time and opportunities. The various difficulties and obstacles in the way of collecting materials for the proper illustration of the Exposition in the *Art-Journal*, we have now entirely surmounted, and trust that the energies we have devoted to this end, so far from having been thrown away, will realise results of a most desirable character. We are anxious that every man of talent and enterprise, to whatever nation or sect he may belong, should become universally known, and should receive, both in fame and profit, a just recompense for deserving labours. We are also eager to promote that which we believe to be a healthy and honourable system—the horrowing and lending of ideas among manufacturers, and indeed among nations; we hope that by showing equally in our pages that which can be accomplished in our own country, and that which our Continental neighbours produce, good points in the Art of either side the channel may be shared, and discrepancies learned to be avoided. We desire certainly, among all artists and manufacturers, an emulation, which always elevates both the “workman” and the “work;” but we protest against that jealousy and narrowness of feeling which confines its admiration to any one country or class, and dislikes to see a man of talent exulted, because his less spirited-minded colleagues are thereby thrust into the shade.

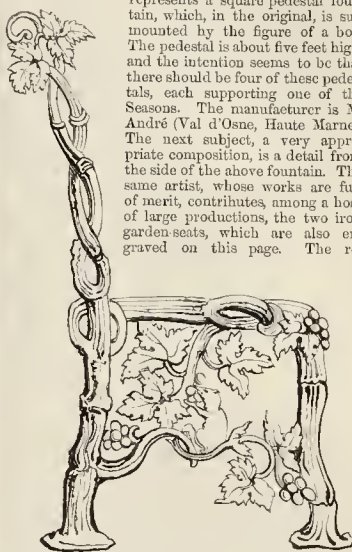
Here, however, we must take the opportunity of observing, that there is comparatively little to be feared by the British manufacturer from

the performances of the Continent. The great superiority of position enjoyed by France, is



and delicacy of finish, we still stand quite alone and unrivalled.

And now, to return from our digression, we come to the department of iron-casting in France. The first subject on the present page represents a square pedestal fountain, which, in the original, is surmounted by the figure of a boy. The pedestal is about five feet high, and the intention seems to be that there should be four of these pedestals, each supporting one of the Seasons. The manufacturer is M. André (Val d'Osne, Haute Marne.) The next subject, a very appropriate composition, is a detail from the side of the above fountain. The same artist, whose works are full of merit, contributes among a host of large productions, the two iron garden-seats, which are also engraved on this page. The re-



maining object is a graceful little chamber candlestick, which several manufacturers have executed from the same design in malleable iron, the facility for working which material has resulted in a number of exquisite little objects, possessing all the delicate finish of chased silver.

that her patrons, her manufacturers, her artisans, are all artisans in the proper sense of the word, and that there is abroad that universal acquaintance with the human figure, which in England



we are only gradually in progress to secure. In all matters of execution, perfection of material, Some small brooches and cameo fittings are actually marvellous for the elaboration displayed.



The first subject on the present page represents one of the most graceful designs we have yet seen applied to the purpose of a portable stove-back. It is from the manufactory of M. Lebeuf (Rue des Enfants-Ronges, 11,) and is in that style which forms a combination of the flowing curves of the time of Louis XIV., with the severe detail of an earlier school. This mixed style is one that owes its existence to the last few years, and has only been carried to perfection in France. Here we find an abundant display of the curves technically called C's and S's, but divested of that rococo deco-



The next subject represents one-half of an iron window balcony, just large enough to be a security to flower-pots. It is formed of square bars of iron, twisted over and under each other, and occasionally branching off into terminations of Italian foliage. We much admire the bracket-



We now come to a second stove-back by the same manufacturer as the first, viz., M. Lebeuf. It may not perhaps possess all the merit of the former one, but is eminently worthy of a place in our pages, as showing how much of really



The foot of the present page exhibits one of the best street-lamp-brackets placed in the Exposition. It is of cast-iron of much lightness, but at the same time of sufficient strength for its purpose, and we are glad to find that it has



of Hans Holtheim. The manufacturer of this lamp-bracket, and of several other very meritorious objects in cast-iron is M. Pinard, of Marquise (pas de Calais.)

tion which so largely characterised works of the seventeenth and eighteenth centuries abroad, and which cannot be too strongly repudiated. This style, again, is one that is fully susceptible of the introduction of natural flowers, executed with all the lightness and playfulness of nature; whereas the Italian style, strictly so called, admits only of their being produced with a certain conventional treatment, which somewhat deprives the artist of a field for his imagination. In the present work the combination of the set uniform lines of ornamental Art with the free stems and leaves of nature is particularly happy.

Few manufacturers in this country would think of devoting much artistic attention to the fabrication of an object fulfilling so menial a position as a kitchen-spit. But in France, as, indeed, we could wish to see it here, nothing is considered so degrading as to be beneath the notice of the ornamental designer. The accompanying spit-bracket testifies to the truth of our observation. It is modelled in excellent taste, and with the purest Italian feeling. The manufacturer is M. Rogeat, of Lyons.



The ornamental hinge below, by the same manufacturer, is less pure in the character of its drawing, but is far from being contemptible for the purpose to which it is applied. It is in the style which prevailed in England chiefly during the reigns of James I. and Charles I. It may also furnish a hint for the enrichment of hinges in general.



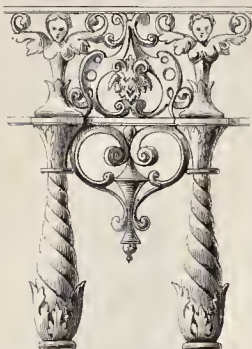
Our next illustration represents the pattern which runs along the top of a cabinet in cast iron, by M. Leproux (Rue S. Antoine, 139). It is not always an easy task to compose, however often it may be introduced with good effect, a light and at the same time correct battlement in any of the modern styles. It is a great point to gain the beautiful effect possessed by the Tudor battlement, with only such materials as may be gleaned from the resources of the Renaissance. In the design before us, we think this has been accomplished. The pattern forms the summit of a cabinet in the manner of the sixteenth century, every angle being further surmounted by a vase of flame, which agreeably harmonises with the lines of the battlement itself.



The last engraving on the present page represents the foot of a very cleverly designed stove, by M. Chaussonot (Rue de Chaillet, 97.) In this work all the ornaments are of cast-iron silvered, producing a light and agreeable effect. We have selected for illustration that portion which appeared to us most novel in treatment.



There is much scope for the hand of the ornamentalist in the design of an iron window balcony, and it is an object in which the



Parisians display considerable luxury. The Boulevards of this capital abound in examples old and new, of surpassing beauty, and the French designers of the present day seem quite



sensible of the endless variety of patterns which may be introduced into works of this and of similar nature. We herewith give an engraving of the upper part of a balcony manufactured by Messrs. Martin and Very, of Paris (Quai de la Mégisserie, 74). It is composed in the best possible taste, having a frieze at the top consisting of terminal figures, and sylvan masks, while beneath this are twisted columns and pendant ornaments.

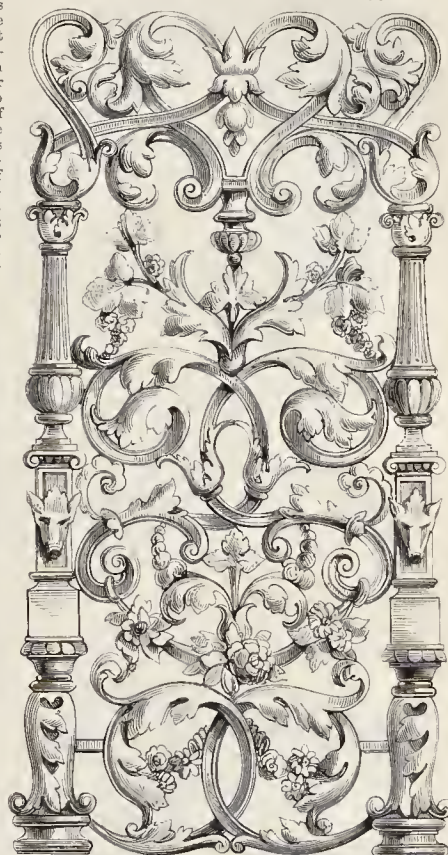
Following this is a fender corner of very bold design. It simply displays an Italian grotesque head, enveloped in scroll work. The bars of the fender are of polished steel. Its manufacturer



is M. Baudouin, Paris (Rue du Faubourg Saint Martin, 51,) and the stove which accompanies it is in equally commendable taste. At the foot of the page will be seen a second example of an

iron balcony made by M. Ducl, the head of a large and important establishment from which emanates the next subject which it is our duty to describe.

No one who has visited Paris can have failed to observe the extreme elegance and almost incredible diversity of the patterns of certain perforated iron panels, varying from two to four feet in height, and inserted into openings in the doorways of French houses. Some of these date back to the time of Louis XIV., but in a far greater number of instances they are of modern composition, and executed within these last few years. Of the latter kind are the best and most artistic specimens, for the most part designed in a Renaissance taste, and combining geometrical patterns (if by such a name we may term the complicated interlaced bands which were frequent in the sixteenth century) with fruit, flowers, and animals, together with an abundant appropriation of the creatures of "fancy's world," dragons, mermaids, and monsters of every conceivable form and kingdom. These iron perforated panels constitute a very delightful and cheering feature in the architecture of the streets of Paris, and moreover during the present taste for richly decorating architraves and pilasters with sculptured arabesques in relief, they aptly harmonise with the mansion itself the entire door, which under other circumstances would have the plain appearance of a make-shift, put up for temporary convenience. The doorways of Paris with their appurtenances both old and new, might afford a most pleasing and instructive study to the architect, the antiquary, and the decorative artist. The above few remarks may serve to introduce to our readers a very nice panel on a large scale, though intended for the above purpose, placed in the



Exposition by the manufacturer M. Ducl. It has on each side fanciful columns and capitals of a mixed order, surmounting pedestals from which issue boars' heads in very high relief. The intermediate space is filled up with scroll-work which is ingeniously varied, foliated in the Italian manner, and further enriched by the introduction of garlands of roses and other natural plants, worked a little conventionally, but with an excellent feeling for the beautiful in point of form. The top is rather a daring effort, but it is quite successful in effect; although designed with utter disregard for one very important principle in the art of the ornamentalist.

and to the art in general as practised abroad. Two enormous candelabra by this gentleman (although somewhat unsuitable to the purposes of illustration) pleased us exceedingly, and we

must also do justice to the classical groups and statues repeated in his material from the ancient famous originals, which may well be made applicable to a hundred different purposes and situations. M. Ducl's establishment is situated at Pocé (Indre-et-Loire).



One other design completes the present page. This little object belongs to an elaborately finished jewel-casket by Messrs. Goebel & Martin, (Rue Michel-le-Comté, 30;) and we have engraved it because it appeared to us one of the most elegant little things we have met with, with the same amount of simplicity.

Of works in Terra-Cotta we have already given several examples, we cannot, however, resist a



desire to add to them two: these are the productions of M. Gossin (Rue de la Roquette), to



whose works we made reference at some length at the commencement of this article. The first

is a flower-pot, of a novel construction. The flower-cups at the sides are perforated, so that the plant may throw its branches out of the orifices; the saucer is also very gracefully ornamented. The second is a flower-vase, composed of water-plants, very gracefully grouped and arranged. We have said that a visit to the establishment of M. Gossin will be amply rewarded: his collection consists of objects very varied, and all of much interest and beauty, exhibiting considerable taste and judgment in design, combined with accuracy and skill in manipulation. We have two especial objects in directing attention to this branch of manufacture—one to bring under notice the truly excellent works of M. Gossin, who, in every way, displays genius of no common order in what he produces; and the other, to aid, as much as in us lies, the more general introduction of terra-cottas into this country, not only by importation, but by stirring up our own manufacturers to a sense of the advantages to be derived by making them a prominent feature in their factories. We are fully persuaded there is a wide field here for the use of such ornaments for gardens, terraces, green-houses, and in a variety of other ways they are peculiarly adapted, and would elicit an extensive demand, if a supply could be easily obtained, and at a moderate charge. We have had several of M. Gossin's terra-cottas in our possession during the last two or three years; they have been universally admired, and repeated inquiries were made of us as to whether they could be had in England, and whether any home manufactories produced similar. The chief obstacle in the way of a large importation from the Continent is the expense of transit—especially when the objects are heavy—and the duty levied at the Custom House, which together, certainly, add much to the original cost, though not to so great a degree as to place them out of reach of those who might ordinarily be expected to use them. Another objection we have heard applied to terra-cotta ornaments is that severe frosts are apt to chip and crack them, when exposed out of doors; but this evil is readily obviated by placing them under cover during the winter, in any out-house where extreme cold is not likely to penetrate, which is frequently done with some kinds of artificial stone-work. But this kind of material is equally applicable to many articles of ordinary domestic use in the kitchen, the dairy, the larder, the still-room, &c., where the objections just referred to, do not apply with even the shadow of a reason.

Clay suitable for such works is to be found in abundance in various parts of England. Messrs. Copeland, in Staffordshire, Messrs. Willock, in Lancashire, have used it with success, though on a comparatively limited scale; and the last number of our Journal contains a reference to some beautiful objects in terra-cotta, manufactured by Mr. Dillwyn, of Swansea, from clay of a very superior kind, found in the vicinity of that town.

M. Gossin is (like all French manufacturers now-a-days,) extremely anxious that his productions should find their way to England; and it will give us much pleasure if this notice can forward the object of a most meritorious artist, and indeed a family of artists, upon whom the times are pressing more heavily than they ought

The accompanying paper-knife is from the manufactory of M. Mayer (Rue Vivienne 20). It is of silver parcel-gilt. The handle is enriched with an arabesque pattern in very faint relief, designed with an exquisite feeling for balance, which is undoubtedly the great secret of success in this (if not in every other) style; the manner in which the mouldings unite with each other, both in the upper and lower part of the handle, is purely original and much to be admired, nor have we ever found the same contrast of metals more agreeably disposed.



We are now led to the Atelier of M. MATIFAT (Rue de la Perle, 9) whose works exhibited in the Exposition soon attracted our attention from their daring opposition to the set rules of the bronze manufacturer, their delicate workmanship, and the novel but pure taste displayed in the designs. Through this gentleman's courtesy in furnishing us with a number of sketches of the principal objects which are emanating from his establishment, we are enabled to place before our readers a faithful, and, we feel assured, a valuable, series of compositions; which, while their main object has been to improve the condition of bronze-casting in France, at the same time may supply useful hints for many other departments of manufacture. M. Matifat is a young man of exquisite taste and fine feeling, and we are certain that his enterprise, which, perhaps, exceeds that of any of his colleagues, will meet with the reward to which he earnestly looks forward,—that of just and honourable distinction. To devote mind and energy to such an end is an attempt which can scarcely fail of being successful. We have already remarked that the old established firms whose performances were every season anticipated as promising rich treats to connoisseurs and men of taste, have not recently stepped out of the old routine, but have satisfied themselves with producing works which, for character and finish, might have been executed years ago. They have not done their duty; they have not kept pace with the ever-moving spirit of the age; and the natural consequence is that infant manufactories bear the palm from them, and are hastily creating for themselves that reputation which it originally took years of care and energy to secure. The manufacture of bronzes is not the only one to which our observations may apply. The same causes, and consequently the same effects, are continually found to be acting in other departments. A manufacturer at the onset verges out into a sphere which gains him a certain amount of popularity and profit, and, finding it successful for a number of years, besides that his reputation is solely or mainly dependent upon it, he becomes wedded to it, and at length from being unwilling to relinquish it for the demands of improving science and novel invention, finds young, and at first, insignificant and unequal rivals rise up gradually among the talent of an increasing population, to wrest from him the honours he might vainly have expected to enjoy, under circumstances of national enlightenment, as when society was less competent to judge of the merits and demerits of Industry and Art.

M. Matifat has made a bold step in moving out of the prescribed limits of the bronze manufacturer, and we hardly know which most to commend, the judicious care with which he has studied the best models of antiquity and appropriated their features in a novel and original manner, or the tact which he has displayed in applying the works of nature in a way that was never perhaps before thought of. We shall give examples of each of these schools, and endeavour to do ample justice to an establishment for which upon public grounds we heartily wish every success. A few such men as M. Matifat would soon raise the character of any walk of manufactures; and, if the spirit which is being evinced by him could only be transplanted to some of our manufacturing districts, we should become the fortunate possessors of the only thing which is wanting to make British Art and Manufacture eminently respected through the civilised world. With the two subjects on the present page we commence our series of M. Matifat's works, in the illustrations of which we have had our labours very much facilitated by that gentleman's album, kindly placed at our disposal for the purpose. The first engraving represents a chimney-piece clock, formed of the fruit and leaves of the blackberry, accompanied by birds, snakes, and lizards. The thorny branch of the berry is very exquisitely arranged (or rather contorted) into the form of a circle, in the centre of which a spider is seen building its web, while between the radii of this, the Hours are depicted in enamel. Nothing can be more true to nature than the rocky base which supports the whole, here crowned with grasses and weeds, and there cre-

vice, that the long arms of the blackberry may find a firm hold in the ground. In one place a lizard is about to attack a bird who is feasting on the fruit; the story is told with much fidelity and

spirit, and agreeably removes the monotony that would be presented by stems and leaves alone.

We next introduce to our readers a bold and massive work in the Italian style, representing



the foot of a superb candelabrum. We have engraved it to a somewhat large scale, that its excellent details may be better understood and appreciated. The stem is formed of a serpent twining round a husk, and the foot which is

trilateral, is adorned with three grotesque animals of fine character. Their wings, which unite, project in the intermediate spaces in the shape of a gentle curve, and from beneath them springs a double foliated scroll.



All the subjects on this page are from the bronze manufactory of M. Matifat, and may be thus briefly described.—The first is a circular table leg, widely deviating in design from the

beaten track which has been so long traversed by the upholsterer. The most elegant point in the composition may perhaps be found in the manner in which a pair of Cupids, merging from

vase, and when so applied is eminently pleasing. The style of it is rather Germanesque than Renaissance, but admirably treated and finished with that accurate nicety of chasing which no other manufacturer displays in his works this year.



the rim of the table, support a shield. The tripod foot is enriched with boys and panthers. The next is a graceful little detail, which might

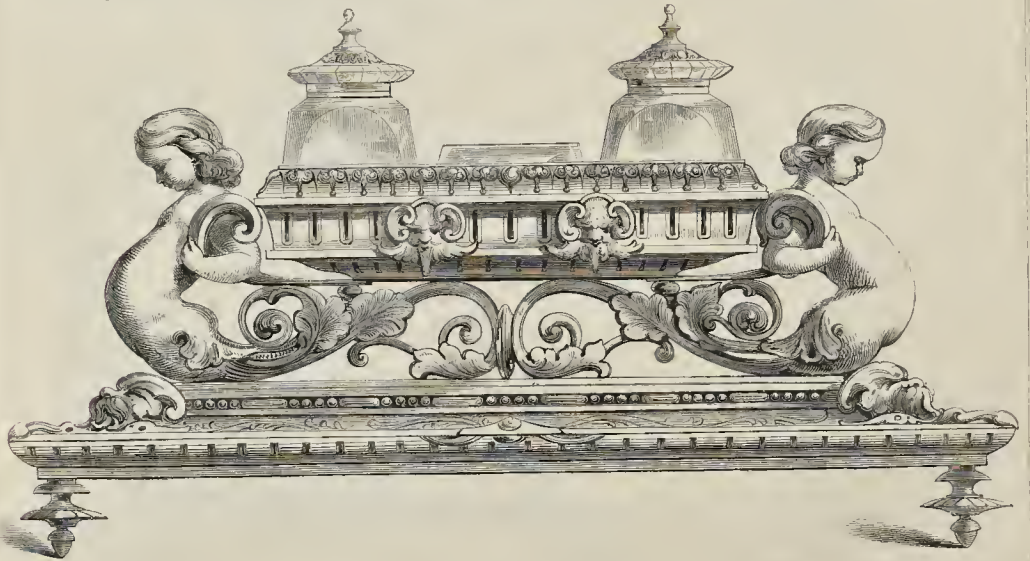
be made use of in a hundred different ways. It has already been employed by M. Matifat as one of three supports to a small chimney ornament or



Following the above is a small bronze vase, the chief novelty of which consists in the lip, that, on each side, projects and forms an exquisitely flowing curve, which shows itself equally any point of view.



The lower object is the finest of the whole, in point of composition. It represents a library inkstand of the form of an elongated parallelogram. The ends are borne by terminal boys, whose tails flow into elegant foliated curves, and meet in the centre. The minor details are modelled in the purest Italian taste, and grotesque masks are introduced on the two principal sides of the inkstand.







Continuing our notice of the bronze works of M. Matifat, we now give, on this page, four of his specimens, the two first represent elegant chandeliers; the first supporting a little Cupidon playing with flowers; and the second, which is even finer than the first in form, being surmounted by a series of palm-leaves, which hang gracefully over a classical vase.



Here follows a candlestick of much lightness and dexterous workmanship. Its design is taken entirely from the blackberry plant, among which snakes and lizards are seen playing; while it has been so judiciously contrived, that the berries are of a tint of bronze different from that which has been given to the leaves and branches.



The last subject on this page is a watchstand and inkstand combined in one. The upper portion of it, which is held by mermaids, is designed and modelled with considerable feeling.



The first engraving on the present page is of the under side of the cap of a bronze table-candlestick, of the utmost chasteness and delicacy.



Our next subject is a table leg, into which the figure of a boy is agreeably and judiciously inserted. M. Matifat has shown a considerable amount of good taste, and an earnest spirit of reform, in his application of bronze to the purposes of modern furniture, not confining himself to the execution of tables, but producing also sideboards, chimney-pieces, buffets, &c. in a most masterly manner. Our two concluding subjects, by the same gentleman, are a chamber candlestick of bronze, silvered, and a vase of finer shape, which will be sufficiently intelligible from the annexed engraving.



It is scarcely needful to observe that the productions of this atelier comprise all classes of objects for all purposes to which bronze is applicable: some of them are large; others so minute as to be the ornaments of seals and watch-keys; with one work, indeed, we were

particularly struck—a figure of Milo, as perfect in anatomy as if it were of life-size.

In concluding our remarks relative to the establishment and works of M. Matifat, we

are for the present, in company with our readers, bidding adieu to a man of enthusiasm for Art, sound sense, and gentlemanly feelings. His courtesy has enabled us to show in the



course of some fourteen illustrations, how very much may be accomplished by untiring energy and perseverance, and we trust that his efforts to obtain an honourable celebrity will be crowned by that success which they so eminently deserve. We rejoice to have made acquaintance with the works of M. Matifat, and are much gratified at the opportunity of placing his name in a just light before the English public, hoping that some of his spirit may be im-

parted to our own manufacturers, for then there

could be little fear of the Decorative Arts of this country rising to an eminence it has never yet attained, and which our position in the scale of nations certainly demands.

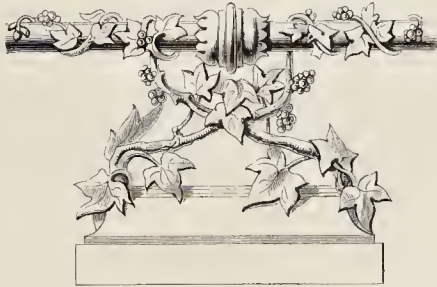
The bronzes of Paris are likely, from very many causes, to retain their pre-eminence for a long time to come: to these causes we shall probably hereafter make more distinct reference; meanwhile, English lovers of Art, who desire to ornament their mansions by pure examples of design and pure specimens of workmanship, must resort to France for that supply which, as yet, is not to be found at home. To all such we recommend the establishment of M. Matifat, who would feel honoured by a visit to his atelier.



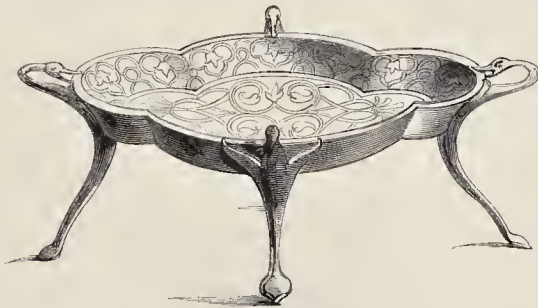
At the top of this page is a circular pattern introduced on the flat, or nearly flat top of a tazza, by M. Delafontaine, (Rue de l'Abbaye, 10,) and is in the style of the Alhambra; a style which,



from the fine opportunities it presents for elegant curves and conventional foliage, is generally pleasing when well carried out. It is of gilt metal, and is partly in relief and partly perforated. The shadows and tints in our engraving will explain this particular. Though rather rich in its



general effect, the design is based upon a set simple principle, which will develop itself on a little examination. It is a pretty composition, and applicable to many purposes beyond that of its original intention. Beneath this is the centre of an elegant brass

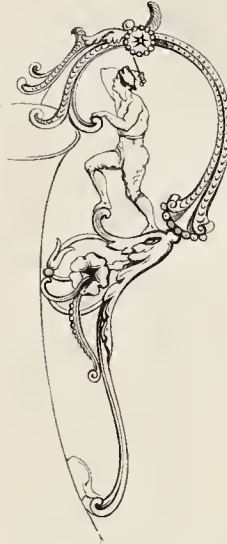


fender, formed of ivy, by M. Delacour (Rue aux Fers, 20.) Next we have another of Delafontaine's works, consisting of a silvered bronze tray, intended



either to receive visiting cards or to contain a light candlestick. The plan of it is a lengthened quatrefoil, a graceful form, and common to many styles, from the Gothic downwards.

This is followed by a frieze from the bronze fountain about to be erected in the Rue St. Martin; and the two remaining subjects on the page



are a fine silver tankard-handle, by M. Veyrat (Rue de Malte, 20); and an elegant window-fastener, composed of a mermaid, by M. Fontaine (Rue St. Honoré, 260). The last-mentioned subject is formed of brass, the wings only being silvered.



The Exposition certainly furnishes some beautiful examples of the perfection to which the Art of silk-dressing and weaving has been carried both at Paris and at Lyons. Here we meet with dresses, curtains, ecclesiastical robes, &c., in elaborate profusion, bearing colours of every



possible dye, and further enriched with gold and silver thread. By far the most beautiful shawl exhibited, is one by M. Pramondon (Rue du Faubourg Poissonnière, 29.) It is a perfect triumph in its way, chiefly green and lilac in colour, but far too intricate in design to be suitable to the purposes of illustration.



M. Groboz, of Lyons, is the manufacturer of the first subject on the present page, which is the pattern of a rich piece of embroidered silk intended for sacred use. The leaves are of massive woven gold, and the flowers of different tints of the utmost conceivable brilliancy. The small chair-back beneath we have introduced as being a kind of compromise, most suc-

cessful in its way, between the Italian forms of decoration practised in the sixteenth century, and the flowing curves of the Louis XIV. period. The original is heightened partly with dead, and partly with burnished, gold. The manufacturer is M. Poinard, whose name has already been

placed before our readers in connection with furniture of a sound order. This gentleman's address is Paris (Rue Amclot, 26.)

The two remaining subjects on this page are a very pretty serviette of two colours, presenting details chiefly taken from groups of natural



flowers, manufactured by M. Deneux-Michant of Hallen Court (Somme), and a pattern equally applicable for any textile fabric. The latter design is by M. Parquez, Paris (Rue du Sentier,

18.) It is simple in composition, but arranged with most artistic feeling. It offers nothing but a repeated sprig of the lilac-tree coloured according to nature.



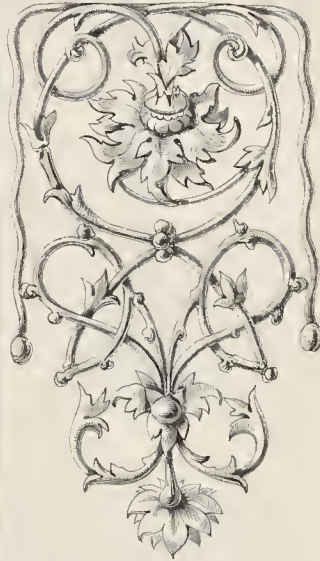
The manufacture of carpets is a very important branch, because it offers eminent scope for good design, but it at the same time presents a snare into which too many are apt to fall: we mean the attempt to produce in carpets effects belonging not to them, but to pictures or wall hangings. There can be no doubt that the imitated projections and shadows which expensive carpets often display, are in every sense a mistake. Properly speaking, a carpet should scarcely have any pattern at all. Its requisites are harmonious colour and even texture; and in our belief, when a manufacturer essays more than this, he is rather weaving a picture than making a covering for floors. In any case the

pattern should in some way or other be identified with its objects; nothing contrary to nature, such as birds or trees, should be found there, as we are not accustomed to tread these under foot; flowers are perfectly admissible. The accompanying pattern is by MM. Roussel, Rocquillart, et Co., Depot in Paris (Rue Vivienne, 22.) It is one of many of which drawings in outline were supplied to us, but it is no easy matter to render effective an engraving from so inefficient an original: nevertheless we thought it desirable to supply an example of an establishment which holds a high position in Paris. At some future time we may have an opportunity to render more ample justice to this important



branch of manufacture. The walls of the Exposition were in many places covered with specimens of carpeting, thus greatly augmenting the pictorial effect of the building.

Last month, at the opening of our notice of the French Exposition, we had occasion to say a few words on the state of modern bookbinding, and to allude to a now fashionable mode of covering expensive books by placing perforated panels of ivory upon sides and backs of velvet. Of this luxurious art we now offer a specimen. It forms the upper and lower portion of a large missal book by Mme. Grœl (Rue de la Concorde, 8,) a lady highly distinguished as possessing taste in her department, and whose name appeared in our pages some years ago in connection with covers of books of no common order, both as to design and execution.



A mode of covering church books and albums, even more highly embellished, has been brought into play by M. Alessandri (Rue Folie-Méricourt, 21.) It consists of ivory plates inlaid in delicate patterns with brass, tortoise-shell, and silver. The effect produced by this process in an album cover placed on M. Alessandri's stall is perfectly dazzling, and we understand that his workmanship is in no way incompatible with durability.

We have already observed that there is, perhaps, something questionable in the purity of taste which would cover a book with such discordant substances as velvet and ivory. In our opinion the proper material for binding is simply leather covering boards, with either gilt tooling upon the surface, or by stamped enrichments introduced "blind," *i.e.*, having no effect beyond that which is derivable from the relief produced by the sinking of the patterns. Yet there can be but little objection to the use of costly and even fragile materials, upon some occasions, for expensive works or books intended for religious purposes. The ancients were possessed of most gorgeous ideas respecting the cover for volumes of sacred character; these often were formed of ivory panels richly carved, or of cloth of gold, precious metals, rare marbles, &c., and often profusely set with gems, millos, and enamels. Many of our readers will remember the magnificent specimens of ancient bookbinding which remain in the collection of the Hotel de Cluny and the Bibliothèque National, at Paris. Some of these present antique cameos and intaglios set in gold or silver filigree, others have sliced rubies and garnets inserted in plates of gold, but all evince gorgeous magnificence.

The first object on this page is one of a class seldom executed with what we conceive to be true artistic feeling. For in objects intended for ecclesiastical use we too often find only a servile imitation of old forms and details, good and bad promiscuously; but the candlestick berewith

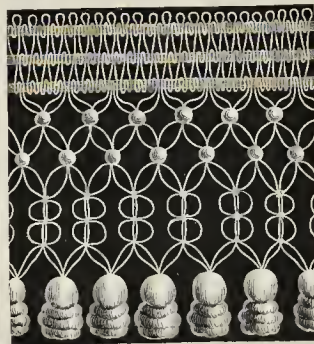


engraved is at once strictly executed in genuine Gothic taste, and at the same time is very graceful in its composition and arrangement. It is furnished with seven receptacles for candles, in adherence to the old mystical number among the Ismaelites, and is of brass, richly and solidly gilt. Its immediate intention is, of course, that of being placed on a high altar, but it is applicable to any part of any Gothic church where much light is a desideratum. The manufacturer of this candlestick is M. Poussielgue Rusand (Rue Cassette, 36), the gentleman who supplies the Pop with church appurtenances in metal, from Paris.

To turn abruptly from ecclesiastical furniture to the ornament of window-curtains is a broad step, but the three little fringes which follow are so elegant and novel that we have been tempted to offer them a place in our pages. They are white and pink in colour, and are certainly a vast improvement on the common fringes of our blind and curtain hangings. The manufacturer, M. J. Zoeller (Rue Mauconseil, 20), is entitled to our praise for this reform, on which he has judiciously managed that only a most trifling increase of cost should be attendant. The first of the three is a very simple one, but quite geometrical in the arrangement of its lower part; the second is an extension of the same idea on a large scale, the chief variety consisting in the introduction of massive tassels at the bottom.



The third of the series is even more graceful than its predecessors, and precisely so because its enrichment is taken more immediately from



nature. The tassels here are formed of the flowers and leaves of a kind of wild beech of pink colour, which forms an excellent termination to the hand above.

The French lately have very wisely paid some attention to the better ornamentation of the gimps and braids used for the interior of our carriages and coaches. The Exposition, as a matter of course, is supplied with some choice specimens. Of these we engrave one, a gimp made for the President of the French Republic, Louis Napoleon. The broad band or ribbon, represented black in our engraving, is, in the original, of a bright uazarine blue, while the interlaced work above and below unites the three

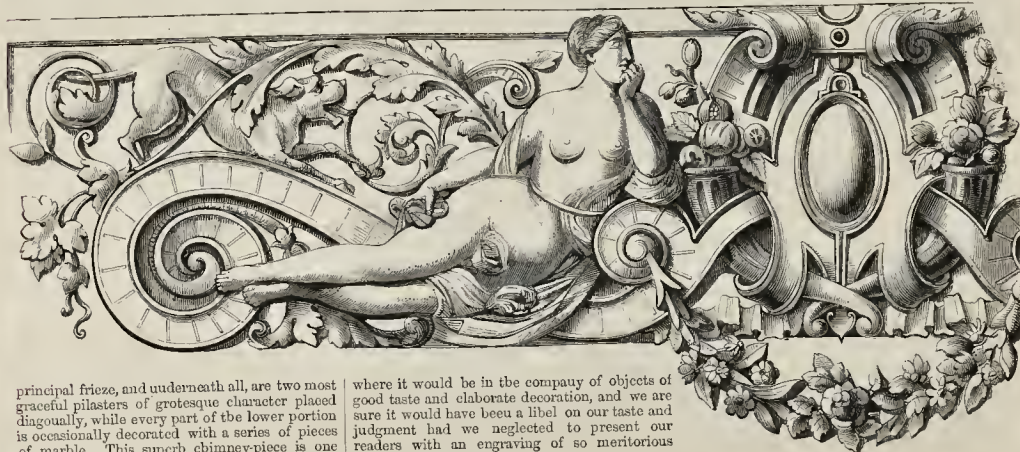


national colours of the State. The white ornament applied on the surface represents gold. The initials L. N. are united very cleverly with the rest of the decoration on a portion of the gimp not introduced into our engraving. The manufacturer in the present instance is M. Julien Tours (Andre-et-Loire).



The marble chimney-piece which concludes this page is a work of the highest order of Italian composition. It is at once severe and pleasing. This chimney-piece attracted more attention in the gallery than any other. Its sculptor is M. Dupuis, of Paris (Petite-rue-Saint-Pierre-Amelot).

It is eminently worthy of all that can be said in its favour. The centre is composed of a large and handsome shield supporting a garland of exquisitely finished flowers. From this centre, spring two flat scrolls, upon which are seated female figures, designed and finished with pure Italian feeling; from behind these issues a delicate foliated stem, curling into volutes or flowing into fruit, flowers, and leaves. A dog occupies a position at each end of the



principal frieze, and underneath all, are two most graceful pilasters of grotesque character placed diagonally, while every part of the lower portion is occasionally decorated with a series of pieces of marble. This superb chimney-piece is one which is eminently suitable for any situation

where it would be in the company of objects of good taste and elaborate decoration, and we are sure it would have been a libel on our taste and judgment had we neglected to present our readers with an engraving of so meritorious and beautiful a work.

We have now come to our concluding remarks on the National Exposition in Paris. We have studied with every possible assiduity the examples of each individual Art in that enormous assemblage; and, wherever we have found it practicable or desirable, we have placed the result before our readers in the shape of engraved illustrations. Our task has been far from an easy one, but we have not shrunk from it, feeling that if we neglected to form a lasting memorial of this national collection, we should be overlooking one of the main objects of our Journal, and losing one opportunity of benefiting the mass of British manufacturers, both by furnishing them with valuable hints, and adding to their stock of Art-information. There are many names of which we should have desired to make honourable mention, if we could have further extended our space; and we must here observe to those French manufacturers who have produced works of excellence, (and many indeed there are beyond those who have received a record in our pages), that it is not from any want of appreciation of their labours that they have been omitted in our report. We have been compelled to curtail, as far as possible, in order to proceed immediately to the insertion of the numerous important subjects at home which are waiting for and demanding our notice. We are bound here, however, to remark that among the silversmith's work which forms, as we have said, a large and magnificent feature in the collection, one specimen which, perhaps, above all deserves our praise and congratulation, is a small tankard or drinking-cup of the most superb design and execution, by M. Auguste Lebrun, of Paris (Quai des Orfèvres, 40). This wonderful performance, for such indeed it is, is formed of solid silver and chased in relief in the old Italian style, with figures (of which the principal group is Jupiter and Antiope), that are positive works of high Art with respect to composition and drawing, and with purely designed ornament woven between them, with a knowledge of, and feeling for, the beautiful, of which any artist of the sixteenth century might have been justly proud. We only regret that we could give no engraving of this charming work that would do any justice to the manufacturer.

In the same metal there is a group of Hercules and Lichas, an inch high, by M. Roucou, Damasquinier (Belleville, Rue de Paris, 21). For fine modelling and miniature chasing, this possibly stands quite alone. It is a marvel of minute art. We somewhat doubt the policy or wisdom of devoting days, perhaps weeks of labour, to the embellishment of works so infinitely small; but if we take the object as it is, we are bound to confess that it is a production of the highest possible art on the smallest possible scale. M. Roucou has also made some rings, dagger sheaths, &c. of silver inlaid into iron, a combination which always secures beautiful contrast of metallic colour, and which was a great favourite with our ancestors of the sixteenth century, who largely employed it in the decoration of their armour.

M. Froment-Meurice (Rue du Faubourg, Saint Honoré, 52) both as a goldsmith and jeweller, has reached an eminence which well belongs to him. His contributions to the Exposition comprise works in all styles, from the Gothic downwards. A large Chantilly racing-cup, made by order of Prince Louis Napoleon, is the finest of his works exhibited this year. The most novel and original jewellery is that of Messrs. Latetier and Payen (Place Saint-Nicolas-des-Champs). Here are wild beast hunts, bees, flies, butterflies, serpents, and antique statues, all produced on a very minute scale in gold, silver, and nullo. Many of them are exquisitely chased and finished. M. Philip (Rue du Faubourg d'Antoine, 51), has also executed several specimens of jewellery of excellent taste and freshness. This gentleman's works are formed of tortoise-shell, into which gold and diamonds are neatly and ingeniously inserted.

Among other objects of which we have omitted to make mention, are the mosaics intended principally to be used in churches or doorways, manufactured on a new principle by M. Cbretin (Rue des Nonaindières, 13). His specimens

comprise a representation of Landseer's celebrated Newfoundland dog, and four short columns in the Byzantine style, richly decorated with gold and colours. The subject introduced into the capitals are the Evangelists, with their symbols. A large *maître-autel*, or high altar-piece, standing near the above, is formed entirely of terra cotta, by M. Garnand Fils (Rue S. Germain des Prés, 9) and its fabrication must have been a stupendous undertaking to accomplish. For the brass furniture of churches M. Villemens (of Rue Ste. Avoise, 57) has done much. A large *benitier* by him, exhibiting the subject of St. Michael and Satan, is especially praiseworthy, and fit for introduction into any church ancient or modern. We might also, if space permitted, say much of the beautiful rose-coloured pottery of M. Billon (Puy-de-Dôme); the ingenious filters called "Lavabo" by M. Duplany (Faubourg Saint Denis, 56); and we might add to the names of Fontaine and Chdrne, that of M. Garnier (Rue D'Anjou-Dauphine, 18-20) as a superior manufacturer of window fasteners.

Messrs. Deranger, of Lyons, contribute to the collection a pair of balance scales on a patent principle, which, singularly enough, a recent discovery placed before the British Archaeological Association, proves to have been known to the ancient Romans. Near them are the elegant brass fenders of M. Delacour (Rue aux Fers, 20) of which we have already given one specimen; the iron safes and chests of M. Mothica-Schmidt (Rue Royale S. Honoré, 18) remarkable for their great strength and novel style of ornamentation; and the varied productions in malleable iron from the establishment of Messrs. Daillof and Anguste Barré (Rue Pierre-levée, 10). M. C. Lieux has provided a valuable boon in his repoussé brass frames of different patterns, for prints and drawings. Many of them are of chaste simplicity, but others profusely elaborate in ornamentation. Of the fountains in the central court-yard we have already spoken; it only remains for us to add, that M. Lénaud was the sculptor or modeller of the principal fountain, which is a superb work in cast-iron, ornamented with infant tritons. The effect of this production, surrounded as it is by the bronze and iron statues after Pradier, is pleasing in the extreme. Indeed, the entire court is in admirable taste and has an exhilarating look, owing to the joint influences of Art and Nature, the decorations and the water, the statues, and the flowers.

And here too we must find room for a few remarks on two classes of decorative Art, which we have too summarily dismissed: these are the departments of the wood-carver and the upholsterer. Each section is well represented in the collection.

Some exquisite drop-handles, of hardened iron, ornament the front drawers of a cabinet, by Grohé Frères, Paris (Rue de Valenciennes, 30), who also contribute other specimens of furniture remarkable for the tastefulness of their metal mountings; and a large book-case, in walnut-tree wood, in the style of the sixteenth century, made dazingly brilliant by the introduction of *placques*, or panels of lapis lazuli, and other costly stones. Close to the works of those gentlemen are those of M. Jeannelme (Rue du Harlay, 7 bis), another artist who deserves our cordial commendation for the excellence of his oak-furniture, consisting chiefly of a state-chair, in the Italian style, having dragon-handles, a top of rich foliage, with serpents intertwined, and, introduced into other parts, lizards, frogs, lobsters, &c.: as well as of a sideboard of large dimensions, boldly carved with trophies of the chase, and emblematical devices.

Some coarse but good sideboards in Renaissance taste have also been forwarded by M. Ribailleur (Boulevard Beaumarchais, 71). One of the panels, without figures, particularly strikes us as pure and effective. Messrs. Labbé and Larrouy of Paris (Rue Sanson, 5), have produced a sofa which might well have been designed in the luxurious days of Louis XV. It is divided into three compartments, which are separated by graceful curves and garlands of roses. The frame is massively gilt, and the seats, back, and cushions, are covered with crimson velvet. A very rich obony chair is also worthy of notice, the work of M. Faure (Rue St. Denis, 14); as is also a carved

prie dieu, having for supporters, terminal boys of modern Venetian treatment. The manufacturer of this object is M. Drapier (Rue Belle-chasse, 42).

An exceedingly pretty buffet, of half Italian, half national ornament, graces a different portion of the Exhibition. It is executed in pear-tree-wood, and is the manufacture of M. Talan (Rue Meslay, 4). The corners represent trunks of trees with stalks, leaves, and tendrils turning round them. Painted porcelain plaques are inserted in the panels. A bed, by M. Tetard (Rue du Pas-de-la-Mule, 8), is a handsome object, but somewhat too *rococo* in composition. The cabinet which accompanies it and is made to match is in every respect better. We give M. Weber (Faubourg S. Antoine, 105), credit for his mahogany cabinet; and M. Osmont (Rue du Faubourg S. Antoine, 24), for his two richly-carved hook cases, in the style of Francois I.: they are, nevertheless, a little too heavy at the top. M. Jolly-Leclerc has made an extraordinarily fine *etagère*, having a glass back and a secretaire drawer. This manufacturer's establishment is in the same quarter of Paris as the last two (Rue du Faubourg S. Antoine, 38). The two following wood-carvers appeared to have brought out the choicest examples in point of delicacy and finish—M. Meynard Fils (Rue du Faubourg S. Antoine, 52), and M. Guinonet (Boulevard Beaumarchais, 80). The latter gentleman has carved an elaborate vase of box-wood, and a set of frames in the same wood, equal to any thing of the kind we have seen in modern times. The best piano in the Exposition, so far as ornamental design and execution are concerned, is one by M. Bennon (Rue Blanche, 72). It presents minute Italian detail, comprising foliage, trophies of music, &c., and is entirely carved in oak. Some other pianos, at the least far from ordinary, have been made by Messrs. Herce and Mainé (Boulevard Bonne-Nouvelle, 18). Some of them have good perforated fronts.

The department of stamped leather shows scarcely any novelties, though it is possible there may be some improvement in the material itself and in the delicacy of workmanship. We are somewhat disappointed that more has not been done with this facile and tractable substance.

Of hitherto, the Exposition offers us the other hand more examples than we might have been justified in expecting, since the taste for this rich but gaudy species of decoration has of late years so greatly subsided.

It is curious to observe the extreme elegance imparted by the French to the accessories of milliners' and shoemakers' shops. These consist of brackets, supports, trusses, &c., sometimes of the most tasteful and elaborate character, and often ornamented with figures of boys or cupids. They are generally of gilt zinc. The application of zinc in France is in every way more liberal and artistic than in this country. It is used for purposes to which none would think of applying it in England; and there can be no doubt that the French are right in adopting every practicable material for the great object of extending and cheapening the dissemination of the beautiful.

Messrs. Aury & Vigna (Rue Basse-du-Rempart, 56) exhibit some clever and valuable specimens of their restoration of the damaged leaves of ancient illuminated manuscript and printed books. It is marvellous how much they are able to accomplish without having recourse to brush or pencil. Next to their exhibitions are the exceedingly neat and clever copies on fine vellum of ancient MSS., by M. Lefchvre, (Boulevard de l'Etoile, 16). But, however good these may be, they can scarcely be compared with the exquisite productions, in the same branch, of M. Victor Bouton, (Rue des Noyers, Saint Jacques, 52). We do not hesitate to say that this gentleman's manipulation is quite equal to the most elaborate performance of the middle ages. He exhibits an entire book illuminated by him on vellum in the style of the fifteenth century, and also an original page from a MS. of the fourteenth century, with his own copy placed by the side of it; and it must be acknowledged that the two pages equally share the merits of careful drawing, brilliant colouring, and delicate execution.

An invention for transferring, line for line, any

engraving or etching to wood that it may be repeated by engraving on the latter material, is too important to be omitted by us. It has been placed before the jury of the Exposition by M. Jourdain, Paris (Rue Magazine, 36), who explains his invention by some examples of engravings and etchings of the old masters, transferred to wood by his process with the most exquisite precision, and without any injury to the originals.

And here we are brought to a remembrance of the name of Clerget, to whom, already, we have cursorily alluded. In Clerget the French have a veritable artist and an earnest enthusiast for his Art. His works, principally in the Moresque style, are, possibly, in point of merit beyond anything that has been accomplished within the last century and a half, and especially deserve all that can be said in their commendation. But so elaborate and complicated are they that we have found it impossible to prepare engravings of any examples in time for introduction into the present number of our Journal, and we therefore reserve for another occasion our notice of the artist and his creations. We content ourselves, as it is, with publishing his address, which is Paris, Rue Albouy, 10, and expressing our regret that his extraordinary talents have not yet met with the encouragement and patronage they merit; and that the recent disastrous events in France, in depressing the position of M. Clerget, have persecuted an artist eminently worthy the support of any nation or any government. Ornamental designers in France do, or did, constitute a much more considerable class than in England, but we trust that their efforts here are gradually becoming regarded in their proper light, and that their co-operative importance, in whatever artistic or architectural project may be undertaken, will shortly be so fully appreciated that they shall reap the reward of that which should always be the inheritance of untiring research and continual industry.

It is perhaps a fortunate circumstance that, coming fresh from an examination of the Exposition abroad, we are at once led to the Exhibition of Manufactures held on a smaller scale at Birmingham. We shall be in a position to compare and weigh the merits of the respective fabricators in France; and whatever hopes we may entertain in favour of the productions of this country, we shall speak our mind openly and truthfully on the subject, neither giving undue importance to our own successes on the one hand, nor on the other looking mournfully at our endeavours in competition with the Art of the Continent. We are at the moment of writing, in correspondence with the Exhibiting Manufacturers at Birmingham, comprising, as we are glad to see, a large and enterprising class; and we purpose, next month, to notice them and their works in honesty and faithfulness, and to furnish our readers with illustrations of any such works as may show an advancement in the right direction, or be of practical benefit in any other way.

Of course, in point of magnitude there can be no more comparison between the two Expositions, than there doubtless will be with regard to the variety of the objects exhibited, since the French Exposition comprises, as that of Birmingham certainly will not, not only specimens of every branch of decorative Art, but also the most extensive assortment of all kinds of machinery, patents, agricultural implements and produce, fruits, flowers and cattle. But it will be our object, however, to consider principally, if not wholly, the Exposition in its relation to those subjects which are the ordinary topics and aims of our Journal. We shall select for illustration, as we have already done upon this occasion and all former ones, rather the beautiful than the curious, rather the useful than the interesting; and we doubt not that with the efforts we purpose to make next month, we shall be enabled to place before our readers the fullest and truest statement of the present position of Art and manufactures in our own country; a statement, of which the interest will be heightened from its immediately succeeding our notice of the Paris Exposition.

We trust that, ere very long, we may have the gratification of witnessing such an exhibition in our own country.

### THE EXHIBITION OF MANUFACTURING ART AT BIRMINGHAM.

THE above exhibition opened as announced in our advertising columns, on the 3rd. We may preface our observations by saying, we had no idea when, in our December number, we adverted to the subject that the intention of the local Committee of the British Association to gather together an assemblage of the manufactures of the district, would have been carried out in so spirited a manner; that this has been done with right good will and much enterprise, the visitor to the Birmingham Oratorio and the Meeting of the British Association will be well assured, when he glances at the splendid and substantial building erected for the accommodation of the specimens. A more fitting selection of ground could not readily be admitted, and though not quite a "Champ Elysée," the grounds are well shaded with fine old timber; a new carriage-drive has been constructed, and the entrance adorned with some elegant vases in cast iron, the works of Coalbrookdale. The great hall of the building measures 124 feet by 84, the roof and side walls chastely decorated. The tables are well arranged, covered with crimson, and the whole will be lighted in the evening with gas. In addition to the space already mentioned, the contributions have so increased in number, that it has been found necessary to add a gallery seventy feet in length, communicating with the principal structure by means of a covered way, and of which a number of rooms will be used for the exhibition of the machines in operation, to explain processes of manufacture. The "tout ensemble" is very striking.

Messrs. Hardman & Co.'s windows already occupy the three large lights at the top of the hall. Underneath are arranged the papers, drapery, and ecclesiastical ornaments, with one or two specimens of monumental slabs, for which the firm is so justly celebrated. G. R. Elkington & Co. occupy the first and third table in the centre, with their magnificent examples of electro-plating.

Mr. Henry Elkington contributes some very elegant bronzes; these are flanked on the right by the productions of Messrs. McCallum & Hodgson, and Frederick Walton, of Wolverhampton; on the left by the papier mâché of Messrs. Jennens & Bettridge; and Mr. Laue, &c. Messrs. Osiers are assigned, as they justly deserve, a central position for their truly magnificent candelabrum, around which on two tables are arranged specimens of their table-crystal and ornaments; these are again supported by Messrs. Minton, who contribute earthenware, and some of their elegant ornamental objects in the form of statuettes. Messrs. Copeland occupy a centre table with their coloured slabs and artistic Parian groups. Messrs. Bacheus send plain and ornamental table-crystal, and some coloured specimens. Messrs. W. & T. Richardson also occupy a table, which is covered with their vases, scent-bottles, jars, &c. tastefully coloured, and cut glass. Mr. Rice Harris sends a large collection of objects in the same material, elegantly cut and engraved, and adorned with enamel and gilding. Messrs. Grainger, of Worcester, and Messrs. Chamberlain contribute china; the centre space opposite is devoted to contributions from Mr. Herbert Room, and Messrs. Mappleback & Lowe, consisting of stoves, grates, fenders, fire-irons, chimney-pieces, pier-glasses in metallic frames; a large metallic bedstead, contributed by Mr. R. W. Winfield, with one or two objects of the same class, forms also a group. The windows at the bottom of the hall are filled with the stained-glass, contributed by Messrs. Chances and Pemberton. The space underneath is devoted to the Cambridge Street Works (R. W. Winfield's) which contribute a varied collection of objects in gas-fitting, upholstery, decorations, picture-frames, stands of various kinds, balustrades, chandeliers, &c. &c. The table to the left is covered with the Art-Manufactures of Mr. William Potts, whose introduction of Parian statuettes with metal we have already illustrated. Messrs. Messengers fill a table with rare objects in bronze; among others the twelve-light chandelier for Buckingham Palace; some portions of the balustrades for the Fitzwilliam Museum at Cambridge; a bronze copy of the capital of a column from the temple of "Jupiter Stator;" some elegant candelabra, scent-jars, inkstands, spill-cups, and candlesticks are prominent features. Willocks & Co., of Manchester, have sent a terra-cotta chimney-piece; Rogers, Taylor, Williams & Jordan have forwarded wood-carvings; Boyds & Armer, silks; Swainson & Denny, specimens of de-laines, and mohair fabrics elegantly printed; Bennets have sent a variety of Utrecht velvets, plain and embossed; Roxburghs, of Paisley, exhibit

shawls; Reckless & Hickings, laces, scarfs, veils, and lappets; the Strines Printing Company contribute eight specimens of their labours; Worths, of Kidderminster, sends a double Wilton carpeting; buttons are represented by the houses of Elliot, Chatwin, and Aston; William Wynn, R.A., of the Royal Mint, has, with much praiseworthy liberality, sent a selection of his best medals, among them those of Chelseden, the anatomist, Chantrey, Sir B. Cooper, Astley Cooper, the Humane Society's Medal, the new Crown-piece, &c. &c.: this will be an invaluable addition, and we trust will be suggestive of improvement in this class of Art-labours in the district; Mr. Samuel Whitfield and Hancock Brothers, contribute stamped and cast brass-foundry; Mr. H. Gough, silver and plated goods; Messrs. Footpacher & Co., and Farmer, swell the number of contributions in papier mâché; these, with numberless other objects of a scientific kind, including the model of Lord Rosse's celebrated telescope, will give some idea of the varied and extensive nature of the assemblage, but as our intention in the present notice is rather to excite inquiry and a personal visitation than to satisfy curiosity, we defer any remarks upon the merit of the contributions until our October number, when by a series of carefully executed woodcut illustrations of objects exhibited, which, with the consent of the proprietors, we have been allowed to engrave, we trust to give a satisfactory account of these specimens distinguished by individual excellence. Ere this reaches our readers it is more than probable the Exhibition will have been visited by two of the leading members of the present Government, their object being to examine the preparations there made, with reference to the great National Exposition of 1851. It is gratifying to learn that this is about to be achieved; we have already and single-handed maintained the propriety of such a step for years. In the introduction to our description of the French Exposition of 1844, in reference to the League Bazaar of 1845, and again, in 1846, the Manchester Exposition formed the groundwork of our expostulation in behalf of a great National Assemblage of Manufacturing Art and Industry; in March of the present year, we again directed attention to the subject. We honestly and fairly believe we have "successfully educated the public to appreciate such exhibitions," and we are glad of it; it is a proof to our mind that our labours have not been in vain—that, despite numerous and great difficulties, the League Bazaar, the Manchester Exposition, and the Art-Journal, have slowly yet surely evolved the acknowledgment of the principles embodied in the petition of the Society of Arts. We hid the movement God send; and while doing this we cheer on the men of Birmingham in their praiseworthy contribution to their Exhibition, as another stone added to the work. Let all interested in the progress of improvement, in the development of the better features of Industrial Art, visit the collection. They will there learn that the workers in gold and silver, brass and iron, &c. &c., have within themselves mind, chew, and sinew, which require but education to bring into full fruition. To this we would call in the aid of a great National Exposition, to show our vulnerable points of National Manufactures, which may be the means of suggesting measures to correct the same. Hopefully and truthfully let the work be done: we have faith in earnest working. Nothing but this could have crowned the labours of the Birmingham Exhibition Committee with success. As a reward, we trust all who can visit this collection, and thereby express their approbation of one of the most spirited efforts yet made to unite together what should never be disconnected, viz., the best of Mechanical construction with the perfection of Art.

[As we have intimated above, it is our intention to publish in the October number of the *Art-Journal*, a notice, *amply illustrated*, of this important Exposition,—similar to that of the French Exposition just concluded. Before the present number will be in the hands of our readers we shall have made considerable progress in our object, having already paid a lengthened visit to Birmingham, accompanied by some artists, to select such material for our engravings as may seem eligible for the purpose, for which all facilities have been courteously afforded us by the several manufacturers who contribute to the Exhibition; meanwhile, we would invite the cooperation of those who have not hitherto been cognisant of our intention, with whom we shall be happy to communicate on the subject.—Ed. A.-J.]



## CORRESPONDENCE.

## SCHOOLS OF DESIGN.

SIR,—As an old subscriber to the *Art-Journal*, I beg leave to claim a brief space in your valuable columns for a few queries suggested by the appearance of the Report of the Commission on the Schools of Design, which has just appeared. Can you inform me by whom the selection of witnesses for examination before the committee was made? I put this question because I have been surprised to find both the limited number and limited quality of those upon whom the lot fell. Surely in the metropolis there could have been found men quite as capable of giving an opinion, and indeed far more so than many who were cited before the tribunal. Again, why has not Birmingham furnished its quota of evidence and spoken its wants? Other provincial towns have been alike neglected—but let them see to that—I only speak of Birmingham. Are there among its manufacturers *none* deserving of the compliment, and whose opinion was worth the seeking—*not one*? This cannot be meant: the falsehood would carry its own refutation with it, and our forthcoming Exposition shall clear up any doubt on the subject, should there be such. But even had such been the fact, it should have urged the greater necessity for rendering us efficient aid to rise above such a degraded position. Yet such as the Schools of Design found us, such have they left us, save and except the funds they have abstracted.

Again, did the masters of these schools take that position in the enquiry which they had merited? That enquiry was, as to the cause of the waste of time and resources resulting from their mismanagement. Now, if not principals in the fact, they were accessories both before and after its commission, and at any rate the witness-box was scarcely their place; still courtesy to professional criminals may perhaps concede this, but, as the case proceeds from witnesses they assume the character of judges, and even this is tolerated. Oh! for a Birmingham jury!

The course and tendency of the examination have been for party purposes and for individual profit.

The whole affair reflects discredit on all concerned, from the gett'ng up of the farce to those who allowed themselves to be excluded from the *dramatis personæ*.

A BIRMINGHAM MANUFACTURER.

## TERRA COTTA MANUFACTURE.

SIR,—Presuming upon the kindness we have so frequently received at your hands, we venture to ask your insertion of the following comment upon a remark in your last publication, referring partially to us.

Speaking of the manufacture of terra cotta, you say (p. 245)—“A class of manufacture for which in England we have as yet done nothing, for although the Ladyshore Works and those of Mr. Dilwyn have produced examples both as to clay and manufacture fully equal to the best we have examined in Paris, they are nearly in all instances copies. We have seen no original works of theirs of a really pure character.” Permit us, sir, to assure you, that we are not mere copyists. It is true, that when you so kindly put at our disposal some beautiful specimens of Parisian terra cotta from the works of Messrs. Follet and Gossin, and which you yourself had brought over, we *did* copy these and submitted the copies to your inspection, to prove simply what you allow, *viz.*, that as to clay and manufacture, we were equal to the French. But it was not our aim then to bring forward designs of our own in a style of manufacture such as those specimens were, and for this reason, that our manufacture applies itself to a class of work differing very widely from Messrs. Follet's or Gossin's. For while those gentlemen are justly famous for their beautiful designs and workmanship as applied to vases and other similar ornamental works, our exertions have been almost entirely devoted to architectural decoration, and it is with no little pride that we refer to the leading architects of this district for proofs of our success. Not only would it be too great an encroachment on your space, but we should deserve to have our letter treated as an advertisement, if we were to begin to specify the public buildings, &c. on which our terra cotta has been largely used, or to refer by name to those eminent architects, here and elsewhere, from whom we have met with such liberal support.

An observation of your own, when speaking of some descriptions of the manufacture of bronze, completely embodies what we are anxious to effect

in our own. Your remark is, “It presents Ornamental Art at a low price, combining elegance of form with solidity of material.”

We believe, sir, from the sympathy which you have always extended to our endeavours, that you will not think us presumptuous, in thus endeavouring to remove the impression from your mind and that of the public, that we deserve no merit except as skilful copyists.

E. P. WILLOCK &amp; Co.

Ladyshore Terra Cotta Works, near Manchester.

[We gladly give insertion to the above letter from Messrs. Willock, of whose manufactures we have, on more than one occasion, spoken favourably. Our remarks were intended to apply to vases, and objects of that class, rather than to architectural ornaments, in which their establishment chiefly excels.—*Ed. A. J.*]

## NATIONAL GALLERY.

SIR,—Whenever I visit our fine collection of paintings in the National Gallery, I regret more and more that I do not see a greater number of them protected from the evil influence of air, tainted with smoke, dust, and what I believe to be more detrimental to them than all, the breath of thousands of visitors, and this when the best glass for the purpose may easily be procured, of large dimensions, and at a moderate cost.

The bad effects of the above-mentioned causes may readily be understood; and though it may be said that the pictures are easily cleaned, yet I believe that the very cleaning of a picture, more especially if repeated as often as such an atmosphere as that which prevails in the National Gallery renders necessary, must be detrimental to it, and there is no doubt that many paintings would be materially influenced by the operation.

I am, Sir, yours faithfully,

W. C. TRUVELIAN.

Athenæum.

## NATIONAL PICTURES.

SIR,—Great fears have been expressed that the treasures of Art in our National Gallery are fast going to decay; the action of carbonic gas, and the heat of the rooms in the winter months, darkening the pictures. To the uninitiated it is necessary to explain, that the picture is safe if under a coat of varnish: it is the mastic varnish that changes to a brown tint from exposure to the hot air and smoke of our atmosphere. With such a glaze over the surface, how are people ever to judge of the original beauties of the picture?

The only way left is to have those treasures of Art secured under plate-glass, by which means the Correggios and Raphaels are as fresh as the first day of their arrival. Not so the Claudes; the little gem, the “Annunciation,” that so delighted the good Sir George Beaumont, will soon become invisible from its brown-coating.

The late William Seguer often told me, “that if he had his wish, all the pictures should be secured by plate-glass.” People will object on the score of expense, but let them look at the windows of the gin-palaces of the metropolis, not to mention the splendid shops, and they will not grudge the expense of plate-glass to secure to posterity works that have cost such sums of money. Artists may imagine that they could not make copies with facility if glazed, but this has not been an obstacle with the Raphaels and Correggios hitherto. The pictures can never suffer by being judiciously cleaned, if encrusted with varnish; but plate-glass would preclude the necessity of the cleaning operation being again repeated. Some of the gems of the “Etty Exhibition” are secured by plate-glass, and are, with their frames, as fresh as the day they left the great painter's easel.

I am, Sir, your obedient Servant,

J. D. KING,  
Captain Unattached.

SIR,—Having seen an article in your valuable magazine, and also in many of the papers, on a reputed new discovery, by which the scent and impurities of turpentine are removed, I have taken the liberty of communicating to you a simple process which has been practised for many years, to my knowledge, for attaining that end, and which any of your artist-readers might readily adopt.—Add to some turpentine powdered charcoal; allow it to stand for a week, shaking the bottle well each day, so that all the turpentine may be brought under the action of the carbon; then put the whole into a retort, and distil with a gentle heat. The turpentine thus distilled will be found pure, limpid, and scentless as water, and has been sold under the name of “scouring drops,” &c. &c., for re-

moving grease and stains, which it will do from the most delicate fabric without leaving a mark behind. Much is being said of the deodorising power of peat-charcoal, as obtained from the bogs of Ireland—might it not prove superior to common charcoal for this purpose?

L. HANCOCK.

Park Hill, Nottingham.

## PANORAMA OF THE NILE.

THE country of Egypt in its geographical and physical features, is as singular as the history of its ancient inhabitants is marvellous and interesting. Though modern research has thrown considerable light on the past, and has thereby increased our knowledge of its early state, socially and politically, there is a vast deal that still is, and ever will be, a mystery. The philosopher, whose a spirit of inquiry tempts to its wildernesses of barren rocks and dry sands, finds himself totally unable to reconcile its present natural aspect with that fertile land to which the Israelites flocked to buy corn for themselves and their herds. The man of science sees

“Those temples, pyramids, and piles stupendous,  
Of which the very ruins are tremendous,”

and wonders by what human machinery the huge masses of granite were heaped on each other to form edifices that, even in their state of mutilation and decay, afford abundant evidence of architectural beauty; while he who would search into the truths of Scripture, and seek to have his faith confirmed by ocular demonstration of prophecies fulfilled, finds that her children “are desolate in the midst of cities that are desolate, and her cities stand in the midst of cities that are wasted.” Thus, as in ancient times, Egypt is still looked upon as “a land of marvels,” and has lost none of its attractions by comparison with the mighty tracts that have since been discovered. It may readily be supposed that such a country offers peculiar points of interest to a nation who, like ourselves, possess so many fragmentary portions of its ancient grandeur as we have stored up in the halls of the British Museum, where they are regarded with wonder by the thousands who, year by year, visit that establishment; and it will as readily be presumed that these thousands would desire to see somewhat more of the land whence these fragments have been conveyed. Let such then pay a visit to the “Moving Panorama of the Nile,” now open at the Egyptian Hall, which gives as perfect a representation of the various localities as can be effected by any pictorial display. The spectator is supposed to start from Grand Cairo, up the river, with his face towards the western bank, as far as the Second Cataract, passing the once celebrated City of Memphis; the Pyramids of Dushour, almost coeval with the “everlasting hills”; Girgeh, formerly the capital of Upper Egypt; the Temple of Denderah, commenced by Cleopatra; the Memnonium, or Temple of Ramses II, with its gigantic sitting statues; Edfon, the Apollinopolis Magna of the Romans, one of the largest temples of Egypt; the “Throne of Pharaoh,” as the remarkable group of rocks near the island of Philo is termed by the Arabs. Having reached the second Cataract, which divides Nubia from Ethiopia, a journey of nearly eight hundred miles from the place of starting, the navigation of the Nile here terminates, and the spectator descends the river, with his face to the eastern bank, on his return to Cairo; his voyage now enables him to see Derr, the capital of Nubia; a portion of Thebes; Karnak; the Tombs of Beni Hassan; the Lilyan Desert; the Pyramids; and the Sphinx. There are of course numerous other places of a highly interesting character brought into the Panorama, which we cannot more particularly refer to; and there are peculiar effects of scenery, such as the Sinooon, the rising of the Dog-star, as well as illustrations of the habits and manners of the people. The painting is principally the work of Mr. Warren, President of the New Society of Painters in Water-Colours, and of Mr. Finley, the Secretary to the same Institution, from sketches made

chiefly by Mr. Bonomi, the distinguished traveller in the East. It is almost needless to remark, that in such hands there is an assurance for a faithful and well executed work of Art, and such we have no hesitation in pronouncing it. The views, from being transparent, convey to us, perhaps, less the idea of a picture than an ordinary panorama, and exhibit on the whole less power of colouring; but then the eye is less distracted by wandering over a large surface of canvas, and has opportunity to digest (if we may so speak) each separate portion before it travels onwards. We must however in justice state, that some of the scenes are most forcibly rendered, and are abundantly rich in colour. Altogether we have been both delighted and instructed by this Panorama of the Nile, which we trust will find a large measure of public support. Besides the artists already mentioned, we hear that Messrs. J. Martin, E. Corbould, Weigall, and Howse, have lent their assistance in its production.

#### THE QUEEN'S VISIT TO IRELAND.

HER MAJESTY'S visit to Ireland is a sufficient proof of the truth of our testimony—founded on a long acquaintance with, and observation of, the character of the Irish—that the presence of royalty has a talismanic effect upon the people, and that the moment disaffection appears, the Queen has only to repeat her visit, and the inhabitants of the Emerald Isle will be at once converted into the most devoted, the most fervent, the most faithful of her servants and subjects. "Paddy" must not only have something to lean upon, but something to look up to; his exaggerated sensibility renders him susceptible of every impression; and no insult could now be offered to the Irish so offensive as to term them disloyal. Plunged as they have been in starvation and misery, it is no wonder if they have snatched at straws—mistaken the shadow for the substance. Neglected, if not forgotten by those whom they conceived bound to protect them, they listened with avidity to the factious demagogue who promised them "repal" as the salvation of their country. Agitation had its day: it was a forced, not a natural, movement. Its very memory is now set aside, and at present it would be difficult to make the Irish believe they ever were disloyal; let it always be borne in mind that their agitation had nothing *levelling* in its character and composition.

The royal presence has, as yet, been little more than a vision, a foretaste of what is to come. Her Majesty has seen a great deal of the coast, but nothing of the country. She steamed into and out of the harbours of Cork, Waterford, Dublin, and Belfast. The sublimity of Antrim, the wonders of the Causeway, the hills and valleys of Wicklow, the Lakes of Killarney, are all in the richness and variety of their beauty waiting her inspection; and there can be no doubt that the royal lady will perform her promise, and hereafter include Ireland in those summer tours, which cannot fail to lead strangers to a similar investigation of its resources and its beauties.

It is a notorious fact, that no *stranger* has ever been molested in Ireland, no matter what his country. Now that our wandering English have become acquainted with every nook and corner of the Continent—there is no great evil in its present insecurity; more especially as they can find change and safety in Scotland or in Ireland. The lover of mere grouse shooting will, of course, repeat his visit to the former, but the lover of scenery and genuine "character" will, it is to be hoped, diversify his tour, and see Killarney or Wicklow, when the "Autumn tints" have mellowed the scenery into a variety of richness which no pen or pencil can describe.

The "Irish Tour" is the cheapest of all, and certainly the most varied and beautiful of any of the "home tours." Under the influence of her Majesty's late visit, and with the prospect of an abundant future, the people cannot but regain much of their former buoyant humour; their good nature and good temper never forsook them even in their late awful contests with

starvation; and it is a curious question why so very energetic and susceptible a people are so patient under suffering and privation.

We have had abundant proof of this endurance—a reviving power which is quite miraculous, more especially in the case of one of our old Killarney guides,\* who has gone through both pestilence and famine during last winter, and having, as by a miracle, escaped both, is now able and ready to take the lake or mountain, and as full of humour and legend as if he had never grappled with hunger, or, to use his own expression, "been as good as dead and buried, Glory be to God! over and over again." Indeed, it is right pleasant to think that Gandsey and Spillane, and the prince of guides, "Sir Richard," are still "to the fore." Identified as they are with the scenery of Kerry it would be difficult to replace them, at all events in the opinion of old tourists, who have visited Killarney season after season, and still found something new to excite admiration and create interest.

Nothing increases the fascination of the Lakes more than a good guide: one who knows (unlike most of his fellows) when to speak and when to keep silent—yet has his "legend" ready to illustrate every isle and tree, and ruin; and when, floating beneath the shadows of Glenna, we listened to the tales attached to that quietly maintained, or counted the "habbling echos" of Spillane's bugle at the eagle's nest, or wound our way through the Gap of Dunloe, we felt more than much indebted to the old guide of Roche's hotel, whose willing service was always well timed. We heartily then recommend Sir Richard Courtney as the best informed, the most cheerful, and in all respects the worthiest guide we have ever encountered during the many tours we have made in Ireland; and full sure we are that we shall receive the thanks of all who "taking our word for it," have the "luck" to retain the said Sir Richard in their service when they visit the most beautiful of all beautiful Lakes. Now is the time for such enjoyment. "London is out of town," a solitary brougham takes the middle of the drive in Hyde Park, and the children call to each other to "look at the carriage." "The season" is over for the west end, and "town life" is at an end until the Queen's speech gathers her islanders together—not it is to be hoped, as usual, from the four quarters of the globe—but from the hills and valleys and sea-shores of her own dominions.

Her Majesty has visited Ireland—has promised to return thither, and thus set an example to her English subjects which we hope they will follow. The papers have been full of the enthusiasm of the people and the beauty of the scenery; but all said on this last subject can convey no idea of the reality—not that the beauty of Irish scenery accompanies you throughout the glens, as in Scotland; unless you take Bantry and Glengriff on your route from Cork to Killarney, the road is tame and dull enough until you come into the Lake district. Perhaps you enjoy the magic of the scene all the more from the contrast. If the Pass of Kaimanagh is less lovely than the Pass of Killarney, it is more bold and vigorous—reminding the tourist of Glencoe, if indeed it has been his good fortune to visit that scene of the saddest Highland tragedy that blots the page of our English history. Barmore, in the north, is more extensive, but Glencoe and Kaimanagh dwell together in our memory, and even rival the Gap of Dunloe, though it boasts the Purple Mountain on one side, and the Magillicuddy Reeks on the other.

Already is the green leaf becoming sere, passing into the yellow, or still deeper brown; the berries of the mountain ash are bright crimson, and the arbutus, only seen to perfection at Killarney, suns its abundant fruitage beside the dark-toned yew, and brightens the woods wherever it spreads its branches. The red deer lead their young to the limpid waters of Glenna, and Mangerton is clothed to the very brim of his gigantic "punch bowl" with the purple blossom of the heather. There will be stag hunts at the Lakes, and the deep bay of the hounds will mingle with

\* Generally known as Sir Richard Courtney. He accounted for his title by telling us he was once benighted on the mountain.

the bugle call of Spillane, and the matchless pibrochs of "grey old Gandsey." The "strawberry girls" afford excellent sketches, particularly if they poise as in former days their milk pichers on their heads, or carry them on their shoulder, as you see the maidens bear them in old "scripture" subjects; and then keeping in mind the admirable forethought of Mrs. Gilpin, who

— "though on pleasure she was bent,  
Yet had a frugal mind,"

you get so much health and pleasure, and can do such a very great deal of good for such a little money at Killarney, that we especially recommend it to all who desire enjoyment at a moderate expense. We remember Miss Edgeworth once saying, that "happiness was cheap in Ireland," and, like all she said, it is true. The country is safe, the roads are good, the hotels excellent and cheap, the peasantry grateful and amusing; the scenery in particular districts, and those districts all easy of access, past all telling beautiful—the beggars! not numerous as in former times;—indeed, during the Queen's visit to Dublin, there was hardly a beggar to be seen; or rather, we suppose "for the honour of our Ireland" the beggars did not beg. They became too loyal to offend Her Majesty by soliciting alms, and hid their rags amid the crowd. A few more such "visits," and—such is the force of example—the "tide" must turn; the old leaven will pass away—and the dissemination of capital create industry and industrious habits, so that there will be no rags to hide. Every one who spends a guinea in Ireland hastens this happy change, and it is no small enjoyment to feel that our own pleasures contribute to the well-doing of our country and its inhabitants.

A. M. H.

#### AURORA.

FROM THE STATUE BY J. GIBSON, R.A.

THIS beautiful work will be remembered by many of our readers in the Sculpture Room of the Royal Academy in the past year. It was designed and executed for Mrs. Henry Sandbach, of Liverpool, granddaughter of William Roscoe, Gibson's earliest patron, herself a lady of refined taste and matured judgment in Art-matters, and whose residence is adorned with other productions by the same hand. We know not whether the sculptor, when he modelled his work, had his mind impressed with the beautiful lines which open the fifth book of "Paradise Lost," but the statue faithfully illustrates the poet's idea:—

"Now Morn, her rosy steps in th' eastern clime  
Advancing, sow'd the earth with orient pearl."

There must always be great difficulty in giving to a subject that expression of ethereal motion which is essential to carry out the idea; nor has the sculptor quite succeeded here in his attempt, though there is a lightness in the attitude of the figure and in the disposition of the limbs, as well as movement in the flowing lines of the drapery. But the absence of the quality most desired is perhaps not so much to be imputed to the conception itself, nor to the treatment, but rather to the necessity of introducing a *support* to the marble by means of the mass of material seen between the feet, which encumbers the figure and deprives it of its aerial nature. Mind and matter here do not quite harmonise.

Gibson's "Aurora" stands in the same room as his group of the "Hunter and his Dog," at Mrs. Sandbach's residence, Aighurth Cottage, near Liverpool. It is placed in a niche, which is coloured a deep soft ultramarine blue: this helps to carry out the sentiment of the beautiful statue, and likewise relieves the marble, preserving all the clearness of the outlines, and harmonising well with the delicate colouring of the drapery; the niche is finished by a simple border of dead gold. It was exhibited at the Royal Academy, in 1848. The drawing from which our engraving is taken was obligingly lent us by Mrs. Sandbach; it is the work of Sig. Guglielmi, an artist of Rome.



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<p>THE ART-JOURNAL.</p>	<p>THE ART-JOURNAL.</p>	<p>THE ART-JOURNAL.</p>
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LIBERTY  
The Author of the original design is the late Mr. John Flaxman, R.S.A.  
Engraved by J. G. Kneller, R.S.A.



HER MAJESTY'S THEATRE.

EVERYWHERE and by everybody, at the commencement of the season, the prospects of this theatre were freely canvassed, but whatever there was of unfavourable expression that gained circulation has been triumphantly answered by the spirited direction of Mr. Lumley, and the brilliant and felicitous termination of the season. It is something to say that Lind, Sontag, and Alhoni have all contributed to the public gratification within so brief a period; to the enterprise that procured such attractions all praise is due. In years gone by we have been accustomed to see at this theatre the scenic departments so little cared for that even new operas were produced with a *mise-en-scène* of scenery, some portions unquestionably old, others scarcely new; but late years have been signalled by the reproduction of established operas with new decorations. "Don Giovanni" has this year, for instance, been brought forward with an entirely new *mise-en-scène*, in which there is nothing left to wish for. This magnificent opera, the *chef-d'œuvre* of Mozart, is always attractive, and it might have been urged that new decorations were gratuitous; be that as it may, there is no established work more worthy of such decoration, and the accomplishment of the new appointments speaks well in every way for the direction of the theatre on the score of taste and liberality. The modern school of French music is essentially noisy, and its opera throngs the stage with figures intended to enhance effect. On the other hand Italian Opera relies entirely on its merits, and those of the representatives of its *personae*; and hence it may be judged in which there is the fairest opening for the display of taste and judgment. Mademoiselle Lind was not announced at the commencement of the season, but in the beginning of April she sustained the principal part in Mozart's "Zauberflöte," performed as a concert; yet the impression produced by this performance were not equal to those whereby she had been accustomed to win the rapturous applauses of all who heard her. Not that her vocalisation was in the slightest degree impaired—she sang with all her wonted power—but the great charm of dramatic identity was wanting—the assumed character, to which she was accustomed to give a variety of natural freshness, so admirably adapted to the theme which engaged her voice, as to confer upon it a value beyond any power of mere literal articulation. This limitation Mademoiselle Lind herself felt, but her audience felt it more deeply, and she could not therefore determine to take leave of an English public even for a brief space in mere concert. The "Zauberflöte" concert was the first of a series of six at which Mademoiselle Lind had consented to assist; but this was the only one brought forward. According to the arrangements of these concerts, they were open to the subscribers to the Opera, and were counted in the subscription. On the 26th of April, Mademoiselle Lind re-appeared upon the stage, and was hailed with undiminished enthusiasm.

A memorable event of the past season is the return of Mademoiselle Sontag to the stage, after an absence of twenty years. It was believed that her voice had lost none of its early characteristic excellence; this, together with her position in life as the Countess Rossi, whence she so gracefully but unfortunately descended, excited public interest to a high degree, and the most favourable anticipations have been justified by the event. In the words of the *Times*—"The season of 1849 has now been brought to a prosperous conclusion, and the difficulties which have been surmounted, and which may be compared to those of 1847, have only served to prove the vitality of the establishment. We are not generally accustomed to look behind the scenes, but there is one fact which, knowing to be a fact, we cannot help recording. During the present management the commercial credit of the theatre has been maintained to the highest point. Every engagement that has been made has been punctually and honourably fulfilled. In former years we used to hear stories connected with this theatre of unpaid artists and broken contracts, but no blemish of the sort attaches to the directorship of Mr. Lumley."

MINOR TOPICS OF THE MONTH.

NATIONAL EXPOSITION OF INDUSTRIAL ART.—We understand that arrangements are in progress (as in the *Art-Journal* of August we anticipated they would be) under the auspices of the Society of Arts, and the direct patronage of its President, the Prince Albert, for instituting, on a grand scale, an exhibition of the Industrial Arts of all nations, to be held in London in the spring of 1851. At present the project is in embryo; but it is proposed that it shall resemble that of France in all its leading features, save in one that is most essential; it is not designed that the country shall pay any of the incidental expenses, a part of the plan to which we see much objection. It will be greatly to the advantage of the country; and cost must be met in some way or other; and there can be no just reason why the people should not defray some part of it. We earnestly hope the Exposition will be in a strict sense NATIONAL; that no party spirit or individual interests will mar its effect for good; but that it will be instituted really for the service of all. Upon these points, as well as upon many others, it will be our duty to comment when we are in full possession of the several portions of the plan upon which the Exposition is to be conducted.

THE ETTY EXHIBITION is now closed at the Society of Arts, and we are gratified to learn that the number of visitors has been considerably beyond those who attended the Mulready Exhibition last year; but the number of subscribers in both cases, is nearly equal. Whether the amount received will enable the Council of the Society to realise their project of purchasing a picture by Mr. Ety, we cannot yet ascertain, but we trust that such may be the case: the idea is worthy of extensive support.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The annual general meeting of the subscribers to this excellent institution was held at the rooms of the society, in Sackville Street, on the 8th ult. The report may be considered in all respects very satisfactory, and bespeaks not only accessions of subscriptions, but careful management on the part of the committee who have the disposal of the funds. The following is a statement of the receipts for the past year, ending on June 30:—

Life Subscriptions and Donations .....	£	s.	d.
Annual Subscriptions .....	512	4	6
Dividends on Funded Stock .....	86	18	0
Do on Jernegan Request .....	419	1	6
Do on Jernegan Request .....	12	2	6
	£1030	6	6
The funded property now consists of	£	s.	d.
In the 34 per cent Annuities .....	11,690	13	6
In the 3 per cent Consols .....	1427	0	9
In the 3 per cent Reduced—the Jernegan Request .....	404	6	8
	£13,492	0	10

Relief has been distributed during the year to sixty-three cases, of which fifty-three took place at the usual half-yearly appropriation of the funds, to the amount of £510, and ten urgent cases were relieved to the amount of £206, making £716 in all. The following gentlemen were elected directors for the three ensuing years, in lieu of the eight who went out by rotation, R. Redgrave, A.R.A., F. Grant, A.R.A., R. Ansdell, H. Weckes, T. H. Illidge, J. S. Agar, J. E. Thomas, F.S.A., S. Angell, Esqs. So often as we have found occasion to bring before our readers the operations of this society, it would scarcely seem necessary to repeat the arguments we have formerly used, and yet we know that the institution is greatly limited in its sphere of action by the want of that support which is essential to its well being, and which its importance demands from the patrons of Art and artists; but especially from the latter; of these, the prosperous may perhaps think they are not likely to be in a position to require its aid, yet we find in the last Report that pecuniary assistance to a considerable amount has been received by artists once holding in their several departments a high rank. We would therefore point out the necessity of such contributing in their days of prosperity to an object which does so much towards the alleviation of

distress and misfortune—results that may happen, at some period or other, to genius of the first order, and to the most favoured of fortune.

THE ART-UNION OF LIVERPOOL will shortly close its subscription list. Each subscriber will be entitled to an impression from Topham's much admired picture of "Irish Courtship," engraved by F. Bromley, and will also have a free admission during the whole of the season to the forthcoming exhibition of the Liverpool Academy, in addition to the chance of obtaining a picture from thence. The "free admission" resolution is a wise and judicious step, and offers an example which might be advantageously followed elsewhere. We shall look forward with some interest to the report for the year, trusting to find a large increase of subscribers to this well conducted society.

THE BIRMINGHAM AND MIDLAND COUNTIES ART-UNION has commenced operations under very influential local patronage, which, we trust, will substantially advance the interests of the society. The subscribers, in addition to the chances of a prize picture, will have the option of selecting from two engravings, one, "The Mountain Spring," engraved by F. Bromley, after the drawing by F. Taylor, exhibited at the Water-Colour Society in 1847; the other, a mezzotinto print, after T. Uwins, R.A., "Taking the Veil," engraved by Tomkins.

SPIITALFIELDS SCHOOL OF DESIGN.—The annual distribution of prizes won in this school took place at Crosby-hall lately. The Earl Granville presided, and opened the proceedings with a very clear and full exposition of the reasons for which schools of design have received the direct patronage and support of Government, and of the beneficial objects in connection with manufactures which they are intended to promote. A short report was then read by the secretary, recording the success which had attended the Spitalfields School, and the favour and estimation in which it was held by the manufacturers of the district. Then followed the award of prizes, which were divided into three classes: the first given by Lord Robert Grosvenor, Messrs. Hanbury, Buxton and Co., and from the Merchants and Brokers' Prizes Fund; the second from Mr. A. J. Doxat, and the rest by the committee who manage the affairs of the school.

THE NELSON COLUMN.—There is an old adage, "everything will come to those who can wait," which we hope soon to see verified in the case of this neglected work. Scaffolding has recently been placed round the pedestal of the Column, preparatory, we presume, to the fixing up the *bas-reliefs*. When this is done we shall look out, but not impatiently, for the "Lions" to complete the whole matter.

THE HOUSES OF PARLIAMENT.—We understand that since the prorogation of Parliament, scaffolding has been erected to enable the artists to complete the frescoes in the House of Lords. Preparations are also being made to put in the additional window; and the frescoes in the Victoria Gallery are in a state of forwardness.

PICTURES BY ARY SCHEFFER.—Mr. Grundy, the enterprising publisher of Manchester, who has recently become the possessor of some of the finest pictures of our own school, is expecting to add to his gallery three of the greatest works of Ary Scheffer, the distinguished French artist. These are the "Christus Consolator," well known to most of our readers by the exquisite engraving we published about two years back, and a companion to it, "The Woman taken in Adultery," the property of the Duchess of Orleans. The subject of the third picture, which we understand has been painted expressly for Mr. Grundy, is "Christ weeping over Jerusalem." It is only a single half-length figure, but report speaks highly of the work, as elevated in character, and exquisite in treatment generally. It is intended to have this engraved. Ary Scheffer, though he has long made France his land of adoption, is of German extraction, and his pictures partake largely of the severe style of the German School, but without exhibiting that extreme dryness by which it is distinguished. It will give great satisfaction to the lovers of the higher class of Art to have an opportunity of seeing the productions of one who so successfully practises it.

**PUBLIC TESTIMONIAL.**—It is proposed to erect in the town of Slenford, in Lincolnshire, a public testimonial to the late Henry Handley, Esq., for many years member of Parliament for the southern division of that county. Subscriptions to the amount of nearly 700*l.* have been raised to carry out the project, and the committee are desirous of receiving designs from artists willing to engage in the undertaking. The sum is not a large one for the execution of a bronze statue, which is the testimonial proposed, but it is amply sufficient to guard against loss, and quite enough to tempt an artist of genius to make a reputation by the work. We are sure there are many who will gladly seek this opportunity of displaying their talent, and beg to refer them to W. Foster, Esq., Slenford, for every information on the subject.

**ARCHITECTURAL LENDING LIBRARY.**—A desideration, the want of which has long been felt by a very numerous body of professional gentlemen, appears now in a fair way of being realised; we allude to a library where reference may be made to valuable illustrated books on Architecture, Archeology, and the Fine Arts in general. Such works are undoubtedly to be found in the British Museum, the libraries of the learned societies, and in public institutions; but the inconvenience and loss of time attending a personal visit to these establishments are very great, even when they are within a moderate distance; and, moreover, the impracticability of bringing away whatever is necessary for a lengthened consultation, renders these objections still greater. A catalogue, to which is appended certain "rules and regulations," has been forwarded to us by Mr. C. J. Richardson, of Brompton Crescent, well known to the public by his various publications connected with Art-matters. This gentleman, at a considerable expense, has got together a library of between seven and eight hundred books on Art, many of them rare and costly, and he proposes to open a "lending library," at such a low rate of subscription as to make it available for all classes who may desire to avail themselves of its aid. We gladly lend our columns to the furtherance of Mr. Richardson's object, feeling assured there are very many, both in the metropolis and in the provinces, by whom such an opportunity as he offers will be readily and thankfully embraced. Our advertising columns contain further information on the subject.

**HERALDIC SCULPTURE.**—A chimney-piece, designed and sculptured in the Tudor style, has been executed by Mr. Munroe, No. 105, Tachbrook Street, Belgrave Road, for erection at the northern end of the Duke of Sutherland, Dunrobin Castle. The composition is carved in Caen stone and is intended to ornament the entrance hall. Immediately over the fire-place is the legend, "Frangas non floctes," and also "Sans peur," one word being disposed on each side. The intention is rather that of a composition of heraldic blazon than mere ornamental sculpture; hence immediately above the fire-place is developed a Tudor scroll as a field of support for the shield of the house of Sutherland in the centre, surrounded by those of others connected with the family by marriage, the whole surmounted by the dual coronet. Among these we remark principally the Lion of Scotland, the shields of Howard, Deere, Warren, Wemyss, Stauloy, Egerton, &c. &c.; the room will also be decorated with armorial bearings, each shield being painted according to authority. The size of the work is sixteen feet by ten. Caen stone is admirably adapted for such a work, as any degree of sharpness can be obtained, and of this the artist has availed himself by his finished nicety of execution.

**MOSAIC.**—There is exhibited at the Polytechnic Institution a specimen of Mosaic of extraordinary merit, the work of a Bavarian sculptor, Herr Anson Ganser, who is established at Munich. The work presents two figures, Castor and Pollux, mounted on grey horses, and circumscribed according to classical authority. The horses are in profile, one a little in advance of the other, and one of the riders turns his head in the act of addressing the other. When we say that both in the horses and figures the utmost nicety of drawing has been observed,

together with all the delicate chiaroscuro of painting, the immense difficulties in the way of executing such a work may be in some degree understood. The impersonations of the "*pueri Leda*" are of course nude, being made out with various shades of red marble, and the horses similarly treated with grey and white stone. For drawing, spirit, and style, it is the best piece of modern mosaic we have ever seen, and is well worth the inspection of amateurs of this Art. The size of the work is about three feet by two and a half, the figures are relieved against a black ground. It is for sale, and the proprietor, Madame Ganser, may be addressed at No. 5, Berkeley Square.

**ORNAMENTAL PRINTING.**—A specimen of chromatic typography, from the printing office of the *Liverpool Mail*, has reached us. It is a copy of the Ten Commandments, in old church text, contained within a most elegant ornamental border of green and gold, relieved in the central portion with red. The design, which is very chaste and beautiful, has the form of an altar decoration. It is altogether exceedingly creditable to the parties who have got it up, and speaks well for the taste of the provincial press, as well as for the good feeling that prompted the execution, it having been printed for a charitable bazaar recently held in Liverpool.

**IMPROVED CARD-TABLE.**—We are able to record a very marked improvement in the manufacture of a Card-table, by Messrs. Aspinwall, of Grosvenor Street. It is altogether so ingenious, yet so simple, that we gladly avail ourselves of the opportunity to give publicity to so creditable an invention, as an act of justice to the manufacturers. The ordinary card-table, as is well known, turns on a centre with a flap, which, when closed, has an unsightly appearance; that, under our notice, retains an uniform shape at the top, and conveys no idea of its especial purpose, but may be supposed to be a handsome French occasional sofa, or writing-table, so that it need not be placed against the wall, as we invariably see the common card-table when not in use for play. It also admits of considerable ornamentation to make an elegant and desirable adjunct to the various other articles of furniture for the drawing-room.

**CHURCHYARD HEADSTONES.**—Art has hitherto had little to do with these memorials of the departed. "The name, the age, spelt by the unlettered muse," on a common stone-slab are, with few exceptions, all that has been deemed necessary to denote the spot where rest the remains of thousands; while there is abundant opportunity of associating with such mementoes much of a highly interesting artistic character—in country churchyards especially, where, in general, the surrounding scenery harmonises so truly with the beautiful in Art, and the character of the sacred edifices demands some approximation to themselves, with respect to architectural adornment. In what may be designated as the accessories of the picture, ornamental headstones seem indispensable, and certainly here and there, we catch a glimpse of what may fairly lay claim to such pretension; but they are very few, and far between. We have received from Mr. Lawrie, architectural and monumental sculptor, and a member of the Archeological Institute, residing at Downham Market, in Norfolk, a sheet of designs for monumental stones, evincing much purity of taste in the selection, and in strict accordance with the character of Gothic architecture—the order most frequently to be met with in our rural districts. These sculptured stones, we understand, may be erected at very little more than the cost of an ordinary plain slab, and inasmuch as there can be no question as to the peculiar fitness of the one over the other, we shall hope to see some reformation and a manifest improvement in the appearance of our churchyards.

**AUCTIONEERS' CATALOGUES.**—A perfectly unique and elegant publication of its kind, and one that eminently shows how Art may be made subservient to business, has been placed in our hands. It is a catalogue, or "particulars of sale," of the "*Worlingham Estate*" in Suffolk, recently disposed of at public auction by Messrs. Rix and Burton. The style in which this catalogue is got up is highly creditable to the taste

and spirit of these gentlemen, for the general arrangement of the cutouts and the beauty of the typography; but its chief attractive features, to us, are the exquisite little wood-cuts of the most interesting bits of scenery in the park and gardens, the lodges, cottages, farms, &c., with which the property seems to abound. These views are engraved in the highest style of the Art, and embellish the descriptive part of the catalogue. In the palmy days of George Robins, it was said that his eloquence enhanced the value of an estate many *per cent.* in the estimation of bidders, and we have no doubt the beauty of these engravings will attract much attention to the spot, if they do not draw some additional thousands out of the pocket of the purchaser. Whatever the result may be, we recognise in the publication another proof of the manifest advance of good taste in matters that have hitherto, to a great extent, been considered inaccessible to the Fine Arts.

**THE "WOUNDED HOUND"** is the title of a large picture now in exhibition at Mr. Grundy's in Regent Street. It is the work of Mr. R. Ansdell, and represents a noble bloodhound, whose foot has been injured, submitting it to the careful attentions of an old man. The latter is kneeling before the animal with a sponge in his hand, about to apply it to the wounded limb; a large rough deerhound also sits by and howls most piteously as in sympathy with his unfortunate companion. The remaining *dramatis personae* are a little girl, whose interest is strongly excited by the scene before her, and a small terrier dog; a large earthen pan, and a small vessel to contain the surgical mixture, and some other objects make up the accessories. The picture is painted with great power, the incident well told, and the figures, which are life-size, have evidently been carefully studied from nature. Mr. Ansdell is, without question, one of the best animal painters of the day; his picture is about to be placed in the hands of the engraver.

**LOLA MONTES.**—When this personage, who has gained such unenviable notoriety both here and elsewhere, was in high favour with the King of Bavaria, that monarch purchased a residence for her, No. 5, Barer Strasse, in Munich, and fitted it up most luxuriantly; the entire cost being somewhere about 100,000 florins. After she had taken wing from the city, the property was sold in execution for debts remaining unpaid; but such was the public disgust at her conduct, and so obnoxious had she made herself to the inhabitants generally, that none could be found willing to purchase what had been so unworthily procured, at a price commensurate with its monetary value, and the house, with its magnificent appendages and furniture, realised only 18,000 florins, its original value, prior to the lady taking up her abode in it.

**ROYAL PATRIOTIC SOCIETY OF SCOTLAND.**—The object of this Society is a great and laudable one, namely, that of "helping the poor to help themselves;" by extending those industrious and provident principles among the humbler classes, which will prevent their falling into pauperism, destitution, and crime. This the Institution labours to effect by the erection, principally in the Highlands of Scotland, in lieu of the mud-walled hovels abounding there, of suitable cottages for the husbandman, by the establishing of rural industrial schools, by letting out gardens in the vicinity of large towns, from the cultivation of which the mechanic may derive both health and subsistence, and by various other operations tending to the benefit of the multitudes who stand in need of such assistance. There is so much in the plans of this Society which bears *prima facie* evidence of practical and permanent utility, not only to the recipients of its advantages, but to the wealthy dwellers in the land, that we are surprised to see, from the last report, how small has been the encouragement it has received, in proportion to the benefits offered. Help ought not to be withheld from so excellent a cause; how frequently do we see hundreds and thousands of pounds embarked in visionary, almost impracticable schemes, a tithe of which would produce immeasurable good, if devoted to such objects as the Patriotic Society of Scotland takes in hand.



## REVIEWS.

ROBERTS' SKETCHES IN EGYPT AND NUBIA.  
Published by G. F. MOON, London.

This issue contains two parts in one—these are the 17th and the 18th. Some of the preceding numbers of the work have presented subjects of paramount historical and religious interest, but we find in these last parts a picturesque element which has not appeared in others; this Egyptian and Nubian portfolio is inexhaustible, and each succeeding scene of the enchanting panorama we must applaud with increased gusto. We have here some admirable street scenery which carries us to the cities of Old Spain, where the Moors have left abiding remnants of an architectural taste, to which Spain is largely indebted; and thither might the spectator believe himself transported for a quarter of an hour in turning these pages, were it not that he is everywhere met by the solemn permanent state of your lordly Turk, who is ever a holiday figure that one can never associate with any thing like business, until he shall condescend to a mahogany chair, and exchange his boundless shalwars for Christian continuities. Since, perhaps, the publication of this number, the Saitap of Egypt has died, but he is succeeded by another of his race, in continued fulfilment of the curse laid upon this land of everlasting bondage; when, however, the waving crescent shall have set, who shall next succeed to the rule of the kingdom of the Pharaohs? The views here presented are all allusive to Mussulman rule, as the entrance to the Citadel of Cairo, "Bazaar of the Copper-smiths," "Minaret of the principal Mosque in Sout," "Interior of the Mosque of the Metwals," "Tombs of the Memlooks," &c. &c.

The first plate is "The Holy Tree of Metereah," which is believed by the Coptic and Greek Christians to be the identical tree under which the Holy Family rested on their flight into Egypt. The situation of the tree is close to Heliopolis, the On of Scripture. The Citadel of Cairo is extremely ancient, having been founded by the great Salah-ad-Deen, the chivalrous Saladin of the Crusaders. This citadel is famous as the scene of the destruction of the Memlooks by Mehemet Ali in 1811. It is apparently a structure of great strength, built in alternate courses, of white and red. "The Bazaar of the Copper-smiths," as here given, is but the section of a street or quarter, where, as in Western Europe certain trades congregate; the booths and shops are open, and groups of figures are assembled before them, which, with the quality of the architecture, affords a highly interesting picture. "The Mosque of the Metwals," is an interior of much grandeur. It is peopled with an audience of the "faithful," listening to expositions of the Koran, delivered by an Imam from the Minbar, *emphic* pulpit. In this beautiful example of Saracenic architecture, we recognise at once all that it owes to the Greek, the Roman, and the Byzantine. Here the lofty arches spring from columns with Corinthian capitals—a barbarous mixture, but nevertheless light in effect. "A covering from the fervid sun, a fountain whereto make the ablutions commanded by their Prophet, and a deep recess on the side towards Mecca are the essentials of a mosque. The building is generally an oblong square, enclosed by walls and surrounded by open porticos; sometimes the court of the square is planted with trees, but more frequently laid with slabs; in the centre is the fountain; from the court, the naves of the mosque as they extend themselves, are supported by walls which contain many openings; the largest and principal is open to the Michrab or Mechrab, a part frequently decorated with fine stones, pearl, and ivory; towards the east is the Kiblah, placed exactly in the direction of the Kaaba of Mecca, to which every Mussulman turns in praying." The plate entitled "The Mosque El Mooristan," presents a beautiful and very characteristic view of a crowded street scene in Cairo. The passage is various, and the face of the rows of houses broken and diversified by all kinds of projections formed of wooden trellis thrown out from the windows as bowers and boudoirs for the female members of families. The Minaret of the Mosque, a beautifully graceful structure, rises at the end of the street. "Cairo, from the Gate of Citizens," affords a general view of the City of the Caliphs, bounded by the citadel which is situated on an isolated rock—a spar of the Mokattam range. The houses, like all those in the East, are uniformly flat-roofed, a monotony agreeably broken by the domes and minarets which continually rise from the vast extent. Other views are those of "The principal Mosque at Boulak," "The Aqueduct of the Nile, from the Island of Rhoda," "Grand entrance to the Mosque of the Sultan Hassan," "Tombs of the Memlooks," &c. The whole of

these views are drawn on the stone by M. Haghe, and to him is due the success of the chiaroscuro, and above all, the beautifully mellow and harmonious manner in which the colour is effected; but from the commencement of these sketches in the Holy Land to the approaching conclusion in Egypt, the execution has been distinguished by a continually increasing excellence, which has infinitely raised the character of lithographic Art.

THE MANSIONS OF ENGLAND IN THE OLDEN TIME.  
By JOSEPH NASH. Fourth Series.  
Published by M'LEAN, London.

It is now some years since the third series of this work was published, so long, indeed, that we thought that the intension of bringing forward a fourth had been abandoned. Whatever cause might have been reasonably suggested for such delay, it is by no means attributable to a deficiency of material for the completion of such a book, even to a much greater extent than the number of series now perfected. The work is now so well known that it is altogether unnecessary to describe its purpose or its style; it is enough to say that the subject-matter is as richly picturesque as that of any of the series that have gone before. Of many of these once magnificent halls but little now remains, and we cannot consider these remnants without a feeling of regret that they have not been succeeded by a class of country-houses which will furnish any subject of equal interest when they hereafter may have completed a like term of existence. The first subject here is a bay-window in the drawing-room of Lyme Hall, Cheshire. This mansion is of great extent, and in the Palladian style of architecture. The window is formed of stained glass, and contains numerous shields, together with legends which cross the window. The ornament of the room is stucco and panel, carved in the Elizabethan taste; the arms of Elizabeth are placed over the chimney-piece. The five succeeding subjects are from Levens, Westmoreland, the seat of the Hon. Mrs. Colonel Howard, situated between Kendal and Milnthorpe. The interior ornamentation of this mansion is as fresh and perfect as if it had been but recently finished. The subjects are the garden, the hall, the dining-room, the drawing-room, and the small drawing-room. The two last-mentioned apartments are decorated with lozenge-panelling, and each contains a chimney-piece of extraordinary beauty; indeed, the carving and compositions of the chimney in the small drawing-room, are much in advance of the general style of their period. The banquetting-room at Bramhall, Cheshire, is extremely interesting, as being roofed in the manner of ancient ecclesiastical edifices. Crewe Hall, which has already in preceding series furnished subjects, supplies two plates, representing the hall and the drawing-room. It appears that these portions of the house were under repair at the period of the artist's former visit, but the house is now in a complete state and affords an admirable specimen of the style prevalent during the first half of the seventeenth century. The room in the gate-house at Kenilworth is the only entire portion of this once superb structure. The remarkable feature of this interior is the chimney-piece, which is of carved oak, the lower portion being of alabaster very delicately carved. The panelling is simple and extremely chaste; between the upper panels which terminate in an arch is seen the Ragged Staff. Immediately over the fire-place is the legend "Droit Loyal;" on each side of which are the letters R. L., with the shield of the Earl of Leicester surrounded by the Garter. From Speke Hall, near Liverpool, there are five subjects. This ancient residence is one of those timber-framed houses of which we see numerous specimens in many parts of England, and yet more in Normandy, as this manner of building is still practised there. The house is said to have been built by Sir Edward Norris in the reign of Elizabeth, but there are, it is said, portions of the edifice of a much earlier date. The hall is panelled and carved, the principal compartments being divided by Corinthian columns, and in style partaking rather of an Italian than the Tudor style; indeed, over the fire-place, near a bay-window in the hall where the framed carving is distinct, it is *Cinque-cento*. A plate entitled "The Hall, Adlington, Cheshire," exhibits a roof of ancient date, being formed of beams and wooden arches terminating in figures supporting shields. The end of the hall presents a grand heraldic display of not less than seventy shields showing the arms of numerous families in the county who have been connected with that of Leigh, the name of the proprietor. The hall of Wigham Abbey, Dorsetshire, has an arched roof of carved Irish oak, one of the most perfect and beautiful remnants of its kind we have ever seen. Three subjects from Aston Hall, near Birmingham,

are the stair-case, the gallery, and the drawing-room. The state of the staircase commemorates the loyalty of Sir Thomas Holt, the proprietor during the civil wars. One of the balustrades was shattered by a cannon-ball, and the stair-case was left in its injured state as a memento of the event.

The number of views in this work is twenty-six, illustrative generally of the Tudor period; they are drawn on stone in the tinted style, and equal in execution the very best works of the artist.

SABRINA. Painted by W. E. FROST, A.R.A.  
Engraved by P. LIGHTFOOT. Published by the Art-Union of London.

When this picture was exhibited at the Royal Academy in 1846, it received our unqualified approbation as a work of the highest order of merit, in conception and execution. The subject is that passage from "Comus" in which Sabrina is described as flying from her step-dame, Guendolen, to avoid whom she has leaped into the flood, and is borne under and over beds of river plants.

"The water-nymphs that in the bottom play'd,  
Held up their pearly wrists and took her in,  
Bearing her straight to agod Xerxes' hall."

The beauty of this composition has lost none of its attractions now it is reduced to mere black and white; indeed, we are not certain that the genius of the painter is not more powerfully developed in the engraving, than even in the original picture. There is no better method of testing the substantial qualities of excellence in a work of Art, than to divest it of the glories imparted by colour, which frequently dazzle and deceive, and to leave the eye nothing to rest on but form and *chiar-oscuro*, and the mind nothing to distract it from the subject-matter. Many a picture, when subjected to this ordeal, loses half of its interest, and almost the whole of its importance. Mr. Frost's "Sabrina," is not, however, a case in point; we recognise in the engraving, the masterly disposition and drawing of the original figures, heightened by the greater delicacy which the *burin* of the engraver is more capable of producing than the pencil of the painter, especially in the features; these are all rendered with exquisite grace of expression. The subject is one in every way calculated for engraving, and the Council of the Art-Union showed judgment and discretion in selecting it before more common-place and popular themes, but less elevating in character and less likely to improve the public taste. If the Society proceeds in this direction it will speedily recover its lost ground, for the appearance of "Sabrina" cannot fail to have a favourable influence on its future career, as it unquestionably is the best thing the Society has yet done. We ought to have no grumblers among the subscribers of the present year with such a print as this in their hands, a fair impression of which is a fair guinea's worth, even without the promised engraving from the bas-relief. It ought also to put to silence the small race of cavillers against these institutions, because they do not encourage "high Art!" Mr. Lightfoot has well acquitted himself of the task he undertook, by producing an engraving that, with few, if any, superior to it of the same class, have appeared among us for many years; his name may now be enrolled with the best men of our time.

A LETTER ADDRESSED TO C. L. EASTLAKE, ESQ.,  
R.A., Secretary to the Commission of Fine Arts.  
By S. BANNISTER. Published by J. MITCHELL,  
London.

The object of this pamphlet is to recommend to the Commissioners of Fine Arts a proposal for decorating the walls of the corridors and committee rooms of the new Houses of Parliament with large maps. Some months ago such a proposition was laid before the Royal Geographical Society in the following terms: "The first series to consist of maps on a large and uniform scale, with pictorial illustrations of distinct objects, geological, meteorological, natural, and artificial; marine maps, which should be not mere charts, but should have rocks, storms, and wrecks, ships, and light-houses, correctly placed;" the second series to consist of "ancient maps in the order of dates;" and the third series, of "maps made by savages," or, in other words, compiled from the "elements of intelligence found in rude geographical designs made by the Esquimaux, the Indian, and the native of Australia." For such a plan Mr. Bannister finds a precedent, somewhat, though not altogether analogous, in the grand maps introduced into the Vatican by Gregory, the maps by Sebastian Cabot, formerly at Whitehall, and in other sources. On this proposal a report was made by a committee of the society, stating that if any recommendation should be made by the society on the subject, it should be in favour of a series of Cartographic Compositions,

Georamas, and Uranomas, rather than in the plan suggested by Mr. Bannister. This gentleman, while he considers it is not material at present to show which of the two plans is the more desirable, is contented to have enunciated a principle which is more his object just now to elicit than to lay down a system. This principle is supported by high authorities, which are quoted at considerable length in the pamphlet, such as Humboldt's "Cosmos," and the late Dr. Arnold. The importance of a thorough geographical knowledge by all ranks of the community, but especially by those who are called upon to legislate for almost one half of the civilised world, cannot be disputed; the best means for acquiring this knowledge may be matter of opinion; how far either plan to which reference is here made may most effectually tend to such a result we are not prepared to state, but certainly the idea is good, and ought not to be lost sight of. The science of geography, no less than the events of history, is open to the resources of Art, and may be learned from the right application of the means at her command.

**THE LIFE AND LITERARY REMAINS OF BARBARA HOFLAND.** Author of "The Son of a Genius," "Tales of the Main," &c. By THOMAS RAMSEY, Esq. Published by CLEAVER, Piccadilly.

Mrs. Hofland's writings have graced the pages of this Journal, and when she died it was a melancholy pleasure to dwell on her patient and most useful life. The "Literary remains" of Barbara Hofland cannot fail to interest and instruct; all who feel a desire to know how, in her sphere, a pure souled woman loves and labours, can find it in this volume, and there is also a good deal of literary information derived from a personal acquaintance with authors whose name is, even now, history to the young.

Mr. Ramsey tells us in his preface, that Mrs. Hofland had been forty years an author, and during that time had produced upwards of sixty works, many of which have been translated into the European languages, and three hundred thousand copies disposed of by the London publishers. We are convinced that Mr. Ramsey has compiled this interesting volume without a desire to "make a book," he enjoyed Mrs. Hofland's friendship for twenty years, and honours her memory with a deep affection. He could not bear that most admirable and actual life should pass away and be forgotten, when its example must be of value to those who in life's pilgrimage may meet with the same trials which she bore with the bravery of a Christian heroine. The husband of her youth died soon after their marriage, and the children of that happy union, were followed by their mother, to their grave. The husband of her mature years, loved and borne with through scenes of illness and disappointment, evil temper and neglect, was at last taken; and with the boundless love and forgiveness of her nature, she mourned him as though he had been tender and devoted during his wedded life. It was beautiful to see her always ready to fall back upon and eulogise his talents, which were certainly of no ordinary kind,—when it was impossible not to see his selfish and cold-hearted treatment of a woman so loved and honored by his friends. In this, as in all other cases, she acted as a true wife and Christian woman, but it is easier to praise than to follow her example,—not only right, but wise, as it certainly was. And with all her trials, and all her labours, she was cheerful, sympathising, active, enjoying society and innocent mirth with the freshness of youth. We are glad that her biography is written by an intimate and loving friend, rather than by a person well practised in literature; for the earnestness and simplicity of the style stamps truth on every page, and we congratulate Mr. Ramsey on producing a volume of such excellence and interest. All who value the "Son of a Genius" should place this memoir by its side.

**HINTS ON THE ARRANGEMENT OF COLOURS IN ANCIENT DECORATIVE ART.** By G. J. F., Bolton.

If the Dutch critic who judged of books by weight alone had seen this unpretending pamphlet, he would most likely have left it unnoticed. There are Dutch critics still, who award to pretence what should only belong to merit, however unobtrusive. The very unpretending and brief remarks which form the substance of this tract deserve much attention; and it is curious to reflect how much practical acquaintance with ancient Art must have gone toward the compilation of these few pages. Many men would have swelled this information into a volume; as it now appears, it is an exceedingly useful compendium of curious facts connected with the rules which guided the ancient artists,

who were engaged as book illustrators, painters of church walls, or glass-windows, &c. These rules have been deduced from the careful study of their works, as well as from a general comparison of similar early works in different ages and countries, and the result is some twenty pages of really useful reading; an excellent condensation of much that is valuable to artists whose business it is to know somewhat of ancient practice.

**STUDIES OF SHAKESPEARE:** forming a Companion to every Edition of the Text. By CHARLES KNIGHT. Published by CHARLES KNIGHT, Fleet Street.

The title of this work is fully justified by its contents, which are constituted of a republication, with additions and corrections, of the critical notices that have appeared in other editions of Shakespeare published by Mr. Knight, and known as the "Pictorial," and the "Library." We cannot suffer this opportunity to lapse without some allusion to the debt of gratitude due by the public to Mr. Knight, who, by means of his "weekly volumes," and "cabinet," and "library" series has placed within reach of moderate means, works that never could have been otherwise made accessible to a large class of readers. We regret that all we can do to show the utility of the books is to take a glance at its contents. The first book contains some chapters on the subjects of "Parents and Mysteries," "Bible Histories and Moralities," "The Lawfulness of Plays," "The Earliest Historical Drama," "The Dramatists of Shakespeare's First Period," &c.; and thus, considering the state and progress of dramatic representations down to the period of Shakespeare, these essays will exhibit the rude beginnings of the drama previous to Shakespeare's appearance; it will trace the growth of his powers as far as can be gathered from positive and circumstantial evidence in his earliest works; it will carry forward the same analysis through the second period of meridian splendour; it will show, in like manner, the glory of his mature day and the sober lustre of his evening. And not the least interesting are the chapters devoted to the commentators on Shakespeare, among whom are Milton, Dryden, Addison, Rymers, Pope, Warburton, Johnson, Voltaire, Hume, Garrick, Lamb, Hazlitt, and Coleridge. All these—and many others,—their times, circumstances, and opinions of Shakespeare, with all their truth and falsehood, shallowness and profundities, are eminently interesting; despite of all which, we say with the editors of the folio of 1623: "Though you be a magistrate of wit, and sit on the stage at Blackfriars, or the Cockpit, to arraign plays daily, know these plays have had their trial already, and stood out all appeals." In treating of the plays themselves, each is maturely considered, and with deference to the opinions of every commentator that might be worthy of quotation.

**THE WILKIE GALLERY.** Published by GEORGE VIRTUE, London.

It would be a work of supererogation to enter, at this day, upon a criticism of the productions of this distinguished painter, whose pictures have reached a popularity beyond that of any other British artist, engravings from which may be met with good, bad, and indifferent, in one-half of the dwellings of the land, from the mansion of the peer to the peasant's cottage. We know of no artist whose genius was of that varied and mixed character as to elicit such universal popularity; it spoke in a language which all could understand, requiring no profound knowledge of the mysteries of Art to explain his meaning or to comprehend his narrative—no study of its philosophy to appreciate the truth of his representations. There are numerous pictorial publications wherein Wilkie has found a prominent place, but we believe this to be the only one that is solely devoted to his works, and the style in which it is produced, joined with its truly moderate cost, must prove a powerful temptation to his many admirers. The issue of the "Wilkie Gallery" has now extended to fifteen numbers, each containing three engravings; these embrace not only the well-known pictures of the "Rent-Day," the "Village Politicians," "Blind-man's Buff," &c. &c., but others, with which the public generally are less acquainted, from his Oriental and Spanish sketches. Many of these latter works make admirable prints, and not only display the versatility of the artist's pencil, but the engravings give to the entire series a charmingly diversified character. Indeed, we are almost inclined to think that the genius of the master is more apparent in some of the single figures and small groups we find here than in his more elaborated compositions. The publisher has taken good care that the reputation of the painter should not suffer by having his pictures copied by incompetent

engravers, and he has accordingly placed them in the hands of such men as Greatbach, Sharpe, Armitage, Portbury, Lightfoot, Thomson, J. and C. Cousen, &c. &c., who have worthily seconded his efforts to put forth a work of truly national importance.

**PORTRAIT OF SAMUEL WILDERPINE.** Painted by J. R. HERBERT, R.A. Engraved by G. T. PAYNE. Published by ACKERMANN & Co., London; and T. AGNEW, Manchester.

It is a reproach to any country, but more especially to one professing so much of kindly charity as ours, when the generous devotion of her philanthropists meets with little reward beyond that of an approving conscience. A life passed in advocating principles of beneficial influence on every class of society, a fortune expended in carrying out those principles, demand something more from the hands of the public, than a cold and formal recognition of their advantages, while the promoter of them is left to close his days in neglect, perhaps in penury. Such results, however, are of not unfrequent occurrence; there is an abundance of lip-sympathy—and of heart-sympathy too, from those who have nothing else to give—but the hand has often no share in the offering, and opens not the purse-strings to aid in the work of benevolence. Men, like Samuel Wilderspin, have a claim, which cannot be disputed, on his fellow-men; a claim that ought to elicit spontaneous and liberal assistance. As the founder of Infant Schools—the nurseries of education, where the child scarcely able to talk imbibes the elements of book-instruction and of sound moral training—his name is so devoted to posterity with those of Beccles, of Phillis Wakefield, and others, who devoted their time and energies to the temporal and spiritual interests of the young. Had he, however, expended one-half of the labour bestowed on others, to heap up riches for himself, it would, in all probability, have been unnecessary for us to write concerning him as deserving, though not in absolute poverty, is, with his family, dependent on a small pension graciously bestowed by Her Majesty, and on a fund which, under the name of the "Wilderspin National Tribute Fund," has been established by a number of his friends and admirers, to aid in smoothing the good old man's declining days. In furtherance of this laudable object, the present engraving has been kindly undertaken in the expectation, a very reasonable one, that of the multitudes who have heard of his name, a large number may desire to possess some memorial of his form and lineaments. The portrait is highly characteristic of the man: it should find its way, not only to the dwellings of those who esteem and value the philanthropist, and are interested in Infant Education, but should be hung on the walls of every infant school in the kingdom. The "fund" is still far below the sum necessary to be of any very essential service.

**TRACTS FOR MY TENANTS.** Original and Select. By SIR ROBERT DE COCKBURN AND HIS FRIENDS. No. 1, THE HOLIDAY. No. 2, TASTE. Published by J. OLLIVIER, London.

These brochures aim at little more than to give the reader a few wholesome ideas and healthy thoughts. They are addressed to the lower classes chiefly, and are calculated to do far more substantial good in turning the mind into a right direction, than one-half of the more bulky and pretending publications which are issued periodically from the press. They contain much sound sense in a small compass, and delivered without ostentation.

**A RAGGED SCHOOL.** Published by J. CUNDALL, London.

We notice this print because we are pleased to see Art enlisted in the cause of ignorance and destitution, and because it delights us still more to find it so employed by one of wealth and station. The plate is etched by Messrs. Wehnert and Simms, from a sketch made by the Marchioness of Waterford, in the Ragged School at Westminster. It speaks well for her feelings of humanity, and for her application of those artistic talents with which nature has endowed this highly-gifted lady. A Ragged School—what an amount of misery these words appear to convey! yet not greater than the scene before us presents—one that ought not to be found in a civilised, wealthy, and intelligent community—a community, moreover, neither slothful in its search of the necessities, nor niggardly in administering to their wants; yet the existence of words appear to convey! yet not greater than the scene before us presents—one that ought not to be found in a civilised, wealthy, and intelligent community—a community, moreover, neither slothful in its search of the necessities, nor niggardly in administering to their wants; yet the existence of words appear to convey! yet not greater than the scene before us presents—one that ought not to be found in a civilised, wealthy, and intelligent community—a community, moreover, neither slothful in its search of the necessities, nor niggardly in administering to their wants; yet the existence of words appear to convey! yet not greater than the scene before us presents—one that ought not to be found in a civilised, wealthy, and intelligent community—a community, moreover, neither slothful in its search of the necessities, nor niggardly in administering to their wants; yet the existence of words appear to convey! 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## THE ART-JOURNAL.



LONDON, OCTOBER 1, 1889.

## THE BIRMINGHAM EXHIBITION OF MANUFACTURES AND ART.



THIS is the second Exhibition that has taken place, in Birmingham, of manufactured articles in a degree peculiar to the Locality. The first was held in 1839, during a visit of the British Association for the advancement of Science; this learned body has revisited the Town, and the event has been commemorated by another Exposition of the Industrial Arts; of this Exposition we now make a report, which we shall endeavour to render as worthy as circumstances and time enable us to do.\*

In the grounds of a large mansion situated in Broad Street, and known as Bingley House, is erected the temporary building destined for the exhibition we are about to describe. The house seems to have been erected and the grounds inclosed, at a period when land was not so valuable in this portion of Birmingham as it has since become. Consequently, enough space has been found to erect in face of the house a wooden temporary building, substantial and imposing, of the length of one hundred and twenty-four feet, and the breadth of ninety, in which are stationed the many articles for exhibition. But it is not only within the walls of the building that the exhibition

\* We have at the outset of this article to express our deep and earnest sorrow (sorrow in which all our readers will participate) at the death of a valuable coadjutor, W. Cooke Taylor, LL.D., who had undertaken the task of writing the introduction to this Report; and who was on the eve of his departure for Birmingham, with that view, when seized with the malady of which he died. This sudden loss we cannot, at the present moment, hope entirely to repair. Under any circumstances we could not have failed to miss the aid of a scholar and a critic so accomplished and experienced. By the death of Dr. Taylor we lose a powerful ally as well as a valuable friend; for several years back (until within the last eighteen months when official duties in Ireland occupied all his time) he laboured in this Journal to impress upon artists, manufacturers, and the public, "the mercantile value of the Fine Arts" a phrase which he was the first to introduce into these pages, and which suggested to us the idea of combining them with the Useful Arts in this publication, previously limited in its plan and character.

We shall hereafter endeavour to do justice to the memory of Dr. Taylor; at present we refer to his death only as involving a serious loss in reference to our report of the Birmingham Exposition. His zeal and experience would have aided us largely; we have, however, obtained the very serviceable co-operation of Robert Hunt, Esq., of the Museum of Economic Geology, whose knowledge upon all matters connected with the science of manufactures has been communicated not only through this Journal, but in his published volume, "The Poetry of Science." And we have been also very essentially assisted by F. W. Fairholt, F.S.A., and W. Harry Rogers, Esq.; both of whom not only bring to our aid facilities derived from the study and practice of Art, but who are learned in the history of ancient and mediæval ornament.

We have also, at the outset, a pleasant, as well as a painful duty, to perform; to thank the manufacturers and the "Exhibition Committee," for the courteous and prompt assistance we have received at their hands. But, for which, indeed, our utmost exertions must have failed to give this largely illustrated Report; the whole of which has been produced in somewhat less than a month—collected, drawn, engraved and printed.

is confined. Many good examples of iron work of a useful and ornamental kind are ranged beside the pathway leading to the room. In other parts of the garden are portions of machinery, one of which, intended to prevent accidents in the descent of coal mines, is worthy of that attention which should be ever given to all which concerns accident to human life, to say nothing of the safety of property. Large as the temporary exhibition is, it has been found not large enough to hold the many articles which have been sent, and it has been connected with the house by a corridor, also devoted to the reception of works, as well as the lower rooms of the house. On entering the large saloon the eye is agreeably struck by the beauty of the coloured glass which fills the principal windows, by the endless variety of objects which crowd the tables and centre of the building, and contrasting iron with glass, brass with gold and silver, articles of general use with those of refined luxury, cheap necessities with expensive elegancies, all being equally worthy the attention of the persons whose uses or pleasures they are especially intended to subserve. On entering, the eye is attracted very perceptibly by the commanding size and brilliancy of the candelabrum exhibited by the Messrs. Osler, which in prismatic tints and general effect is a worthy centre to the room. The bronze works in gas fittings, curtain bands, window cornices, chandeliers, &c. of Messrs. Winfield, occupy the entire side of the exhibition room, at the entrance door, and the beautiful bedsteads from the same manufactory are ranged opposite. Messrs. Mapplebeck & Lowe's stove and other iron works are the next in rotation in the centre of the room, followed by the works of Mr. Room. Mr. Messenger occupies a side-table immediately opposite the entrance-door, which is largely filled with important and beautiful works, and is followed by Mr. Lane, whose brilliant papier-mâché attracts universal attention by the gorgeous effects he produces; the next still being occupied by the works, in glass, of Mr. Rice Harris, the brilliancy and beauty of which demand much praise. We now come to the corridor which leads to the house, and passing that, reach the stall occupied by Copeland; then come Bacchus & Sons, followed by Jennens & Bettridge, when we reach the upper end of the room. This is entirely devoted to the stand of Messrs. Hardiman, the entire wall being decorated with their works, and covered with specimens of ornamental hangings, &c., of a most elaborate and beautiful kind. Mr. Walton's works, in japan, take the corner opposite Messrs. Jennens & Bettridge, followed by Messrs. Minton; and in proceeding down this side of the room we pass the stands of Messrs. Richardson, occupied by glass; the works of the Colbrookdale Manufactory in iron, and the beautiful bronzes of Mr. Potts; Mr. Jordan's wood-carving terminating this end of the room. The centre is occupied by the stalls of Messrs. Collis, beneath whose glass-cases are exhibited some strikingly beautiful objects in the precious metals; by the candelabrum and other glass contributed by Messrs. Osler; followed by a stand filled with the exquisite statuettes which have given so much fame to the manufactory of Messrs. Copeland; then we reach Mr. Elkington's magnificent contributions in gold and silver work; his classic copies from the antique, and many fine works of modern design, which may almost cope with them for beauty.

Such is a brief outline of the contents of the centre of the building, but the sides are also filled with a series of similar stands, and occupied by many beautiful articles. Messrs. Fothergill, Sturges, Rose of Colport, are there, with exhibitors of minor extent. Mr. Dugard, Penny, &c., Salt & Lloyd, Gough, Chambers, Hart & Wray, the beautiful medals of Wyon, Rooke's iron-castings, Mr. Birle's whips; and saddlery, by Middlemore, are thus displayed. MacCallum & Hodson, Newton, the Leamington tables, the patent billiardium piano-forte, by Woolley of Nottingham, the many beautiful works contributed by M. Sallandrouze de Lamornaix, consisting of carpets, tapestry, table-covers, curtains, cases in hull, vases, candelabra, and groups in bronze; are ranged on the opposite side of the room, among many of the old staple commodities of Birmingham, with other illustrations of the useful manufactures in iron, steel, and files, &c. The models in the corridor chiefly consists of prize articles connected with agriculture, ploughs, carts, winnowing machines, and other things appertaining to the farm; improved guns, specimens of rolled metals, wire, and tubing; garden tools, gutta-percha works, &c. Works executed by the patent sawing-machines, manufactured by Prosser & Hadley, Old Levery, London, are also here exhibited; with railway-carriage springs, and many articles for domestic use, such as coffee-mills, &c.

The house itself is occupied by models of various kinds—an electric telegraph, models of the tubular bridges over the Bure at Yarmouth and the Menai Straits. The beautiful anatomical works contributed by Dr. Azout, specimens of crystals, &c., proving that Art and Science is fairly represented by the astonishing contribution from all quarters to this general meeting of manufacturers,\* and which is so very extensive that we cannot give even the names of all the contributors.

The Exhibition of Specimens of English Manufacture at the same time as the meeting of the British Association for the advancement of Science being held at Birmingham, is a happy arrangement in many respects: whatever may be the value of abstract science, and we are disposed to regard it among the most important exercises of the human mind, it is quite certain that applied science will have a popular value beyond it. Indeed, whatever may be the subject of scientific investigation, whatever may be the character of the facts elucidated by experimental studies, they can only become important to the masses of mankind to those applications which exhibit a ministrations to some human requirements. The man of science has his interpreter in the man of manufactures; every truth, however abstract it may appear, is important to man, and it will, sooner or later, aid the great work of civilisation,—receiving the term in its most exalted meaning,—and thus become familiar to the least favoured of men. There is not a department of the sciences of observation or experiment from which man has not derived a direct benefit in some economic practical application. There is not a manufactory or a workshop from the experience of which science may not glean the most important assistance. If we consider with some attention the history of the progressive advances of the human race we shall discover that science however rude and empirical it may have been, has in the first place ministered to man's necessities, and then contributed to increase the luxuries of life. Man has advanced by creating for himself wants, and it must ever be so. The luxury of to-day becomes the necessity of to-morrow, and even that becoming familiarised to him leads to the search for yet higher pleasures, and thus by the exercise of intelligence the whole condition of man is elevated. In Birmingham, the city of metallurgical processes, and of metal manufacture, we have a most striking exemplification of the value of Science to the Manufacturer. In the Exhibition which has been so opportunely opened in this great locality we have a strong manifestation of the advantages of science to all conditions of manufacture, and the vast collection brought together cannot be surveyed by any of the members of this scientific congress without imparting to them a high sense of the necessity of taking advantage of the results of observation and experience obtained in the process of manipulation as directions for an advanced order of inductive investigations.

Let it be remembered that nearly every example of man's ingenuity in the present Exposition, bears upon it the indubitable mark of the labours of the man of science. The Exposition is indeed a rendering into common language of the great facts of abstract enquiry. If we but stop to examine the numerous iron castings, whether the most ordinary specimens of ironmongery, or the more elaborate examples of Art-Manufacture, which are spread around the Exhibition, we shall find in all of them evidences of the aids of science. Let it be remembered that the puddling furnace and the hot blast were both inductions from theory, and that the question of that necessary fluidity, to which is due the beautiful sharpness of the Berlin castings—now nearly equalled in the works of Colbrookdale and some other places—is due entirely to the admixture of exceedingly minute portions of certain chemical compounds, which are only to be decided by the most minute analytical investigation. If we turn to the Porcelain manufacturers, and, com-

\* The astonishing extent and interest of the present Exhibition, the descriptive catalogue of which occupies 96 closely printed 8vo. pages, contrasts very forcibly with that got up in 1839 in this town, on the previous visit of the British Association. On that occasion a couple of dozen pages sufficed to contain a rather widely printed list of contributions, the greater number of which were models, philosophic machinery, &c., *sixty-nine articles only* being devoted to the manufactures of the place, and most of those consisting of such illustrations of the various stages of their varied processes as we should expect to find at the Polytechnic Institution, London, or similar places. Altogether, the contrast is very striking, and exhibits forcibly the awakened sense of the value of such exhibitions now felt in this important manufacturing district.

mencing our examination with the specimens of early pottery contributed to this Exhibition by Mr. Richard Prosser, continue it onward till we arrive at the works in which Wedgwood, the scientific potter, was aided by the genius of England's greatest sculptor, Flaxman, and then inspect the productions of Copeland, of Minton, of Rose and others, in which we have examples of the most perfect material ornamented by the finest colours—we shall discover that Physical Science has aided to produce the result by its development of the laws of molecular arrangement; and of the great Physical Forces that Geology has brought its examinations amid the hills and valleys of our land to bear in the discovery of aluminous and silicious formations suited to the purposes of the potter; that Chemistry has assisted in determining the best composition for the mass and in the actual discovery of colours for its ornamentation. Equally, if not indeed to a greater extent, is the glass-blower indebted to all these branches of science; and every production of the loom which is seen in this large Exhibition also shows the dependence of the advance of manufacture upon its assistance. More strikingly still is this exemplified by the numerous beautiful productions of the electrolyte process, so purely a boon of science to mankind; and again by the exhibition of the photographic works of M. Claudet and Mayrall, the latter exhibiting a portrait of the life size executed by the daguerreotype process with considerable success, which is beyond a doubt the largest picture which the pure pencil of the sunbeam has ever painted.

From these considerations we cannot but rejoice that Birmingham has availed itself of the opportunities afforded by the meeting of the World of Science to bring together such an Exhibition of Manufactures as that which is now open. It must be remembered that the *Art-Journal* has for years insisted on the advantages to be derived from such an Exhibition; and it is not without some feelings of pride that we witness the peculiar and striking benefits derived from the actual experiment. Art, Manufacture, and Science are linked together in this Exhibition, and we view it as a pleasing evidence, that our great practical workmen acknowledge the value of Art in its instructions in the path of beauty of form and purity of decoration; and the assistance of Science in teaching those secrets by which the character of the material employed, and the permanence of all its parts, may be effectively secured.

Birmingham has every reason to be proud of its Exhibition, which is, in every department, an exemplification of the industry and perseverance of the English Manufacturer; and no one can doubt when they enter the Exhibition Hall at Bingley House, and see the attentive care with which the specimens are inspected by the numerous visitors of all classes, that a great work for good has been done.

Looking first at the influence of the Exhibition on the public, we are satisfied that it must create a desire in the minds of all, even those of humble means, to surround themselves with articles of utility, and where it can be, of ornament, which shall, though simple, be beautiful—though inexpensive, be in good taste. We have again and again insisted on the moral advantages to be gained by cultivating an appreciation of the Beautiful; and every experiment which we have yet seen tried strengthens our impression, that by creating an elevation of taste we induce a better order of society.\* Again, the manufacturer in submitting

\* "A National Exposition of the products of British Industry would lead to the display of high and noble feelings with greater intensity and wider extent. It is for this reason chiefly that we so strenuously urge the project. We value taste, we esteem industry, we love every form in which intelligence embodies idealism; but, above all, we estimate the influence of artistic beauty in developing emotions of moral loveliness, and the influence of the triumphs of Britain's industrial prowess in strengthening every man's interest in the prosperity of the British nation.

"The long night of darkness, in which Nations fought for vain shadows and derived their dreams of glory from violence and bloodshed, has gone down the sky. "The dawning from on high has visited us," and taught that "Glory to God in the Highest" is blended and identified with "Peace on earth, good will towards men!" Commerce must bind together the nations which war dissociated, and trade unite the races which blind and selfish jealousy disverred. The soothing influences of Art, superadded to the usefulness of manufactured products, will give force and efficacy to those lessons of civilisation which it is the proud destiny of Britain to preach to the whole human race. In this career we see no goal fixed to our country's march of prosperity and greatness: her benefits to

his productions thus publicly to the judgment of all, derives himself many advantages from the honest criticisms which are elicited by his labours, and he is led to aim at the production of still superior articles.\* Other advantages, some of which we have already stated, spring out of such an Exhibition, and we are convinced that it will be found that every subsequent Exhibition will have a value superior to that which preceded it. We are led to expect, that under the patronage of Prince Albert, an Exhibition of great magnitude is to take place in London in 1851. We trust, and we do not fear, that all the most sanguine expectations of its projectors may be realised; and we shall consider it a duty to aid to the utmost in bringing about the desired result. Upon this topic we have considered it necessary to make some observation in another part of our Journal. As the originators of the principle of Exhibitions of Art-Manufactures and Works of Industry and Skill, we cannot but regard every Exhibition which has been held at the Society of Arts, this one which is now open at Birmingham, and the contemplated one of 1851, as most triumphant answers to the propositions the *Art-Journal* has never ceased to enforce. The numerous illustrations we have given in the present number of this journal will sufficiently illustrate the advantages which the Manufacturer has derived from the assistance of the Artist. We shall, therefore, as our appropriate commentary on the meeting of the British Association, and this Exposition of Manufactures, devote a very large space to the closer consideration of the advantages of Science to the producer, as it is exemplified in the articles now exhibited.

There is scarcely any feature of the Exhibition which stands forth with such prominence as the specimens of glass manufacture. These show in a remarkable manner the rapid improvement which has been made since this branch of industry has been relieved from the Excise regulations. The pellucid brim, from the establishment of the Messrs. Oslers, and in their smaller specimens, is strikingly apparent. The entire absence of colour, the freedom from striae and air bubbles sufficiently prove the attention to the chemical composition of the mass and to the physical conditions necessary to its production. The same purity of the crystal aids in giving a remarkable silvery appearance to the busts &c., in sanded glass, which from their peculiarities necessarily claim considerable attention. Although we have particularly referred to the glass from the manufactory of Messrs. Oslers as illustrating a very high state of perfection, we have not done so as comparing it with any of the various beautiful examples from the works of other glass-makers, but as affording from the magnitude of the specimens and the nature of the articles exhibited, the best illustration of the general improvement which has taken place. In all the productions of the Messrs. Richardson, Rice Harris, Bacchus and Sou, the Cut-glass Company, and others, the same marked improvement is exhibited. If we examine any of those specimens and compare them with those produced but a few years since it will be seen at once what an advance has been made. Having already, in our articles on the chemistry of colours dealt largely on the use of metallic oxides in giving various tints to glass, we need not here repeat any of these points of information. In the productions from the manufactories above mentioned we have almost every variety of colour, and in most instances the tints rival in beauty those which have been so long admired in the Bohemian glass. It is true that we do not find the high brilliancy in some of the reds which the foreign

humanity will be co-extensive with the wants of mankind; and her high reward will be a recognised supremacy in intelligence more glorious than the sway of the proud empire that ever existed."—*Art-Journal*, July, 1845.

\* "The manufacturers who contribute articles to Expositions are commencing a course of public education as advantageous to themselves as it is to others. Each, by comparing his products and his modes of execution with those of his competitors, is enabled to discover which of his processes is defective, and how it may be improved. He finds that one may surpass him in texture, another in brilliancy of hue, another in harmonious disposition of colour, and another in purity of design. It is rarely that a single manufacturer is able to combine all possible excellences in his peculiar products. Comparisons lead to analysis, and analysis to discovery. At an Exposition, also, the manufacturers have an opportunity of hearing enlightened and independent criticism: for among the spectators there will surely be found men of taste, of science, and of skill, whose opinions would probably have never been called forth had not such an opportunity been afforded."—*Art-Journal*, January, 1846.

glass frequently exhibits; but as the production of good colour depends on the experience derived from close observation on the most minute chemical combinations and physical changes, it is quite evident from the progress already made, that a rapid improvement will now ensue. It must be remembered that some of the reds exhibited are produced by copper and others by gold, and hence a difference necessarily in the tone of colour which has led to some remarks upon a fancied uncertainty that does not exist. In the productions of Mr. Rice Harris and those of Messrs. Bacchus there are some examples of glass stained by uranium, silver, copper and cobalt, which it will be difficult to excel. Many of the examples of opaque glass, which opacity is produced by arsenic, tin and similar oxides, are exceedingly beautiful. In the works of the Messrs. Richardson, numerous examples of painting on glass in vitrified enamel colours are worthy of the highest praise. It is an introduction of a novel feature that will meet with many admirers, and the general character of the colouring proves that very nice attention has been given to this branch of Art-manufacture. We have seen some objections to this style of decoration, but it appears to us, that it may be employed with much advantage and good effect in many cases, and although we are not disposed to regard the subjects selected in this instance as the best adapted to the material, we are satisfied that under the guidance of an improved taste and in the hands of competent artists this feature of glass ornamentation may be adopted with advantage.

Passing from the numerous examples of glass on the tables, we must proceed to consider the peculiarities of the productions in the windows from the works of Messrs. Chance and Co., Lloyd and Summerfield, and by Pemberton and Co. The stained glass in the windows at either end of the hall, are excellent specimens, and have been used with the best possible advantage. It does not appear that any superiority can be claimed for the colours of the glass from either manufactory; the reds, blues, and yellows, in each set of windows, although differing in tone, being, we think, equally good in character. There is a peculiarity in some of the productions of Mr. Pemberton, which is, that of flashed glass, or white glass coated with colour, being employed, the coloured surface is cut through and very pleasing traceries in white, opaque, and transparent glass are produced. The colours in some of the smaller specimens of this character we did not think so good as others, but this was, perhaps, a defect arising from the necessities of the conditions of its manufacture; the etching requiring thin films of colour upon a white surface.\* We understand that it is the intention of Messrs. Chance and Co.,—who have exhibited the greatest energy and even public spirit in the prosecution of their important improvements in glass manufacturing,—to make, under the able superintendence of Mr. Bontemps, glass for optical purposes. It should be understood by our non-scientific readers, that such glass has not hitherto been manufactured in this country of the desired degree of perfection. This enterprise will, we hope, be the means of introducing a superior

\* While considering the question of coloured glass, we cannot but refer to a communication made by Mr. Bontemps to the Chemical Section, which excited great attention from its very interesting character. This gentleman has been for a long period engaged in the manufacture of glass in France, but he is now connected with the establishment of Messrs. Chance & Co. In this communication it was stated that every colour of the spectrum could be given to glass by the use of the oxides of iron, manganese, copper, silver, and gold, and also by charcoal. It has been considered, generally, that iron would give yellows and browns; manganese, pinks and purples; copper, greens and reds; silver, yellows; and gold, reds and purples, with some variations. But Mr. Bontemps states, that at a certain temperature all these oxides produce a yellow colour, and that as the temperature is raised, the glass with which they are mixed passes through a rapid series of chromatic changes until each colour of the prismatic scale makes its appearance in regular order.

When we consider that we may, by the action of heat upon almost any metal, produce films of colour in some good order as appears in the glass, we can understand that a result like this might have been predicted. However, it never has been noticed, we believe, previously to this time. Mr. Bontemps does not appear to consider the change as a chemical one, but rather one due to molecular arrangement, produced by the action of the heat on the composition. This communication elicited many very interesting remarks from Dr. Faraday and other scientific gentlemen present; and it affords a very striking example of the advantages of the combination of a popular exhibition and a scientific congress such as that with which we are now dealing.

manufacture to this country to any which has, as yet, been introduced. It is to this house that we owe the introduction of the sheet glass known to the public as "Chance's Patent Plate Glass," and the glass for the great Palm House, at Kew, tinted of a peculiar green, and in which manganese was entirely omitted, the object being to provide a medium which should obstruct certain rays which have a peculiar scorching character, was also manufactured by them. We particularly notice these things to show the value which these gentlemen place on the aids of science. Before we dismiss our consideration of the glass exhibited, we feel bound to notice, as articles of value to the public, the glass pipes manufactured by Messrs. Coathupe, and proposed to be applied for conveying water instead of the objectionable lead pipes at present employed. The mode of joining these is exceedingly ingenious; and, indeed, every step of their manufacture is interesting. The advantages arising from the use of such a pure material as glass, are too obvious to require any comment.

In the departments of porcelain,—semi-porcelain, manufactured by George Grainger, Worcester, and earthenware, there is equal evidence of the improving hand of science, and whether we select the specimens produced by Copeland, Minton, or Rose, we find many things to commend. Our attention was called to the purity of the material entering into the composition of some white plates from the pottery of Rose and Co. They certainly exhibited a whiteness superior to anything we have yet seen, and the general character of the material proves the greatest caution in the selection of the china, clay, and stone which has been employed. From the same house several specimens of plates which are plainly ornamented with a simple hand of colour, but these hands certainly indicate the large amount of chemical knowledge which has been employed in their production. Some of the blues, cobalt and others, are exceedingly pure and beautiful, but we were more particularly struck by an orange red,—rather from its novelty than its beauty,—which although it is not under the glaze, has, we are given to understand, been so highly fired, that it is perfectly permanent, and resists the action of strong acids. We suppose this colour to be produced by one of the chromates of lead, but of this we are not certain. We have, on several occasions, referred to the beautiful productions of the Messrs. Copeland and Minton in porcelain and parian, and of the latter house in encaustic tiles and tesserae. Having devoted articles expressly to the consideration of these subjects, we shall only remark on this occasion, in passing, that the specimens furnished to the Exhibition, maintain the high praise we have justly bestowed on the specimens of skill and the industrious application of science, which they have had so frequently before the public. We think we see in all a most decided improvement in the colours employed, and many of them nearly equal the singular beauty of the colours on the Sèvres and Dresden china; we say nearly equal, for our manufacturers have yet to learn from the French the full advantages to be derived from the most exact chemical knowledge. In the national establishment at Sèvres the first chemists of the Continent are employed in the preparation of the colours, and in experiments on the production of new ones. Many of the results, as we have already endeavoured to show in the papers we have published on the chemistry of colours, are the results of such a nice adjustment of proportions as can only be entrusted to the most skillful manipulators. We, however, feel confident from the great desire manifested by the manufacturers to improve their productions that they will be most ready to receive every suggestion which the men of science can give them, and that they will spare neither expense nor labour. Indeed we hear of one house having already spent upwards of 2000*l.* in their endeavours to produce a certain colour which is regarded as a desideratum on porcelain. Success has not yet attended their labours, but such enterprise will sooner or later receive its reward.

Passing from Fictile Manufacture to that which may be regarded as more particularly the staple of Birmingham—the Works in Metal—we find so many important matters crowd themselves upon our attention that of necessity we are compelled on the present occasion to take but a very general view of this part of the Exhibition. We shall however reserve some important matters connected with the combinations of metals, and modes of casting, which are most curious and instructive, for a separate article in a future number. As a fine illustration of what Science has done for Art-manufacture we must notice the beautiful illustrations of the electrolyte, worked under Elkington's patent, which adorn the hall. (The process has been fully described in the Art-Journal, April, 1848, and June, 1849.) There is a very re-

markable brilliancy in the precipitated silver which shows a considerable practical improvement in the working of the process. We understand that such improvements have been made in the batteries employed for electro-chemical decomposition, that silver is now precipitated from its solution in the cyanide potassium, at an expense not exceeding a halfpenny per ounce. By a discovery made in the establishment of Messrs. Elkington, silver is now precipitated bright upon the metal surfaces, formerly it was thrown down in an unpolished condition, or rough. This improvement is effected by the agency of the sulphuret of carbon, a few drops of which only, are put into the silver solution and by some chemical action which is ill understood, a coherent sheet of brightly polished metal is precipitated upon the surface which it is desired to plate. The most beautiful application, beyond all question, which has yet been made of science to the Arts and manufactures, are the copies by the electrolyte in copper and bronze of the finest specimens of ancient and medieval Art. These works are the property of the Messrs. Elkington, and are executed by them from moulds procured from the original, by Dr. Emile Braun of Rome, and Chevalier Schiök.

We regard this effort of Mr. Elkington to restore to us the best examples of high Art in a form which is at once desirable and economic, as worthy of the highest praise; and we hope to return to an examination of this matter in a separate article in a short time.

Were we disposed to be critical, which in the place where the progressive advance of Art-manufacture is so evident, we feel we cannot be, we should offer many serious objections to the forms and designs which here and there meet our eye. Many of them are grotesque, some are absurd, and several exceedingly inconsistent. These defects will, however, be speedily removed, if such works as those which grace the electrolyte tables—copies from the purest models which the human intellect, guided by the best educated hands and eyes, have produced—are placed before the public. The severe simplicity which distinguishes many of these articles is worthy of the study of the manufacturer; and the correctness of all things, even where elaborate detail is introduced, presents to our artists suggestive hints by which they should profit.

In the Art-Journal will be found many illustrations of the metal-castings which are exhibited; and we may safely assert that many of the articles are equal, if not superior, to any produced in the world. Colebrookdale fairly rivals Berlin in the perfection of its iron-castings. The works of Marsh of Dudley, of Stewart & Poole, of H. Smith of Sheffield, of Yates of Rotherham, and Walton of Wolverhampton, are fine examples of an improved taste and superior manufacture.

We could have desired that in all cases the names of the manufacturer should have been appended to the articles sent to the Exhibition. We find, for instance, numerous articles, from ornamental iron-castings to agricultural machinery, spread over every part of this building, bearing the names of dealers only, and their catalogues, with prices attached. There could be no possible objection to this, if it had been distinctly stated that these merchants were not the manufacturers. We feel it our duty to point out this as an evil, both to the public and to the manufacturer. The public are misled; and as the prices attached are the manufacturer's prices with the agent's profits, which constantly vary, added, they do not fairly represent the value of the articles. Other dealers may be content with smaller profits, and we do see many articles, which we know are sold for much less than the prices here stated, in London. Some of the iron-castings, evidently from Colebrookdale, are marked at prices which are but a trifle less than the same things can be obtained for in those beautiful bronzes imported from France. The error of affixing the name of some tradesman instead of that of the manufacturer has been committed in several departments. One instance excited very general disgust, and, we believe, the Exhibition Committee interfered to remove the evil; a dealer in glass and earthenware in Birmingham having been informed that it was necessary to place the name of the manufacturer as well as his own on the huge cards which abundantly "greet" his stall, complied, in so far as to print that of the former in type so small as to be scarcely perceptible, while his own appeared in letters of gigantic size.

The metal works of G. R. Collis & Co. are all of them exceedingly beautiful, and show the fine character of the metal employed by them. The seamless castings of Sturges & Co. are worthy of every attention, and we shall shortly direct attention to some of its striking peculiarities.

In the ecclesiastical furniture and decorations contributed by the Messrs. Hardmans, we have the reintroduction of the medieval style of enamelling crosses and crosiers, and the result is most satisfactory. There are numerous examples of Metallurgic Art to which we are desirous of drawing attention, particularly the manufacture of brass tubing, and by specimens illustrative of the stamping of metals, the works of Tipping & Lawden, and several others, but these must be deferred to another article.

The specimens of fictile ivory manufactured by the Messrs. Elkington promise to be of very great importance as a means of placing, at a cheap rate, in the hands of the public interesting copies of many of the gems of Art. It is now, we believe, generally known that these preparations are of plaster of Paris, which is made by a careful process to absorb stearine or spermaceti: the copy of Martin Luther's drinking-cup, of a dish preserved in the museum at Dresden, and some busts from the antique, are very beautiful.

With this somewhat limited sketch of an Exhibition, which we regard as the first real commencement of a revolution in our manufactures, which will henceforth, we think, see the advantage of embracing within its province both Art and Science, and thus, we trust, give rise to the production for the public of articles of high durability, and presenting features of an improved taste, we must, for the present month, conclude; inasmuch as a very large space is demanded for the ILLUSTRATIONS.

In collecting and arranging these Illustrations we have been guided not alone by the merit of the article pictured, but by its capabilities for description by engraving; thus, some of the best objects must be put aside, in as far as the artist is concerned. We cannot doubt, however, that this collection will very generally satisfy, as affording indisputable evidence of the progress of MANUFACTURE in a right direction, of its combination with ART, by which a far higher purity of form and ornamentation has been attained—in short of the influence of THE ARTIST!

We might enter at very considerable length into a comparison of our experience in 1845 with our experience in 1849. Then the Manufacturer coupled the idea of danger with that publicity which he now anxiously seeks; our task is now comparatively easy. There have been no suspicions for us to allay, no hostilities for us to allay, no opposition for us to encounter, in Birmingham, during the visit out of which this report has grown; and it is among the many gratifying circumstances connected with our conduct of this Journal, to know that such prejudices as those we refer to, we have been mainly instrumental to overcome. We reiterate the truth we had much difficulty in impressing in 1845,—publicity is far less perilous than secrecy to the manufacturer; his trade is directly increased, his knowledge largely augmented, and his position greatly improved, by such communications with the public, as those it is our task to make for him and on his behalf.\*

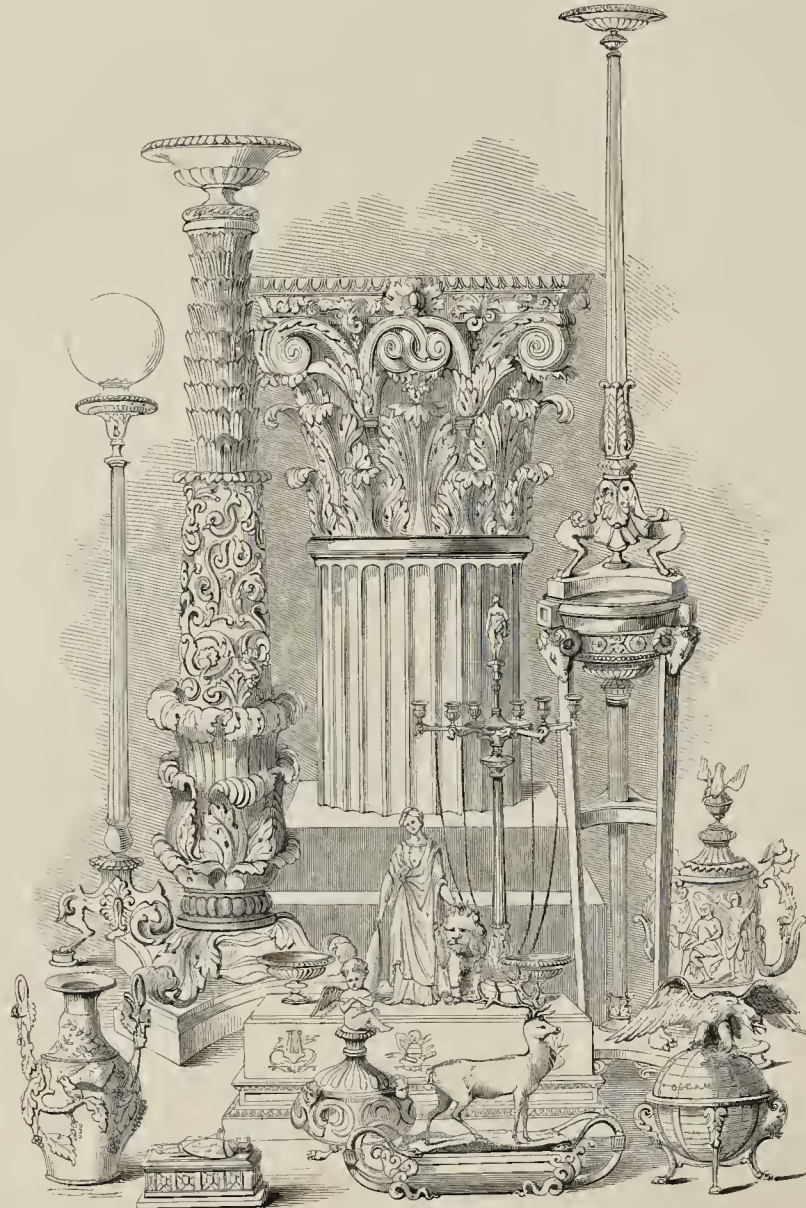
It is not among the least gratifying of the facts connected with this Exposition that although the expense of forming it will be very considerable, there will be not only no loss, but an absolute gain, sufficient time having elapsed since its opening to show that the receipts will be greater than the expenditure—these receipts arising only from the payments for admission: at present the sum is too large to empower the humble classes to become visitors, but we trust and believe that ere long facilities will be afforded by which every artisan in Birmingham and its vicinity—indeed of all the neighbouring manufacturing towns—will be enabled to enjoy a luxury and receive a lesson.

\* "Emulative feeling is one of the greatest elements of industrial power; but emulation is the result of comparison; and the more open the comparison is, just the more honourable will the emulation prove. There is nothing more injurious to general progress than secrecy, concealment, and a jealous anxiety to hide what are supposed to be the secrets of success. It must further be remarked, that this secretiveness defeats the very end which it is primarily designed to gain. The secret is generally valued at far more than its real value, and a bribe for its detection is soon offered and accepted. \* \* Emulation is the primary object of an Exposition; but emulation is a very different thing from rivalry and commercial jealousy. The efforts which manufacturers make to present objects worthy of attention, and calculated to extend their fame at these Expositions, have often placed them on the road of invention and discovery with more active power and more excited intellect than mere rivalry in the market could produce."—*Art-Journal*, Jan. 1846.

The works of Mr. MESSENGER (Broad Street), of which our group exhibits several examples, are remarkable for the great variety they present, ranging from the ponderous capital of a column to the fanciful paper-weight. Mr. Messenger's establishment is celebrated for the successful manner in which castings have been effected in brass and iron, whether employed on works of an enlarged or diminutive scale. That portion of the exhibition devoted to a display of his productions, presents an assemblage of articles especially deserving of note. In many instances the objects here shown are copies (often with judicious alterations) from the antique. The museums of Italy have largely aided his purpose, so also have the modern ateliers of France; but there is no lack of originality.

The possession of ample capital, guided by good taste and enterprise, has naturally prompted to the employment of artists in all cases in which their services can be made available; and it was not a little pleasing to find in the "pattern room" (which excites positive wonder, so full is it of steel matrices, the legacy in a great measure of Mr. Messenger's father, an enterprising and prosperous manufacturer of early Birmingham,) a juvenile effort of Chantrey (a model commissioned by the elder Messenger) side by side with the productions of the present time. To describe the works here collected would be almost to supply a list of all the finer objects capable of execution in iron or in brass. A prominent part of Mr. Messenger's trade is the manufacture of huge candelabra for

public halls, and of ponderous balustrades for public buildings; but as will be seen, he decorates also the boudoir table and the drawing-room chimney-piece; and among the articles of his produce are some singularly beautiful works, remarkable not alone for delicacy of execution, but for truth and purity of design. Many of his productions find their way into the shops of London, from whence they issue as the fabrics of France. We may avail ourselves of this opportunity to state, that the more "domestic" produce of this manufactory may be at all times seen at the establishment of Mr. Cundall, in New Bond Street; where, by the way, we have reason to believe all the more popular works now in the Birmingham Exposition will be ere long assembled.



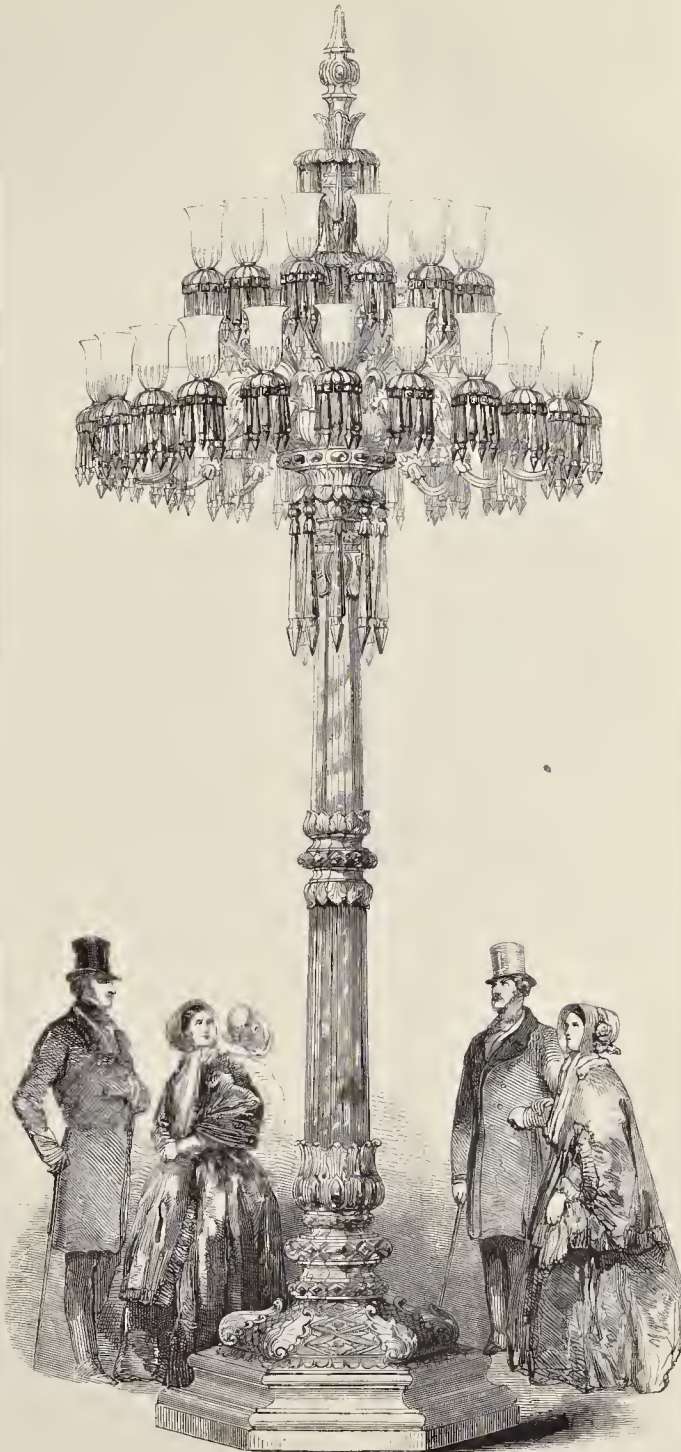
The glass exhibited by Messrs. OSLER is as remarkable as it has ever been for its extreme purity, dazzling effect, and general good taste. The smaller articles contributed by them possess the qualifications of brilliancy and beauty, which renders this manufacture so acceptable to the eye of taste, and so welcome an ornament wherever the usages of society call for its appearance. Our glass manufacturers have of late years made so many and such very important advances in their Art by the judicious study of the varied facilities which science has enabled them to use, that we are often astonished at the results which are so continually presented to our notice, and which rival in tint and beauty of form the works of their Continental brethren. It is this fact which gives the great value, in our estimation, to an exhibition like the present, exhibiting, as it unquestionably does, the power we possess in our own manufactories of competing successfully with the works of other nations, and satisfying our wants or our luxuries in the home market.

But however beautiful and attractive the smaller works of Messrs. Osler may be, they have themselves eclipsed them by the gigantic work which forms the centre of the exhibition room. This magnificent candelabrum of cut glass, in the purest crystal, stands 20 feet in height, and its grandeur of proportion and beauty of design are as much to be admired as the purity of its material, and brilliancy of its prismatic tints, will be by the most casual observer: it is impossible for our engraving to do full justice to this elegant article, we can do no more than give an idea of its general design and proportion, and our readers must imagine the rest; the degree of lightness given to an article so ponderous as this in reality must be, is the result of that judicious consideration of every portion of the design which indicates true artistic knowledge; while every part of the article is so delicately and imperceptibly fitted together that it has the effect of being constructed in one entire piece. When we recur to the older works in glass, with their very perceptible junctures, the "hooks and eyes" which tagged each part together, and the ready excuses made for such clumsiness in the presumed difficulties of the work which was then believed to require such aids, we cannot but contemplate with pleasurable surprise the vast improvement made in the finishing of all such articles at the present day by our manufacturers, who really study every minute portion of their work with an anxiety for improvement in each part, however insignificant that part might have been formerly considered, but which gives that striking and magnificent superiority to their fabrications over the less elegantly finished works of their predecessors.

The massive solidity of this great work supported by a column of pure glass, through which the eye glances freely; the elegance of the branches which spring from it as those of a tree from the parent stem, and the purity of material and play of prismatic tints which it exhibits, give to it a grace and beauty as well as an importance, which makes it a most attractive centre to the exhibition. In the early part of that volume of our Journal published in 1847, we engraved and described one of the pair of candelabra manufactured by the same firm, for his highness, Ibrahim Pacha; and the remarks we then made on the good taste exhibited in the general design of these articles, may be applied to the present one, except that it is a decided improvement in some essential particulars: the stem of this candelabrum is more simply conceived, and possesses even more dignity of general effect.

Largeness of scale has not, however, been attended by any rudeness of workmanship. Every portion of the article under consideration exhibits the same amount of attention and finish, in all its minutest parts, as if its destination had been the same as is awarded to the smaller works of the same kind which surround this gigantic production.

We gladly award to Messrs. Osler the praise which is due to the great exertions they have made in their peculiar branch of Industrial Art. The manufactures of our country form one great and important element in her power and wealth; but when they carry within themselves evidences of mental strength, they elevate the general tone of mind and appeal to an universal language for a place among the nations. The craftsmen of England are known "from Indus to the Pole," and their works are in the hands of most nations of the world. The artisan should work with a good courage and an elevated heart, when he reflects on the use to which his labour may be turned in another hemisphere, or the superiority which may be awarded to him and his works in a country less favoured than our own. The onward progress of civilisation may be aided by him in his walk of life, as well as by the philosopher in his.



The establishment of Mr. ALDERMAN COPELAND, (Stoke-upon-Trent), has so frequently passed under review in the pages of this Journal, that our readers cannot fail to be familiar with the leading works



of a high order which have been there produced. It has become famous of late years for the issue of those statuettes (in a material to which has been



given the name of "statuary-porcelain," which have now found their way into almost every house



of "consideration" in the kingdom. This Art was in its infancy when, in the year 1845, we first visited the works at Stoke-upon-Trent, and it was pursued under circumstances of discouragement; it did not "pay." Nevertheless, the gentleman, Mr. Thomas Battam, who superintended the Art-department of this great concern, (and who, by the way, is not only an accomplished artist, but profoundly learned in all that appertains to manufacture), persevered in the "teeth of difficulties" until he succeeded in making it one of the most important sources of revenue which now exists in the district of the Potteries.

It was our good fortune when these difficulties were almost insuperable, to introduce the material to Mr. Gibson, the famous sculptor, who in our presence characterised it as "decidedly the next best material to marble," subsequently, by our causing specimens to be submitted to the honorary secretaries of the Art-Union of London and of Dublin, these bodies were induced to order subjects to be executed for their subscribers; and the on-course of these statuary-porcelain statuettes became the next ward safe. Yet, beyond question, but for a very trifling accident, and, especially, the resolute perseverance of Mr. Battam, who "originated" the material, the difficulty in the way of its introduction would not have been surmounted, and it would, in all probability, have been laid aside. Other manufacturers followed the example of Mr. Copeland, and at present, we believe, these statuettes are made in Worcester, Derby, Coleport, and in all the districts of Staffordshire; each manufacturer producing his own "statuary porcelain," of course according to his own receipt, but all, without dispute, inferior to that of Mr. Copeland, out of which grew the fabrication and the consequent trade.

Of late Mr. Copeland has extended the use of this very beautiful material; that which was at first limited to statuettes is now adopted for various purposes; the whole of the objects pictured on this page,—the group (Paul and Virginia), the perforated flower-vase, the flower-pot, the butter-cooler, the "pine" flower-vase, and the cream-jug, (the smaller one of "a set,") are all composed of it.

His stand, or rather stands, at Birmingham are, as may be supposed, universally attractive; they are arranged with much taste so as to display, first, about a dozen of the statuettes, (of which, by the way, the latest is the "Sabina," of Marshall, an engraving of which accompanies this number of our Journal,) next, a variety of exquisitely painted vases; next, several specimens of dinner and dessert plates; next, tea-services, and next, and most especially, those modern introductions, slabs for fire-places, which give to our fire-sides all the beauty and luxury of the purest Art.

Though comparatively of recent general use, still the various and peculiar advantages of porcelain for the above purpose, its truly ornamental character, its durability, and the facility with which it may be cleaned, combine to make it a truly valuable feature in interior decoration, so that the demand for this article of manufacture is daily increasing, and its importance becoming more manifest. These slabs are the best material we know of for the reproduction of arabesques; if it were desirable to revive, and even surpass, the glories of the

Alhambra, we are persuaded that the task might be accomplished by means of such slabs. As skirtings for a palatial summer-room, they would be the richest material that Art has yet devised,



and we can conceive them so applied as almost to realise the fables of the East. But in their more homely application to the grate they will be found to unite economy with beauty, not merely on account of their freedom from rust or tarnish, but also because the heat reflected from their polished surface radiates warmth to a greater distance from the fire than the cast iron could throw it; thus,



with a less consumption of fuel, diffusing a more equable and pleasant temperature.



In Holland, and formerly in our own country, as may be seen in many ancient mansions, the application of these slabs, or, as they were accustomed to be called, "Dutch tiles," was very general; but to institute a comparison between these and the productions of Messrs. Copeland, would be indeed to compare small things with great.



The productions of Mr. WILLIAM POTTS (Easy Row), are as remarkable for their elegant elaboration as for their good taste; we have rarely



seen work of this kind better finished by any manufacturer. There is a delicacy and sharpness



of outline in every portion of the articles he exhibits which give a singular vividness and bril-

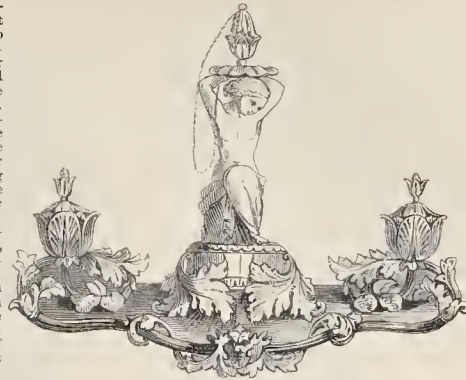


liancy of character to the various and varied productions of his extensive manufactory.

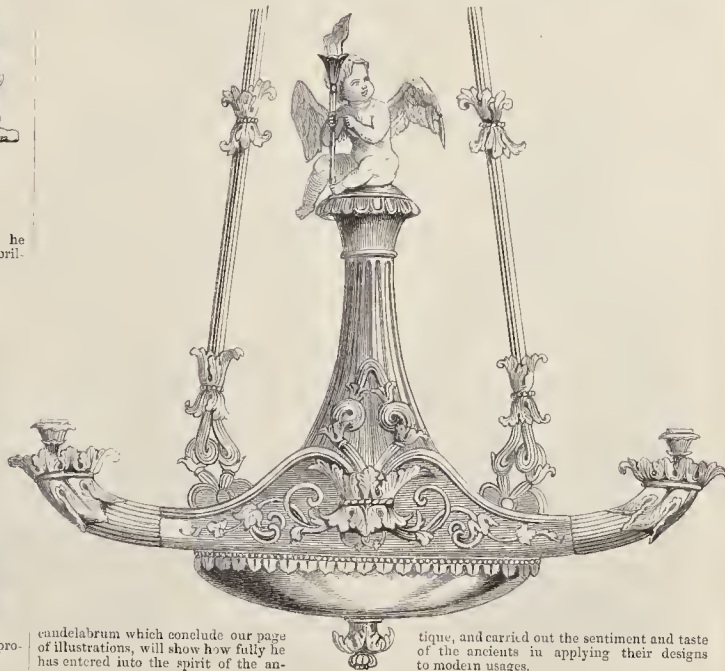
We engrave as many of his examples as will fill a page; but it would have been easy to have made a much more extensive selection. In the flower vase, the figures of winter and summer seated on each side are appropriate decorations. The group of three female demimonde figures who support the vase in the last column, are as remarkable for grace as for the effect they produce,—owing to their being constructed of the purest porcelain, it is peculiarly gratifying to the eye.

The inkstands are also specimens of successful design, and the two we engrave exhibit as much variety of conception as this article can generally bear. The one with the figure rising from foliage is remarkable for its great beauty and the elaboration of its details. Another is almost a reproduction of an antique. The dolphin and shell of our

first example is another simple and graceful application of a natural object, and is applied with good



effect. The antique has been well studied also by this judicious manufacturer, and the tripod and



candelabrum which conclude our page of illustrations, will show how fully he has entered into the spirit of the an-

tique, and carried out the sentiment and taste of the ancients in applying their designs to modern usages.

The extensive and very admirable works of Messrs. MINTON & Co. (Stoke-upon-Trent), are represented by a large variety of objects of every order of porcelain,—statuettes, vases, dessert plates, articles of elegant utility or of luxurious decoration, evincing the purest and best taste in design, and composed with exquisite beauty of workmanship. The selection which fills this page will convey some idea of the varied character of their productions, in them we see adaptations to modern use of the classic forms adopted by ancient Rome, the simpler and severer imitations of natural objects, and the fanciful outline and brilliant colouring which characterised the older works of Dresden and Sèvres. The little candlestick which is represented in our first engraving is an evident copy of one constructed at that period, when the Continental manufacturer began to study and make use of the



classic forms of antiquity, and to mould them to the purposes of his own era, not unmindful of the innate beauty and fitness which had made them imperishable monuments of true taste and general applicability. In the vase which follows we trace an ornamentation peculiar to the French school of the last century, which is not without merit for the beauty of colour generally adopted, and the love of natural forms. The jug which succeeds we must admire for its extreme simplicity, and the great purity of the small amount of decoration



which has been engrafted upon it. A considerably greater latitude of fancy has been allowed in the



next vase, which contrasts in its style very forcibly with our succeeding specimen, a literal copy from



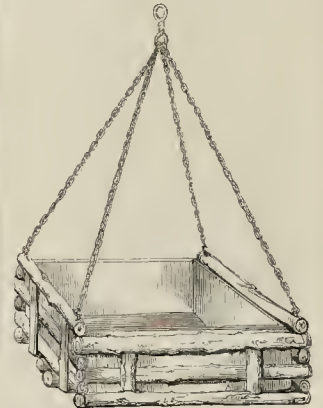
a *cippus*, in marble, of Roman workmanship, one of these beautiful objects bestowed upon the dead, but the undying beauty of which is thus agreeably reproduced for modern usages. The simplicity which characterises the hanging flower-pot, apparently constructed of rough branches, renders it peculiarly fit for the purposes it is intended to fulfil. The breakfast-service, in white porcelain,



which concludes our specimens, is an agreeable and elegant *suite*, and the tray, also in the same



pure material, gives a finish to the conception exceedingly agreeable. It is scarcely necessary to say, that a dozen pages, instead of a single page, might be occupied advantageously by examples of the produce of these famous Works; to which, as in other cases, we shall hope to render justice



hereafter. The compartment occupied by the contributions of Messrs. Minton, cannot fail to attract the attention of all visitors; the specimens here exposed are undoubtedly calculated to elevate the character of this particular Art, and to show how safely we may enter into competition with the best fabricants of the Continent.

Mr. R. W. WINFIELD, (the "Cambridge Street Works,") is a large contributor to the Exposition; his works are arranged on the side which adjoins the entrance, and comprise an immense variety of objects in brass, cut and pressed,—elaborate chandeliers, metal bedsteads, cornices, cornice-pole ends, curtain-bands, metal chairs and couches, ornamental railings and balustrades, stamped metal picture-frames, gas-fittings in great variety,—and, indeed, all the articles that peculiarly belong to the manu-

opaque glass and brass have been very judiciously blended—and four of his numerous specimens of

stamped brass, a material which has been of late years subjected to so high a degree of refinement



facture for which Birmingham has become famous. We are compelled to limit our engraved examples to two of Mr. Winfield's curtain-bands—in which



gas-fittings,—the three first of which are so formed as to be made ornaments for the chimney-piece or

as to be now extensively used in the stead of "composition" in various important objects.



the table. We shall take an early opportunity to direct public attention to the several other productions of his Manufactory; one of the most extensive establishments, of its class, in the Kingdom,—more especially to the metal bedsteads, in the improvement of which this house has been occupied for upwards of a quarter of a century, and also to the

The subjects we have given will sufficiently exhibit the judgment and skill with which Art has been brought to bear upon, at least, one of the productions of these Works. Many of the gas-fittings found here are fine examples of design, (the source of which is, generally, the natural flower), and bigly satisfactory specimens of workmanship.



The glass of Messrs RICHARDSON of Stourbridge (the "Wordsley Works,") which we have to consider next, is confessedly unsurpassed for brilliancy and purity by that of any manufacturer in the Kingdom: it is not too much to say that it may compete with the best produce of the Continent; certainly, we saw nothing at the Exposition in Paris superior to the crystal produced at

not made up for the occasion, at a cost which,

but a few of the many charming objects, of various



these works. From the collection at Birmingham we select nine examples; our drawings convey no idea of the colour, and but little of the ornamentation, to which the articles have been subjected, either by the engraver or the cutter,



though it might render them "curiosities," would



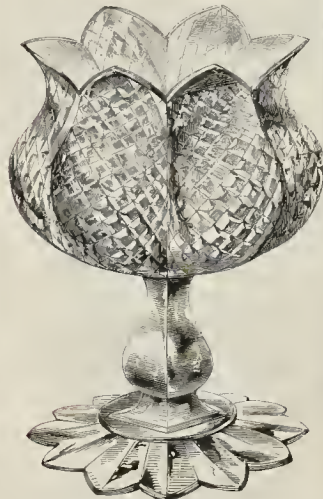
kinds, and for varied purposes, which render the



and it is in no slight degree gratifying to know, first, that the whole of the work is executed by British artisans; next, that the colours are in all



compartment occupied by the Messrs. Richardson



cases vitrified, and next, that they are productions of the every-day trade of the producers, and

deter admirers from becoming purchasers. To this we may add, the whole process of the manufacture, from the earliest to the latest item, is conducted at the manufactory of the Messrs Richardson; the sand is procured in its natural state; the alkalis are mixed here; here Science is employed to apportion quantities, and Art to invent or copy forms, and hence are transmitted throughout Great Britain,



and over the world, the most delicate of all the utilities of ordinary life. Our selections comprise



one of the most attractive in the Exhibition.

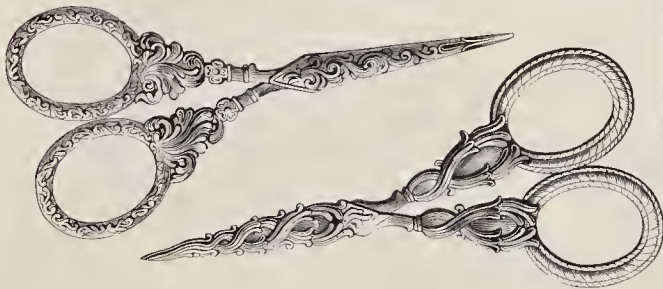
We have much pleasure in gracing the first column of this page with some of the many productions, in silver, of Messrs. THOMAS CLARK & Co. (Lionel Street). They consist of ordinary objects—objects of daily use—the oiler borer, the etui, the measure-case, and the seissors; and those we engrave were selected from a great variety, all exhibiting that improvement—that application for aid to Art—which distinguishes nearly all the



more recent productions of Birmingham. It is especially cheering to contrast these very elegant specimens (the cost of which is singularly small), with those which formed the staple of the produce some ten or twelve years ago. These works, with



their very agreeable ornamentation, are little, if at all, dearer than the common-place, or ugly, objects—of which we rejoice to say examples are now only to be found in obsolete pattern-books; and perhaps we might range through the whole of the Exhibition without finding more satisfactory evidence to sustain the principle, for the truth of which we have long been contending, that beauty may be as cheap as deformity.



From several cases of pressed and cast goods, contributed by Messrs. HARCOURT, BROTHERS, we select five specimens—three of bell-levers, and two of curtain-bands. To these valuable domestic auxiliaries the attention of Messrs. Harcourt has



been mainly directed; and they have introduced into them important and very judicious improvements: these, our examples will sufficiently prove. The curtain-bands exhibited by these gentlemen are, for the most part, exceedingly good in design



and excellent in execution—sharp and clear, and brilliant in colour. The bell-levers too are of a refined order, presenting a marked departure from the outrageous fashion which prevailed a few years ago; and making manifest the wisdom of that

breach of the custom of our ancestors, which substituted a small unobtrusive and elegant object, for that which, dangling from the ceiling, had no better association than the hangman's noose. The bell-levers and curtain-bands, under notice, are



chiefly formed of leaves and flowers—sometimes judiciously combined with porcelain—a material of which Messrs. Harcourt have made much use. Their establishment is by no means confined to articles of this description, although they have



exhibited few others. They are large producers of those household utilities—hat-pers, door-handles, knockers—and the thousand smaller items, such as brass-headed nails—which form the stock of the upholsterer.



The collection of stoves and fenders, and their appurtenances, is strangely limited. The Exposition—in so far as these are concerned—will create much disappointment; more especially among foreigners, who are prepared to admit the supremacy of the English fabricant on this head. The chief contributor is Mr. W. H. Room, of the "Bull Ring," who is not a manufacturer, but for whom, and from whose designs, some of the best manufacturers work. The stove engraved below is, we believe, the production of Messrs. HOOLE, of Sheffield; probably the two

upon another stove; and we might have found many objects, both in the whole and in parts, the engraving of which would have exhibited to advan-

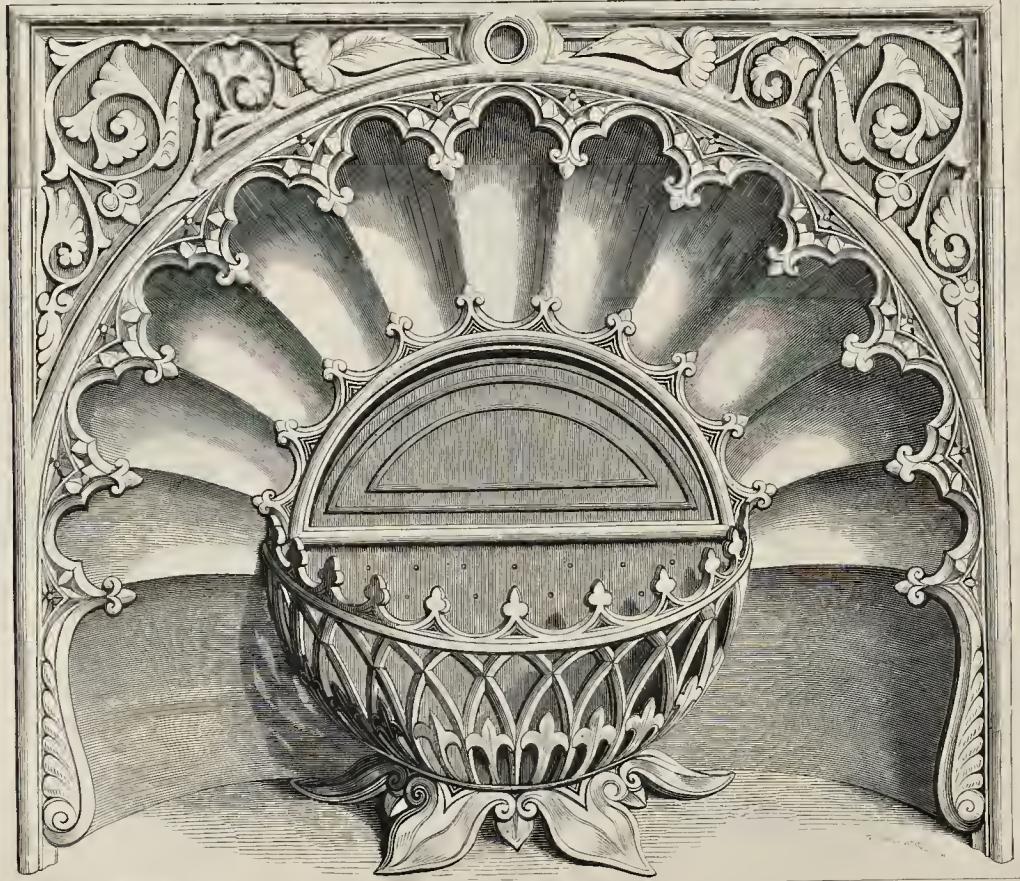
said to have been wrought from the design of Mr. Owen Jones, and it is creditable to him. It is of pure black, without ornamentation in brass or steel; the composition is simple and graceful—it appears to have been judiciously formed for use. The fender and fire-irons which accompany it are also in excellent keeping with the main design. The Exposition is much indebted to Mr. Room for his contributions; without which, indeed, it would have lost a very leading feature of attraction. We have, however, to regret the paucity of supply



fender ends (which we selected from several very excellent examples) are from the same celebrated house. The centre piece is one of the ornaments

that taste and judgment of the exhibitor under notice. The stove, of which we give a copy, is

with reference to articles in which Birmingham cannot be altogether barren, although it has yielded the palm to its great rival, Sheffield.



We are glad to find Mr. W. G. ROGERS contributing some of his exquisite productions to the Exposition. It is no novelty to state that this gentleman's carvings in wood unite the high attainments of the artist with the elaborate accuracy of the manufacturer. His performances rise, on the one hand, to the magnificence of Grinling Gibbons and Demontreul, and, on the other hand, descend to the simplicity which is required for the execu-



tion of such objects of every-day use as bread-platters, knives, forks, spoons, &c. The same sound taste thrown into different channels is exemplified in each department. We have selected for engraving several of Mr. Rogers's works. On the first column will be seen a Gothic candlestick in oak, suitable for private chapels, and an alms-dish having a sacred inscription on the border, and



the monogram of our Lord in the centre. The remaining platter we have introduced from the novelty of the application of the Elizabethan style to this simple purpose. Our readers will next be gratified with a representation of perhaps one of



the most superb specimens of wood-carving ever originated. It is an oval box-wood frame which was made last year for Mr. Norman Wilkinson, a liberal and spirited patron of the art. The flowers here in their delicacy of finish, judicious arrangement, and careful adherence to nature,



were never surpassed. The remaining subjects on the page consist of an oval miniature frame in box-wood, and one of a pair of brackets composed solely of fruit, flowers, and small birds. Mr. Rogers has also contributed a considerable number of other objects of all classes of wood-carving, and we are

sure that very many of them will afford good lessons to manufacturers in other branches, and a rich treat to the cursory visitor to the Birmingham Exposition. The art of carving in wood is one which, in our day, is too little appreciated; it has been hitherto regarded as a mere mechanical per-



formance, scarcely requiring more taste and skill than may be found in a workman of ordinary ability. Such examples as we here adduce must dissipate so palpable an error.

The papier-maché works of Messrs. JENNENS & BETTRIDGE have become famous not only in England but throughout Europe and the Indies. These gentlemen commenced business some five-and-thirty years ago—then working on a limited scale, manufacturing only tea-trays; advancing gradually, they achieved objects of elegance; but these were generally of simple forms—screens, tables, and so forth. They now employ between three and four hundred persons, and produce almost an endless variety of goods of every class and order, of which the process is capable. They were, undoubtedly, the earliest among the manufacturers to introduce improvements into the material; the first to try experiments beyond the production of the mere tea-tray; and for a long period they stood almost alone in the application of Art to the objects of their produce.

It may gratify curiosity to enumerate some of the articles now manufactured of papier-maché. Formerly, the japanner was limited to iron plates, for tea-trays and all flat objects, and when matters more directly appertaining to "furniture" were required, wood only was added. Paper was originally applied to this purpose, in Birmingham, about fifty years ago. By recent improvements it is used for a great variety of objects—Cabinets, cheffoniers, secretaries, and writing-desks, folding-screens, cheval-screens, pole-screens, and hand-screens; loo-tables, sofa-tables, occasional-tables, and coffee-tables; tea-pots, tea-chests, tea-caddies, and tea-trays; portfolios, envelope-cases, card-haskets, card-boxes, and card-racks; inkstands, netting-boxes, glove-boxes, work-boxes, snuff-boxes, and cigar-boxes; pen-trays, wafer-trays, quadrille-pools, paper-weights, memorandum-cases, brooches, paper-knives, needle-cases, ladies-companions, etuis, chairs, couches, ottomans, stools, mirror-frames, panels for decoration, door-knobs, and plates.

It will, therefore, be readily understood, that the compartment occupied by Messrs. Jennens & Bettridge is one of considerable brilliancy; their productions are, of their kind, admirable. A little less redundancy of ornament might recommend them more strongly to persons of refined taste; but

in articles of this class brilliancy of effect seems to be more looked for than delicacy of composition. We engrave three only of their numerous contributions,

a flower-stand, a toilet-table with glass, and a cheffonier, but the variety of objects we have enumerated may be seen at their London Esta-



blishment. Several of the articles shown at the Exposition were, we understand, manufactured expressly for that purpose; a circumstance upon

which some stress should be laid, inasmuch as it is an example we should greatly rejoice to see followed upon other occasions of a similar kind.





The glass works (Islington Works,) of Mr. RICE HARRIS are of great extent; his business consists principally of glass-pressing; and his pro-

articles, at something like a fifth of the cost. He has, of late, turned his attention to the production of objects of a refined character, rivalling those of



ductions in this way are of singular merit, possess-



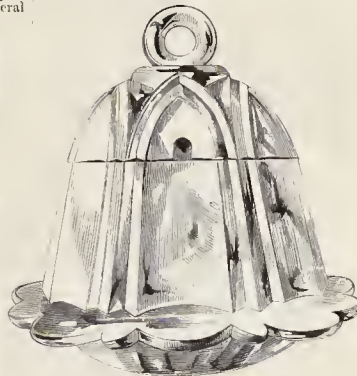
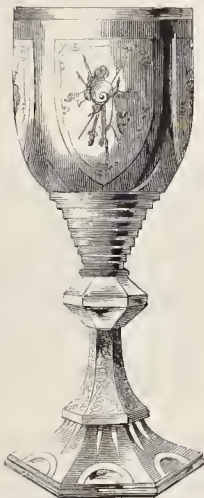
Bohemia in colours and in engraving. Some of the examples shown by Mr. Harris at the Exposition are, in all respects, equal to the rarest specimens that have been imported from Germany or France; and they have justly excited general



colours. It is impossible to praise too highly the



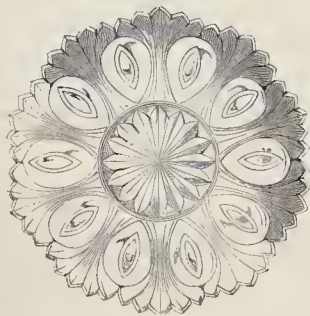
ing, at first sight, all the brilliancy of finely cut



very extensive contribution of Mr. Rice Harris.



admiration. We engrave nine of his specimens; the second, the sixth, and the eighth, are of pressed glass. The others are of objects elaborately wrought; engraved or cut with great delicacy and beauty, coated, in parts, with the richest



The two engravings which commence this page are the contributions of Mr. JAMES PENNY (Union Street, Middlesex Hospital), who has sent to the Exposition two or three small and unpretending cases, the work of his own hands, and they forcibly display the applicability of Art to all the useful as well as the strictly ornamental articles which go toward the furniture of a well-appointed mansion. These represent two heraldic skewer-heads; the first exhibiting the arms and motto of the Earl of Ellesmere, the second the cypher and coronet of

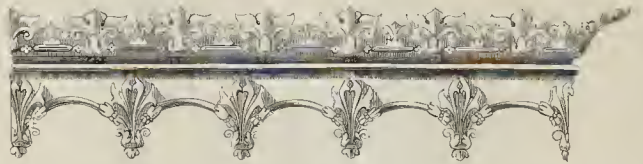


the Duchess of Sutherland, for whom they were respectively manufactured. It is a novel idea, and one that may be made good use of; the introduction of family arms, cyphers, and badges, may in this way be rendered an elegant ornament, and be in no wise objectionable or obtrusive. Our engravings exhibit these articles the full size of the originals, and they prove how easily such ornaments may subserve good taste, and be rendered agreeable to the eye, as well as strictly in accordance with



heraldic rule. It is in the production of articles of this kind that the manufacturer not unfrequently finds scope for the production of novelties which are agreeable to the buyer and profitable to himself; "the day of small things" was long ago discovered to be worthy of full attention, and it is not only in the fabrication of large and important works that taste should be exclusively exerted, but in rendering elegant the most simple articles of ordinary necessity.

Among the articles of necessary ornament which adorn the Exhibition-rooms, there are few more essential than window cornices. Of these Mr. WHITEFIELD (Oxford Street), has sent several good examples, and we select three as illustrations of what has been done to render these articles an



possess novelty, while the groups of fruit and the elegant convolutions of the flowers carry the mind insensibly back to the always beautiful source of true ornament—the works of nature. It is pleasant to find our manufacturers within the last few years

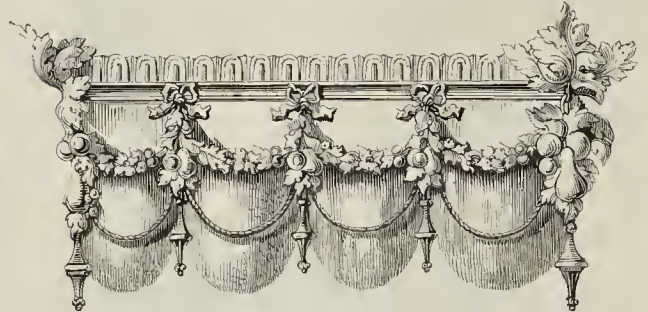
agreeable ornament to the drawing-room. They are constructed of stamped and gilded brass, and possess the advantage of strength and apparent solidity, combined with real lightness of material. In each instance a tasteful selection of form predominates; the scroll ornaments are so varied as to

so constantly recurring to this legitimate fount of inspiration, in place of studying how to link together unmeaning and ugly forms, such as so largely predominated in the days when the style of Louis Quatorze was considered as the *ne plus ultra* of



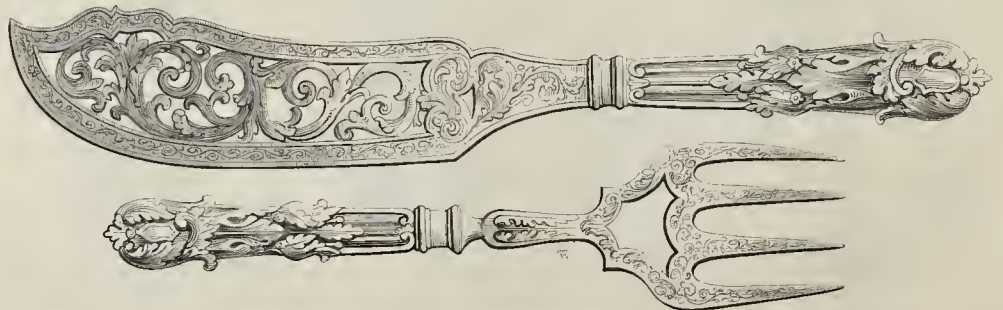
good taste, and the eye was continually tortured by the combinations of broken lines which formed its basis. While nature is so inexhaustible, and presents so much that is beautiful as well as so

much that is suggestive, it is the duty of the true artist to search amid her stores; and the taste which declares the true artist may be seen in the production of the humblest article of necessary use.



Mr. HENRY ATKIN (Howard Street, Sheffield,) has sent the silver fish-knife and fork, engraved at the foot of our page; they are remarkable for the taste and lightness with which they are designed, imparting a certain amount of elegance to an article which generally appears upon the dinner-table in a clumsy and unattractive form. It serves to prove that there is no "necessity" for ugliness, however much it may seem to prevail in objects of common use, whose outline may at first sight appear incapable of appropriate orna-

mentation. The necessary breadth and form of such articles as those under consideration have in this instance received as much attention in the way of neutralising their bad features as they would appear to admit, while the amount of decoration fastened on them is the result of a good and judicious taste. As articles of utility they do not at all suffer from the character of ornament with which they are enriched, a point which should never be lost sight of by the manufacturer of matters designed primarily for use.



Messrs. SALT & LLOYD, brass-founders, exhibit several admirable examples of table-lamp stands, from which we have selected two. They are very varied in character and of excellent workmanship. It is in no slight degree gratifying to contrast the productions of this class now issued by the manufacturer, with those which formed the staple of his trade barely a dozen years ago. Generally, in the place of straight, formal, and ungraceful pillars, or to write more correctly, poles, which supported a huge ball of ungainly size and shape, we have agreeable



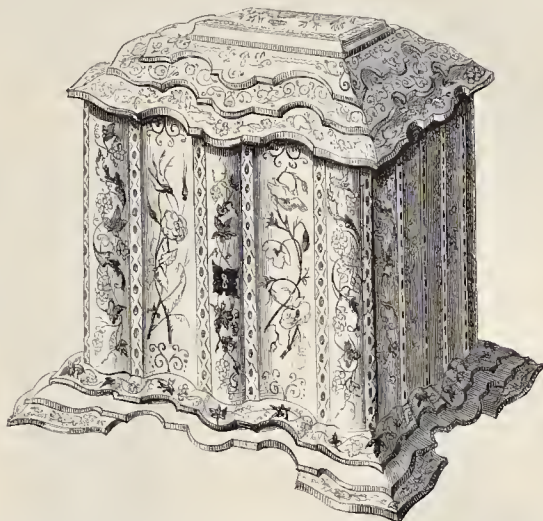
adaptations of natural forms; in many cases so contrived as to be not only pleasant to the eye, but suggestive to the mind. It is rare now-a-days to find any production, made with a view to give light, of an aspect absolutely odious; but those



who have had opportunity to consult the old Birmingham pattern books of the trade, can alone properly estimate the value and importance of the change for which we are indebted to existing manufacturers.

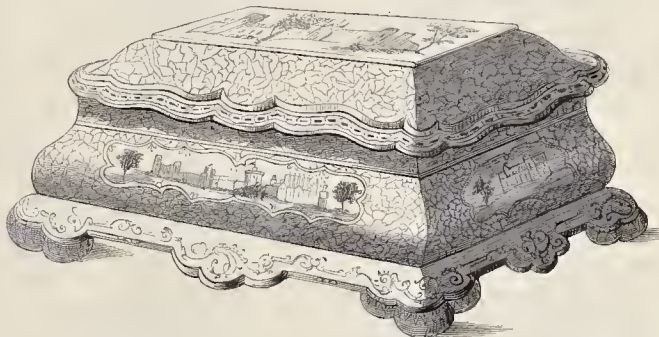
The contributions of Messrs. M'CALLUM & HODSON (147, Brearley Street), who hold a very prominent position as manufacturers of the best order of

Papier Mâché, are numerous and excellent. they consist of boudoir looking-glasses, work-tables, lo-tables, work-boxes, cabinets, writing-desks, &c.;



together with the usual productions of minor size and importance, such as card-cases, card trays, albums, blotting-books, ladies' companions, &c. We found

much to praise in the works of these gentlemen; they have made liberal, but not injudicious, use of the mother-of-pearl shell, and their imitations of



flowers are very successful; the landscapes and figure subjects, too, which adorn many of the

articles, are painted with very considerable ability. Their "show," indeed, is altogether highly to



their credit; they effectually help to sustain the repute which Birmingham has hitherto obtained

and kept almost exclusively, for a class of productions which finds admirers everywhere.

Among the many beautiful lamps which are contained in this re-union of manufacturers, we noticed some, the production of Messrs. GRAY, MARTIN & GRAY (Brass-founders, &c.) from which we selected specimens to engrave in our pages. The combination of forms and general arrangement of lines in the first of our examples is good, and the effect, by the union of metal and glass in the composition, is light and pleasing. There is much yet to be done by designers of such articles which contain in their composition large scope for fancy, considerable elegance of contour, and necessity for detail, which may be rendered very brilliant and beautiful by the aid of that light which forms the principal portion and centralisation of the whole.



Throughout the entire range of Art-manufacture in ancient or modern times, there are no articles of

domestic use upon which the fancy of the designer has allowed itself fuller scope than upon lamps, whether portable or otherwise. The nations of antiquity delighted in thus indulging their tastes, and no work on Greek or Roman antiques is without a multitude of examples of the most quaint and curious forms. The introduction of gas into our houses has opened a wide field to the designer.



The smaller hall-lamp, exhibited in our second cut, is very graceful in its outline. The vine-branches and clusters of grapes present an easy flow of line excessively valuable in ornamental design, and very appropriate in any article intended to be pendulous. The carriage-lamp is an improvement on the stiff and ugly forms we are so



constantly seeing; and it is another proof added to the many we have gladly adduced of late, to show that the necessity for ugliness in any article of general use is a popular fallacy induced by indolence.

The porcelain and other articles exhibited by the Messrs. GRAINGER (Worcester), exhibit a great improvement, where improvements are especially valuable, we mean in articles of every-day use and necessity. Those who are rich may always command elegancies; but to ensure a certain amount of elegance to those of humble means is a great boon, and this boon has been effected in the construction of dinner-plates and other necessary arti-



cles of the kind, in a material almost as cheap as the most ordinary earthenware, but possessing almost the beauty and clearness of china. It is to such useful branches of study that we would direct the attention of our manufacturers, and which is in no degree incompatible with the co-existent production of higher articles of elegance. The three



examples we give of the more artistic works of this firm, will prove their attention to have been directed as well to the graceful and elegant. The flower-vases are remarkable for their simple beauty; the violet and the lily of the valley are the prototypes



of their ornament, and the effect is extremely chaste and beautiful. The butter-cooler here engraved is also an article deserving commendation.

The productions by G. R. COLLIS & Co. (Church Street Works), the well-known successors to Sir Edward Thomason, are calculated to uphold the high position which that firm has long held. Many of the articles sent for exhibition exhibit an union of taste and fitness gratifying to record. The examples we have selected will show how varied and how truly classical in conception some of these articles are. The quaint and beautiful forms visible in Eastern design, the freedom and elegance of conception of Italian Art, and the classic purity of that art in its best age, are all occasionally visible. The silver scent-bottle, the first of our illustrations, is a happy adaptation of the usages of another clime, and is a graceful and peculiar ornament for the boudoir, partaking of the gorgeous taste of the



East. The raised flowers and ornaments have been tinged with blue, and the effect is exceedingly good. The grand centre piece which we also engrave, is of free and graceful design; a group of boys are engaged in gathering fruit from the vines, whose boughs they are climbing, and obtaining the grapes for the one who presses their juice in the centre. The conception and execution of this article are equally good. The same fitness characterises the next of our illustrations; a bottle-stand of silver, entwined with the same happy combi-

nations of vine-branches and grapes, among which reposes the panther, sacred to the god whose libations have made him world-famous, amid the infant genii. The Arabesque which concludes our



selection needs no descant on its beauties. It is classic in conception and beautiful in execution. We feel that our space has been too limited to do



full justice to this manufacturer, whose works must at a future period be again recurring to, and illustrated more amply in our pages.

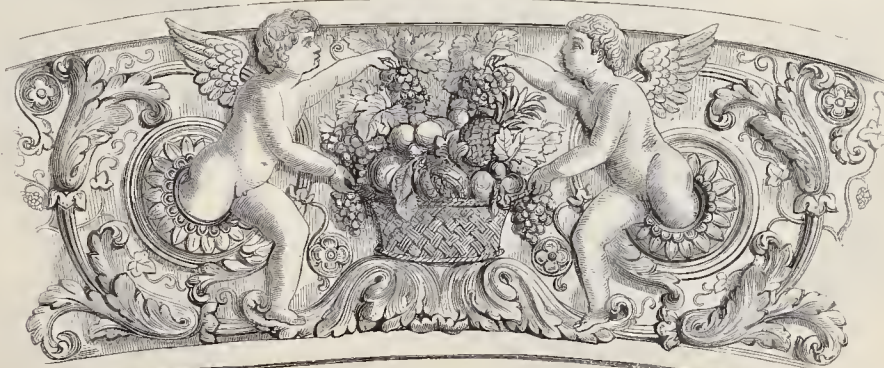
From the papier-mâché works of Mr. FARMER we select two examples—a lady's work-table of novel and elegant design, embracing all that attractiveness of embellishment which this particular manufacture so constantly exhibits, but which is here introduced with propriety and good taste. The gilded scrolls and groups of flowers



have a brilliant and excellent effect, relieved as they are by the sombre tint, which forms the body of works of this class. The inkstand is one of those simple and appropriate articles, elegant enough for any table. We are glad to find the manufacturers



in this material thus carefully studying the true applicability of the fabric at their command.



An unpretending table at one side of the room is occupied by the works of a manufacturer who has sent but a few articles to be exhibited; but they have the rare merit of being all conceived in good taste and executed with due attention. They are the productions of Mr. Gough (11, Parade, Birmingham), and evidence care and thought in conception and execution. We engrave three specimens, which will fully bear out our remarks. All these articles are in electro-silver; the Jug is very delicately wrought, the branches which entwine it being gradually brought down in relief from the handle, until they terminate in engraved tendrils upon the body of the jug. The idea of this article was obtained from one of those Original Designs for Manufacturers which have appeared from time to time in our pages, and which we have much pleasure in finding exceedingly useful to them, we have frequently referred to occasions in which they have been practically resorted to, either as suggestions or actual models. In Mr. Gough's copy, he has departed but little from the original. We may, perhaps, be permitted here to observe that in very many other instances we perceived the use which had been made of the "Original Designs" published in the *Art-Journal*; several others have made them available only in part; but in all instances there seemed a sincere desire to trace the influence to its right source.

We trust that the skill and taste displayed by

Mr. Gough will not be without their reward. We

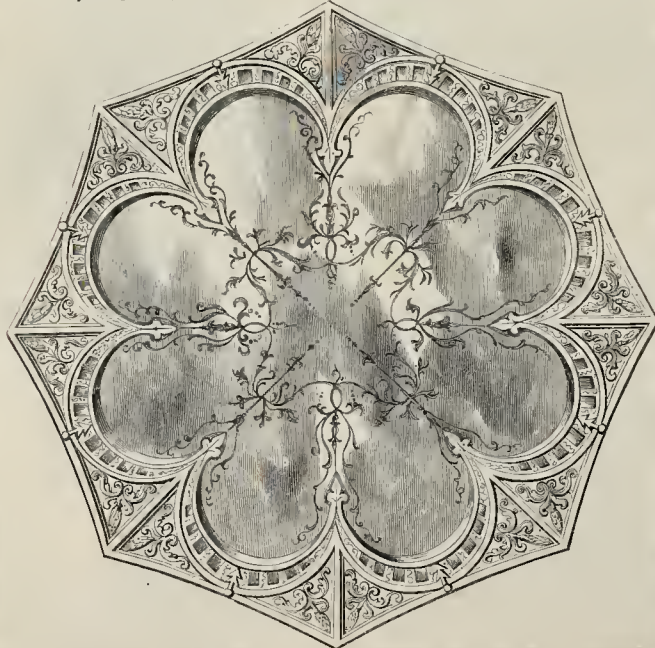


regretted that his contributions were so few, but



they have the rare merit of being without any drawback, there was not, we repeat, one of the objects that came within the ban of mediocrity. We do not give him credit merely for design; the finish of his works is unexceptionable; they are most carefully manipulated, but in his designs he

exhibits a thorough knowledge of Art—of its capabilities and its application. We may, without hesitation, refer to the dozen examples of his productions shown at the Exhibition, as altogether the most satisfactory evidence of progress we have of late years anywhere seen.



The Messrs. CHAMBERLAIN (Worcester,) contribute a small but very charming collection of ware of a peculiar fabrication, for which they have become celebrated, and which, we believe, they alone manufacture. The first object (not however of this particular class), is an exact copy from a Chinese original. The cup is made to



fit into the saucer by an indentation into the latter; the cover, it will be perceived, is not made to embrace the whole object, but rather to press upon the objects to be enclosed. The last two are per-



forated ware. The parts indicated by shadow are indented; those in white being considerably raised, a sort of net-work covering the form. There are many other objects of the kind equally beautiful.



Messrs. MAPPLEBECK & LOWE have contributed a large quantity of articles, which are remarkable for their variety and beauty as specimens of metal work. But while giving them credit for the due exhibition of the many elegant articles in which they deal, we cannot but again express our regret that the names of the makers are not appended to the works of their own hands. We think they show an undue timidity in favour of the retail trade, and one which should not be considered in so narrow a spirit. "Palmarum qui meruit ferat" is an old and a good motto; we are perfectly familiar with the necessity for a good understanding between the fabricant and the dealer, but we cannot see the utility or the good policy of this (to us) unnecessary concealment of the sources of the objects engraved on this page. The vase and ornamental dish are the works of the Colebrookdale Factory. The second of our vases the production of a manufacturer named Wright. The looking-glass, whose iron-frame and sconces are so novel and beautiful, the work of Marsh of Dudley, as also is the stove,



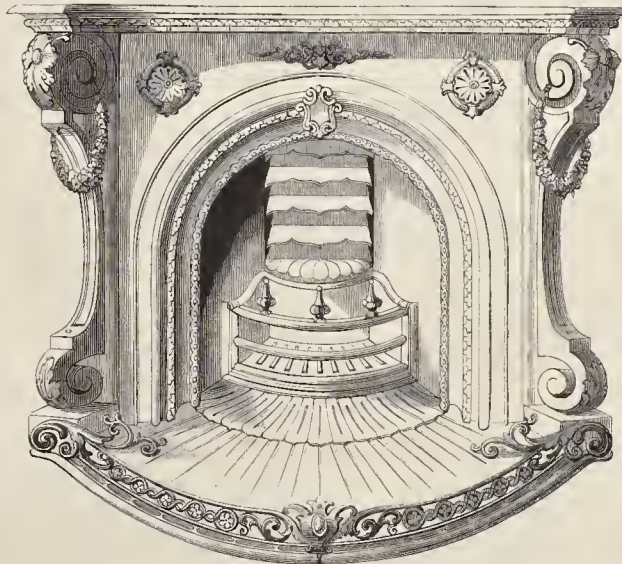
or the finish visible in their execution. The look- ing-glass frame is remarkable for the taste and | lightness which has been given to so ponderous an article as metal; and the purity and beauty of



with which we conclude our selections. In all these works we find much to praise, whether we consider the good taste apparent in the designs,



black which is spread over the surface of the stove | which have upon them a polish, and relieve the is of singular value as a contrast to those portions | otherwise sombre aspect of this article.



The contributions of Messrs. GEORGE BACCHUS & SONS, in plain and coloured glass, are all of very considerable excellence. We have engraved six of his examples, of various classes and character, but a large compartment is filled with his



works, from which it would not have been difficult to select a much greater number. Messrs. Bacchus are among those manufacturers who have been labour-



ing, and with success, to rival the productions of Bohemia. Not long ago, the foreign market sup-



plied all England with that description of coloured or coated glass which was used to associate with

brass, in articles such as lamp stands; now we believe the whole of the material thus adopted is made at home. Birmingham took the lead in this



process, and, we rejoice to learn, has kept it. The fabrication of glass for this purpose is now become



a very extensive trade, and bids fair ultimately to put foreign competition out of the question.\*



\* In the course of an article on the "Remission of Glass Duties" (written by the late Dr. Taylor for this journal), in March, 1845, concerning this material, as then freed from fiscal restrictions, we anticipated this result:—

"So far are English glassmakers from deserving blame because they have in some branches of the art allowed

Messrs. FOOTHORPE, SHOWELL, & SHENTON, (25, Church Street), are among many successful contributors of articles in papier-mâché—a branch of manufacture so very extensively practised in Birmingham. The brilliancy of effect produced by this popular style of decoration has made it peculiarly attractive as an article of furniture for the drawing-room or boudoir; the most brilliant effects of gold and colour are produced with comparative ease and economy, and their vividness preserved by the even tint which generally forms the groundwork to the whole. Possessing so many facilities for the most enriched and beautiful effects, the difficulty is in curbing the love for gaudiness which will occasionally peep forth in works of this class. Some of the forms adopted by Messrs. Foothorpe & Co., are novel and pleasing; the work-table we



engrave is of fanciful and tasteful construction. The little box is also agreeable in its curve and general conception, as well as tasteful in its ornamentation. We must always bear in mind the lightness of the material and the gaiety of effect which become part of the essentials of this manu-



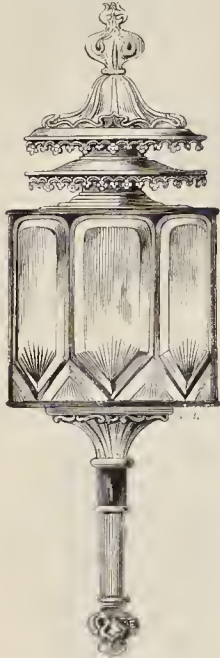
facture, to enter fully into the merits of works of the class; and we cheerfully award their meed of approbation to the manufacturer who does not forget the necessary purity of original conception which should characterise all works of Art. The specimens contributed by Messrs. Foothorpe are in all cases satisfactory, and in many instances admirable.

foreigners to outstrip them, that it is highly creditable to their ingenuity and ability that they have been able to maintain the struggle at all. The fact that they have borne up against competition under such disadvantages may be received as a ground for confidence that their liberated powers will give to this manufacture a variety, an extension, and an excellence such as it has not attained in any other country. The purposes of ornament and utility to which glass may advantageously be applied are far more numerous than is generally known, or even suspected."—*Art-Journal*, March, 1845.

"In Art, as in every other exercise of intellectual developments, we may be permitted to indulge a hope that opportunities will call out operatives, and that a supply of materials will come into activity the plastic powers. It is gratifying to find that new applications of glass have been propounded simultaneously with the abolition of the duty on the material; little advance, indeed, has been made in the new paths that have been opened, but it requires no exertion of imagination to discover most gorgeous results in the distant perspective."—*Art-Journal*, April, 1845.



We select one of many contributions of carriage lamps, sent by Mr. DUGAN, all of which are of much merit and some of considerable excellence, both in design and execution.



We regret to limit our report of the works of Messrs. ROSE, of Coleport, to the selection of one object; but to this large and important establishment we shall hope to render justice hereafter.



We now come to the bold results of Mr. JORDAN'S patent for wood-carving. Of these the Exposition offers many examples, from which we select three for representation. They are all executed with



ability and firmness, possessing the merit of good general effect without the extreme elaboration which is often unsuitable to the purposes of furniture. Our first illustration of this gentleman's productions is a writing-table, carved with exceeding boldness, and highly ornamented in the character of the design. It is altogether an elegant appendage to the library or boudoir.

Upon this column is represented a bracket, exceedingly good in design and bold in finish. It is a terminal griffin, the wings of the creature so extending as to receive a slab at the top. This



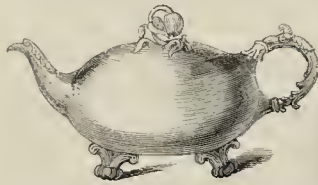
subject in form reminds us of some of the old Grecian caryatides, but is somewhat more Italian in detail. Our page closes with an excellent console-table in dark wood, the centre of which is occupied by an erect figure of Victory. Grapes and vine-leaves form at the top that portion which is technically called the "apron," and at the base is introduced some massive Roman foliage, cut with much spirit and feeling. This design is entitled to the need of praise, on account of its originality, not less than for the manner in which it has been executed. When it is remembered that the greater portion of the cutting of these and similar objects is performed by machinery of the most elaborate and curious construction, the precision and truth with which they are carved is really astonishing, and reflects the highest credit on the machinist. The finishing of the highly wrought parts is, of course, done by hand.



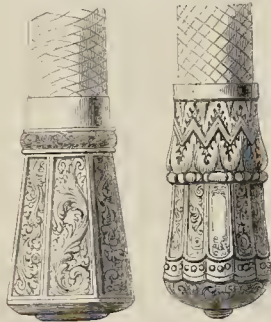
The productions of Mr. STURGE (Broad Street) are remarkable for their finish. The candlestick of rich and elegant conception is the work of Mr. Leighton, who has contributed largely to the "Original Designs" published in this journal. The



teapot is of great simplicity, but exhibits much taste, and is remarkable for being fabricated in one entire piece, free of unsightly junctures, and presenting an unbroken outline of great chasteness.



The whip-handles exhibited by Mr. BIRTLES (the only surviving partner of the firm of Bright, Martin, & Birtles, New Street), and of which we engrave two specimens, are remarkable not only for ornamentation, but for the manner in which the handles are chequered by a curious machine. Some portions of this work upon the Malacca is done in a faultless manner by hand. This manufacturer also exhibits a bridle of singular delicacy called "the Queen's," from her Majesty's patronage of it. For beauty of workmanship, lightness, and strength, it appears unrivalled.



Mr. LANE (Royal Papier Mâché Works, Great Hampton Street,) exhibits many articles remarkable for the brilliancy of their effect. This manufacturer is the producer of that peculiar enrichment of papier mâché works which combines the brilliancy of mother-of-pearl and other prismatic tints,

with the usual adornment of such articles, upon glass: our cuts can of course do no more than give a general idea of the form of the beautiful cabinet which occupies the centre of his stand at the Exhibition. The vivid contrasts of colour and sparkle of pearly tints must be imagined by our readers; this diffi-



culty we have felt throughout in our illustrations of works which depend so much on the gorgeousness of colour they display, and of which we can convey little or no idea. We have therefore

selected such forms as were most suited to our purpose; and in the inkstand engraved above, we have been pleased with the novelty and elegance of that adopted by the manufacturer.



The productions of Messrs. WEDGEWOOD (Etruria, Staffordshire,) it is not too much to say, are of European celebrity. We are sorry not to have seen more of these singularly delicate and beautiful works. They still maintain their position among

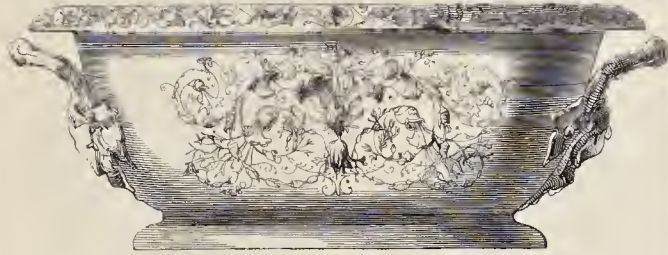
the highest fictile works produced by English taste and knowledge. Pure in form and elegant in ornament, they command admiration, and even now are beacons for the manufacturer of articles in this peculiar walk of art.



Messrs. WALTON (Wolverhampton) have supplied one of the stands with a series of excellent works in tin-japaning, which exhibit much variety in design, combined with an ornament of good taste

especially deserving of praise. His productions of papier-mâché, too, merit the highest commendation. We have no business to institute comparisons; but the objects exhibited by Messrs. Walton will make

Messrs. RIDGEWAY & ABINGTON (Hanley, Staffordshire) have contributed specimens of their excellent works. The best of their productions were forwarded too late for us to make drawings;



Birmingham look to its laurels. What we are particularly prone to admire is the absence of gaudiness, and the simplicity and fitness of that amount of ornament which these manufacturers have adopted

to adorn the various works exhibited. The foot-bath and the coal-box are both remarkable for the simplicity and purity which characterise them. The tray is decorated with an extremely well



but we cannot resist our desire to do justice to these gentlemen by introducing into these pages two or three of their specimens, although some of



executed landscape, enclosed by a wreath of naturally conceived plants, while the arabesque borders occasionally introduced are in the same good taste.

Some of the subjects which adorn the centres are chosen too from pictures which are well known to have the merit of being popular and praiseworthy.



our readers may be already acquainted with them. They are famous for their manufacture of water



We shall take an early opportunity of speaking of the works of this manufacturer more largely than

we can do on the present occasion, merely remarking the general good taste and ability they evince.

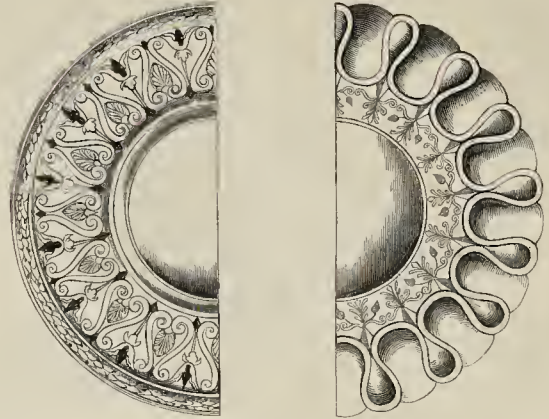


and beer jugs, which are, in almost all cases, admirable examples of design and execution.

The well-known firm of Messrs. ELKINGTON now claims our attention, and we are glad to find that both in the bronze and silver fabrications of these gentlemen, Art is progressing satisfactorily; good workmen are being employed, and good models resorted to. The principal works executed



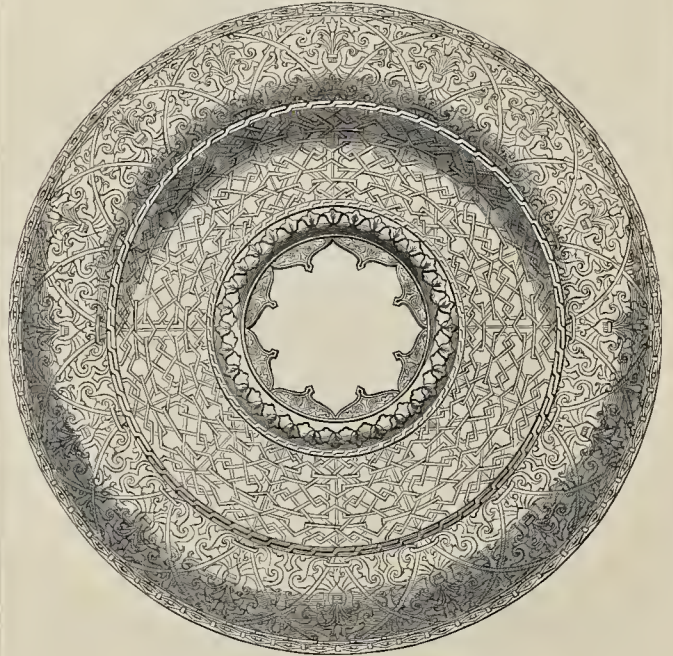
by them during the past year consist either of immediate adaptations of nature, or of close studies from the antique, of the latter class, are the four subjects occupying the upper half of this page. The two plates which we have engraved in halves are of silver parcel-gilt, and remind us of some of the exquisite borderings found depicted upon Greek and Etruscan vases. The design of the



cup and saucer beneath them, principally ornamented with leaves and berries of ivy, may be familiar to some of our readers. The important silver over which these are placed is a laborious



and elaborate performance of the Moresque school, blended with the partial effect of foliage. The in which the intricacies of strap work are nicely only object here remaining to be described is



the dessert centre at the foot of the first column; the base of the subject is composed of stems and roots strung together; while, from their centre, rises a magnificent tiger-lily, the flowers of which are so delicately poised as to shake with the slightest movement. We think this as graceful an object for the dinner-table as can well be devised; and it is so because the artist has copied nature, and simply adapted it to the purposes and capabilities of Messrs. Elkington's manufacture.



We are compelled to devote an unusual amount of space to the productions of this firm, for they are divided into two separate sections, that of bronze and that of silver, so as almost to constitute two different establishments. Their respective



performances are however so blended in the Exposition that we found it impossible to do otherwise than notice them together. The first object on this page is a work of the very highest order; the glass vase for flowers is a tasteful composition, while the knife at the foot of our page, imitative of old Roman design, is a work which will fully bear out the praise we would award it.

The beautiful tables, engravings from which adorn this page, are the productions of Messrs. COOKES & SONS, (34, Warwick Street, Leamington). As specimens of wood carving they are entitled to high praise, being executed with a sharpness and precision which give to their ornamentation a clearness and boldness exceedingly gratifying to the eye. In the sculpture of the figures we observe the same careful accuracy, and



the anatomical details are given with truth and effect. The flowers and other accessories are also well and clearly defined, and the general character is consequently very perfect. In the circular table we recognise the form of one which belonged to the famous collection at Stowe. The square table is equally good in the general arrangement of its parts; here the figures also aid the design, and add the beauty of the human form to the fanciful

creations of mythological fable and the quaint forms of the Renaissance. We know nothing of the establishment from which these two works have emanated, but as productions of a provincial



firm they are astonishing; their merit (both of design and execution) is such as would do credit to any city of Europe; even where this branch of art has been more extensively practised than here.



An important and prominent position, occupying the entire upper end of the exhibition room, is taken up by the works of Messrs. HARDMAN & Co. They form an entire and distinct class of manufacture, almost exclusively devoted to the ornamental articles used in the Catholic church, and in peculiar truthfulness of design and beauty of execution are really wonderful productions. In the fabrication of these works they have had the advantage of the knowledge and taste of Mr. Pugin as designer and supervisor; and it is not too much to say, that they have carried out each design with a finished perfection which may place their works on a par with those of the best antique originals. The altar candlesticks, flower-pots, thuribles, chalice, pastoral staves, croziers, &c. all display an intimate acquaintance with the best principles of design used in the middle ages; while the extreme beauty and elaborate finish bestowed on them, evince the most perfect mechanical skill. The arts of the past centuries seem again to live in the present, and the gold and silver work enriched with stones and enamelling shine forth in all the splendour of freshness. In addition to such metal articles as these, and to the more useful and generally applicable ones of hinges, locks, &c. are many specimens of altar cloths in silk, curtains and hangings, which show the same intimate acquaintance with medicinal art, and indicate the resources which are open to the manufacturer who may direct his attention

to that fertile field of fancy. The artist combined with the artisan in the ages bygone, and hence the fertility and beauty of the works which resulted from such an alliance; it is this combination which must ever be present when works are to be constructed of enduring excellence, and which are intended to outlive the caprice of fashion, and take their stand upon a merit which will be universally allowed a good position in art, although displaying the peculiarities of a certain and strongly defined school or period.

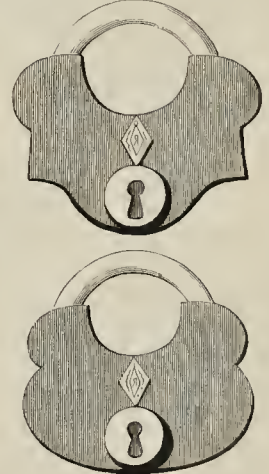
Our engraving will convey some notion of the general effect produced by Messrs. Hardman's group, although we can necessarily exhibit but a small portion of their varied and beautiful manufactures. The eye conversant with ancient art will detect the successful reproduction of many antique forms; but the ability displayed in the fabrication of these articles must be seen in an examination of the originals to be duly appreciated. In them we see the processes of the enameller, which gave such enduring fame to many Continental towns such as Limoges, and which have made their works the coveted additions to the museums of the tasteful and the wealthy. The important position occupied by the Messrs. Hardman's is due to the beauty and artistic interest of the works they exhibit. They have been inspected by ourselves with much satisfaction, and are classic works of their peculiar class.

\* On the page with these rare and costly fabrications designed (or, to speak more correctly, selected, for the church-artist will admit little or no departure from precedents,) by a mind of the highest order, and constructed by artisans of accomplished and experienced skill, we place two very homely competitors for public favour.

There are numerous articles scattered over the Exhibition which scarcely fall within our province to illustrate by engravings, inasmuch as they are not of a character to receive that kind of notice at our hands. We allude to the many and important improvements in articles of every-day use and necessity; or in machinery and portions of machinery, agricultural implements, and the thousand and one utilities constantly in demand by the artificers of our many industrial towns. The improvements which continually suggest themselves to the artisan who is employed in the fabrication of such articles, are exhibited here amid the more elegant works of the glassworker and the silversmith, to receive that meed of attention and applause which they are sure to obtain at the hands of those persons for whose especial benefit they are designed. Among the numbers of articles of an useful and important kind which thus scatter themselves amid the elegancies of the Exhibition-rooms, we particularly noticed Locks sent by Messrs. MORETON & LANGLEY (of Wolverhampton), a house which has a large share in supplying the dealers of our own country with these necessities, as well as the foreign market. The two sample cases of locks contributed by this firm, are intended to show a few of the modern improvements and varieties in this branch of manufacture, and which is carried on to a great extent in that part of the country where these manufacturers are located. The cases contain locks from the most moderate prices upward; the low-priced ones being mostly constructed for the South American and East Indian markets. The medium and fine qualities are also for exportation; but the principal demand for such articles is found to be in the home trade.

Among them may be seen some very excellent specimens of workmanship, particularly among the pad and cabinet locks.

We engrave two examples of small padlocks from among the number exhibited. It must be



obvious to all, that the paramount necessities of form in the construction of locks of this kind preclude much fancy in external appearances: as a watch is always spherical, a padlock must retain a general form most convenient to the work it contains, and the uses it is destined to serve; but yet we can trace in each of these articles a desire to vary and improve the general outline as much as may be consistent with its capabilities. The key to each of these locks is only required to be used in unfastening them—they shut with a spring, and are fully secure without the necessity of using that article to fasten the hasp.

\* Articles of this class are nearly all made by small manufacturers in Wolverhampton and its vicinities; their works are collected by Messrs. Moreton & Langley, who employ a large number of the smaller manufacturers, and distribute their works in foreign and home markets.

As involving some applications of science, we may just notice the specimens of gutta serena, which are tolerably numerous, and from these we must pass to the very fine series of anatomical models made by M. Auzoux; nothing can be more perfect than these things are, and whether we examine the full-sized figure, or any of the sections which lay upon the tables, we cannot but be struck with the correctness of these models, and be convinced of their value: to the teacher of anatomy they are of much importance, particularly in those climes where the religious prejudices, and also, indeed, the high temperature which so rapidly induces decomposition, preclude any study of the actual subject; they are, as it appears to us, however, of the highest value to the artist, as placing in his hands at once an easy means of acquiring a knowledge of anatomy, which is to the historical painter, in particular, of the utmost value: while, however, we praise those productions of a foreigner, we must not forget that equally fine anatomical models were manufactured many years since in papier maché by the son of Mr. Simpson, the well-known artist, and many of these were sent to India for the use of the native medical students. The papier maché works of Messrs. Jönnens & Bettridge scarcely come within the scope of this article; beautiful in design, and presenting great beauty of colour and decoration, they do not afford room for any particular remarks on the applications of science.

Among the other applications of a branch of science to manipulation, we must particularly refer to carvings by machinery from the works of Messrs. Taylor & Jordan; but having already described the machinery employed (*Art-Journal*, June, 1815), we need now only remark, that we understand many improvements have been introduced into the already very complete machinery devised by Mr. Jordan, so that there are now enabled to copy from an original, with any amount of reduction, and to execute at the same time on the machine a right hand and a left hand copy. The specimens exhibited are very remarkable for the amount of undercutting, and we were pleased to see that the machine does not confine its operations to wood, but that statuary marble and Cien stone are now worked by it with facility. The ornamental sawing by patent machinery, the work of Messrs. Prosser & Hildesheim, is exceedingly ingenious. It is employed for fret-cutting, standards for tables, backs for cheffoniers, and sideboards, &c., ornamental models, and patterns for metal castings. It is not practicable without diagrams to render intelligible the arrangements of the saw, &c. in this machine; it must suffice that we state, that it is exceedingly simple, but in the highest degree ingenious. We have no doubt but it will be found most useful to many branches of industry; indeed, it executes easily many works which could not otherwise be accomplished without very great difficulty.

We can but hastily refer to the specimens of madder-dyeing which hang on the walls. We do so, however, to notice briefly the value of Dr. Schueck's very complete investigation of the colouring matter of madders, communicated to the association, and which that gentleman is requested by the present meeting to continue. To these the calico-printers are much indebted for valuable information. As an illustration of the advantages of science in dyeing, we may notice the ease of kid gloves exhibited by Dent & Co., of Worcester, where we see that many difficult colours have been obtained by availing themselves of known chemical facts.

The manufacture of kid skins into gloves is very difficult in the production of perfect colours, in consequence of the necessity of preserving an elasticity of the skins, which in its original state has to undergo a delicate and hazardous process to give it the elastic and fitting character for gloves, after which a portion of the ingredients require to be extracted, when the skin has again to be supplied with materials to give it a new texture to prepare it for dyeing. The contiguity of the skin being furnished with innumerable interstices, and still in this state possessing a portion of its animal nature, it presents difficulties to the dyer of no common kind, hence the uncertainty of procuring an equality of shade in the whole surface, particularly in the mode adopted to have the grain side of the skin dyed, and the flesh, or inside white, for the delicate drabs furnished by these specimens.

There are some features in the Exhibition which do not, properly, form the subject of a notice in the *Art-Journal*, but which are an essential element of it, and conducive to the best results. These are the models of machinery and of agricultural implements and philosophical apparatus. We were much struck with some of these, as exhibiting the highest amount of ingenuity; and

unless we are much mistaken, although we do not boast any high degree of mechanical skill, the rotary engine of Mr. Davies is one which will prove of the utmost importance to all manufacturing establishments where a steady rotary motion is required. It will be remembered that Mr. Watt patented several engines of this kind, and that many have been constructed, but have, from some cause or other, been found objectionable. It is therefore satisfactory to find that this machine has been at work for two years at the establishment of Messrs. Edleston & Williams, and it has proved in the highest degree satisfactory.

Again, few things can be more valuable than the standard for determining of gauge diameters, exhibited by Joseph Whitworth & Co., of Manchester, which are now made by a machine capable of measuring the 50,000th part of an inch.\*

And now "to conclude." There are several matters connected with this exhibition which are subjects of the sincerest congratulation; the liberality with which the people of Birmingham came forward, and by their handsome subscriptions formed that fund through the aid of which the local committee have been enabled to build, at an expense of some 700l., the Hall in which the specimens of manufactures are so well displayed, and to entertain the members of the British Association in a style suited to the dignity of so large and important a town, and to the character of this Scientific Congress, is deserving of the highest praise. It is delightful to see that the manufacturers have responded to the call which was made upon them, and that they have contributed, not merely finished articles of manufacture, but in many cases illustrations of the steps by which the ultimate perfection has been obtained. This is as it should be, and while the public are instructed, the skillful manufacturer is himself benefited, by enabling the public to judge of the intrinsic value of the article produced. This feature is capable of great and beneficial extension, and we hope in the great Exposition in progress for 1851 that we shall find that every process will be illustrated through all its stages: we have, also, in the name of the Association, and of the public, to express our thanks for the liberality with which nearly every important manufactory was thrown open, and for the courtesy with which every stage of manufacture was shown and explained; in several instances we were by experiment and practical exemplification introduced to a knowledge of the details of processes which it would have been impossible to have gained from any other source, and with a freedom from jealousy which was truly worthy of that liberal spirit to which we owe all the striking features of this meeting of the British Association, and the great Exhibition of Manufactures we have so amply illustrated in our present number. We have heard but one sentiment expressed on all sides by those who have visited this great Emporium of our Metallurgical Industry during the past week, and that is one of the utmost pleasure and satisfaction.

A third subject of congratulation is the manner in which the public have acknowledged the value of such an Exhibition as the people of Birmingham have brought together. Daily the Hall has been crowded with visitors, and it was most satisfactory to see the man of science and the workman side by side inspecting those efforts of thought which were spread around, each one equally receiving instruction from the remarks of the other. Men, women, and children, moved through that great exhibition-room with the most perfect order, and they all appeared to hold sacred those specimens upon the tables which they admired "at holy distance." The examination was careful and cautious; and we had the satisfaction of hearing many criticisms, expressed in the homeliest language, which conveyed stern truths, by which the manufacturer might have profited, and which displayed a correctness of taste we were not previously led to expect in the operative classes. We have been told that although thousands visit the Gardens at Kew during the summer, and freely range through the conservatories and stove-houses, that they scarcely ever have a flower injured; and we are satisfied that the same thing will be said when this Exhibition of delicate, beautiful, and valuable articles is closed. Trust the public, and they will become the guardians of that with which they are trusted. We understand that cheap trains are to run from the Potteries and other places to Birmingham during the Exhibition; and the local committee, feeling the importance of such visits, have resolved upon exercising towards these visitors the utmost liberality. We are given to understand

\* We reserve for a future number a more detailed notice of the valuable invention of Messrs. Fouldriner (a name honoured in Science and Art), for enabling safe descent into mines.

that, notwithstanding the large outlay which has been made, it is now certain that a considerable profit will be realised. It will, therefore, become an important question to dispose of this fund in the best possible manner; at the moment it appears to us that it could not be employed to a better purpose than in offering prizes to the working-man for any ingenious manifestations of industry and thought. By such means as these, the Exhibition is made to serve a double purpose; we improve public taste by the display, and we quicken the thoughts of the intelligent; through the agency of the stimulus which the profit arising from that display enables us to offer.

We feel assured that we need offer no apology to any class of our readers, for the attention we have given, and the space we have devoted, to this deeply interesting and all important subject. When first we devised the project of associating in a popular Journal the Fine with the Useful Arts, we hoped, indeed, for some such reward as that which has now attended our labours; for we trust and believe that we shall not appear arrogant in assuming our continual efforts for many years to have aided the movement by which British Industrial Art has made such large advances towards a safe competition with the Continent. Our great aim has been to connect the MANUFACTURER with the ARTIST, for the benefit of both; we are equally certain that both have profited by the intercourse it has been our high privilege to promote. The service thus rendered to the manufacturer is daily becoming more and more obvious; that which the artist receives, though less conspicuous, is not a whit less sure. Need we ask the artist from whom he now receives his largest and most liberal commissions? Need we ask the dealer in "Old Masters," why he now-a-days visits the manufacturing districts in despair?

At the outset of our plan of uniting Manufactures with Art, we received indeed some protests from artists; but of late years we believe there is a general—if not an universal—opinion of its wisdom as regards their trust and best interests. Daily experience confirms our own belief that we have not been more serviceable to the one than to the other by the course we have pursued.

This experiment has been so thoroughly successful, that we look forward to the great contemplated Metropolitan Exhibition in 1851, with a satisfied hope that it will realise in every way the full advantages, multiplied manifold, which have been so evidently derived from every exhibition of this kind that has, up to the present time, taken place. In every way, as we have ever done, we shall exert all the influence of the *Art-Journal* in promotion of the great scheme which has received the marked approbation—nay, the direct co-operation—of Prince Albert. We are satisfied that by appealing through the eye, with that power and improving taste which distinguishes this age from some preceding periods, that we shall reach the soul; and thus elevate and improve, by simple means, the great mass of human beings which make up the breathing intelligence of the British Isles.

## BIRMINGHAM SOCIETY OF ARTISTS.

1849.

THE Exhibition was opened to the public at the commencement of September: it was assumed, and rightly, that the several other attractions prepared for visitors from all parts of the world would augment the interest of a collection of works of Art; we trust, therefore, that the present year will be fertile of good to the artists of Birmingham—that they will receive from the town the support they merit, and from strangers the encouragement they deserve. There is no better school out of London (always excepting that of Edinburgh), than the school of Birmingham; for nearly half a century, we believe, it has been in a great measure under the guidance of the elder Mr. Lines, an artist of considerable professional ability, and also a gentleman of much taste, highly respected and esteemed by all classes, and of manners which peculiarly qualify him for the delicate and onerous part of teacher. Add to this very important consideration, that Art in Birmingham is a necessity as well as a luxury; and we shall be at no loss to account for the fact, that Birmingham has given birth to very many distinguished artists, painters, sculptors, and engravers. Some of these continue residents, but the majority have made

their way to London, where they have achieved fame and, we hope, gathered fortune. We might print a long list of the names of men who, by becoming themselves famous, have conferred honour upon their native town.

The Annual Exhibition at Birmingham has, therefore, been at all times far above mediocrity. The artists who work "at home" are always effective, as well as numerous, contributors; not a few of their countrymen who enjoy repute in the metropolis swell the catalogue; and, moreover, Birmingham contains several very rich private collections, out of which the choicest works are selected to augment the wealth of the periodical display of Art. Here, for example, on the present occasion, are some of the finest, productive of Etty, Turner, Collins, Stanfield, Roberts, Uwins, Leslie, and P. S. Cooper—works that would alone form an exhibition deeply interesting and instructive.

We trust the manufacturers of Birmingham generally are cognisant of the debt they owe the artists of Birmingham—partly, for upholding the artistic repute of the town, and also, for supplying a means of continual study—during a season—to the young men who are to furnish the models and designs of the workshop. What would Birmingham be without its Annual Exhibition of Works of Art? We can as easily imagine it without a chimney.

The Exhibition of the present year consists of 426 pictures, including drawings. Among them are several old acquaintances of those who have visited the Royal Academy and the British Institution; but these are new to nine-tenths of the visitors here, and indeed almost so to some who have seen them previously, for they enjoy in these rooms at least the comforts and advantages of light and air. We may pass over the works lent by "patrons": "Woman pleading for the Vanquished," Etty; "The Gulf of Salerno," Stanfield; "Returning from the Hamlets of the Sea-fowl," Collins; "St. Michael's Mount," Roberts; "Taking the Well," Uwins; "Martha and Mary," Leslie; "Quellebeuf," Turner; "Flora and Zephyr," Patten. These are well-known works of great masters; and they are very satisfactorily sustained by the contributions of Lance, Linton, Cobbett, Inskipp, Houston, Partridge, Anthony, Sant, Claxton, Stark, Wilson, Dodington, Tennant, Woolmer, Dukes, MacInnes, Branwhite, Shayer, Le Joune, Bentley, F. M. Brown, H. K. Browne, Clint, &c. &c.

Our duty, however, upon occasions like this, rests chiefly with the works of the artists of the locality; and if these are now passed under too brief a review, it will be understood that at the present moment there are many pressing demands upon our time and space.

Mr. LINES, Sen., contributes two works—"A View of Coventry," painted with much care and with strict adherence to nature; and "A Panoramic View of Mountain Scenery of Carnarvonshire," a drawing of large size and of very considerable merit. The subject embraces some of the most interesting points in the scenery of North Wales. It is so treated as almost to convey the spectator to the spot, from which he may look, around and below, upon much that is grand and beautiful.

H. H. LINES is a contributor of four works; the best of which, perhaps, is a view of "Malvern." It is a landscape at once refined and vigorous; a very masterly production.

A. FCSSELL, a native of Birmingham, although a resident of London, has a very deserving work—here seen to advantage—in three compartments, describing incidents in the life of a sailor—"The Parting—the Wreck—the Return."

J. J. HILL, "A Revell," pictures a village scene of merriment, in a gone by age. It is full of animation; rarely has joy been depicted with more truth. The canvas is crowded, yet all is in admirable harmony. The drawing is good, and the colouring excellent. The work reminds us, perhaps, a little too forcibly of a popular artist who has painted much in the same style; there is, however, nothing in it of plagiarism, or even of servile imitation.

F. H. HENSHAW, "Scene in the Forest of Arden," and "Distant View of Tintern Abbey," are the contributions of this excellent artist. They are both good—the former especially so:

it is full of nature, and manifests a matured knowledge of Art.

J. C. WARD. A clever picture is a "View of the Isle of Arran," by this artist. It is a work of good promise.

W. UNDERHILL. This young painter is redeeming the pledges he has given at previous exhibitions here: his works this year manifest a decided improvement. A picture of ambitious aim is "The Finding of the Body of Abel." It exhibits no slight degree of anatomical knowledge. The characters are well conceived; and the sad story is told with force. We prefer, however, a circular picture by this artist, representing a group of young children playing among autumn flowers. It is a passage of poetry and truth.

H. H. HORSLEY exhibits four works of considerable merit. "Landscape—Flying Showers," will please generally; the "Hour Frost of a December Morning" is more original and more striking. The whole of his contributions are valuable and interesting.

H. HARRIS, the excellent secretary, contributes four pictures; they uphold the good and sound reputation he has acquired. "The Thatched Cottage" is a pure bit of true English scenery, such as may be encountered in no other part of the world. It is obviously a portrait, carefully studied, but broadly painted, while every minute object has been thought of. His works with a loftier aim are equally successful; but in representing green and homely lanes, with their accessories, there are few who surpass him.

A. E. EVERITT exhibits four or five very admirable water-colour drawings, the best of which is a "View of Aston Hall," that venerable mansion in which the son of James Watt lived and very lately died. Other works of this class are also highly meritorious. "The Oak House at West Bromwich" is among the richest acquisitions of its class.

A. WIVELL, a son of the eminent portrait-painter, and an artist of good promise, exhibits a work of great merit, "A Portrait," combining delicacy with force.

J. P. PETTIT. A work far too grecu and "new," but exhibiting much imagination and no inconsiderable power, is "The Garden of Edcu" by this painter. "The Deluge" is a skilful treatment of light, reminding us too much of popular predecessors; both however are meritorious pictures, and manifest thought and industry.

W. STEE, "View on Witton Brook," is a frost scene; very true in character, carefully painted, and manifesting a rightly directed feeling for nature.

C. T. BURN. "Cottage Scene—Edgbaston," and "Interior of a Cottage," are pictures which exhibit much ability, and are certainly promises which we trust to see redeemed.

A. H. GREEN. "French and English" is a work full of point and character, with no slight degree of force; it is well conceived and studied. We have no doubt that the artist will hereafter produce pictures of far higher merit.

W. HALL exhibits "A View of Edgbaston Park," which carries with it proof of having been "painted on the spot." It is a free and vigorous sketch, finished however with much care. R. MILLS contributes a clever picture of "Dead Game."

These are the artists of Birmingham whose works chiefly attracted our attention; we rejoice to find them sustaining the reputation of their school and the character of their town; there are other native contributors, however, whom we must, for the present, be satisfied to name: J. ADAM, A. M. ALDERSON, C. ASHMORE, S. BAGLEY, S. H. BAKER, E. H. BOTT, JUN., L. BURD, S. BURKENSHEW, MISS S. CLARKE, E. COLMAN, MISS GREEN, G. HICKEN, E. HODSON, F. G. JACKSON, J. L. LOMAS, A. MARTIN, J. MOORE, E. NASH, R. PARKES, A. PETTIT, G. W. PETTIT, R. H. ROE, W. T. RODEN, J. STEEPLE, T. KENNIC, A. WALDORF, J. E. WALKER, W. WARD, C. H. WHEATLEY, D. WOOD, and F. WERM. We print this very long list in support of our assertion that Birmingham contributes very largely to the Arts, as well as to the Manufactures, of the country. No other provincial town can boast of so many native artists.

We depart a little from the course we had marked out to notice an admirable "Portrait of an Amateur," by E. WILLIAMS, a resident, as

we learn from the catalogue, in Cbeletenham. It is a work of no common order; we have seldom seen character so finely and forcibly expressed. The picture gains in interest when we know it to be a portrait of the Rev. Mr. Owen, the accomplished amateur etcher, whose book of etchings is justly famous; but the painter of this work would obtain honour by his production, and eminently deserve it, if his sitter had been entirely unknown to fame. The subject is unquestionably a fortunate one; and it has been treated with rare ability.

The Birmingham Art-Union is filling somewhat more rapidly than last year, but the list is not so full a one as it ought to be. The programme contains some novelties, particulars of which will be found elsewhere.

## THE VERNON GALLERY.

### THE TRUANT.

T. Webster, R.A., Painter. T. Phillipsborn, Engraver.  
Size of the Picture 1 ft. 5 in. by 1 ft. 2 1/2 in.

WE would venture to assert, without fear of contradiction, that there is no painter exhibiting annually at the Royal Academy whose pictures afford a larger measure of hearty enjoyment than do those of Mr. Webster. They have in them so much genuine humour, such truthful touches of character and disposition, such a thorough knowledge of the "manners, customs, and habits" of the fraternity of juvenile mischief-mongers, idlers, and merry-makers, as cannot fail to convey the spectator at once into the midst of the scenes where these are busily occupied, and which the artist so carefully depicts. And then, how we travel back with him through the highways and byways of memory, to those happy times when we participated in similar sports, till we are ready to exclaim—

"Oh, that I were a boy again!"

If Art be an instructor, then has Mr. Webster much to answer for, in the system of training the juvenile mind adopted at his "preparatory establishment." How much lurking mischief has he called into action? How many tricksters has not he educated? How much of what our grand-mother would have termed "moral delinquency" has he not perpetuated—what precocious genius brought out? Even in our own day, when the liberty of the subject is better understood than formerly, when the intellect of "Young England" marches with free and rapid footsteps over the length and breadth of the land, and the opinion of every "age and size" is authoritatively pronounced and respectfully deferred to, "parents and guardians" would scarcely entrust their children to his instructions; schoolmasters and schoolmistresses would pugnaciously contend that his method of teaching is based on principles subversive of all law and order, dangerous to the peace of the community, and, worse than all, infectious to a degree.

But let us do the artist the justice of examining the other side of the question, and see whether he does not "paint a moral when he adorns a tale." Is there no punishment for the idleurch before us, who has not only played truant himself but enlisted his younger brother in the same buccannery cause in which he has been engaged? Ay, they both know well, that though the village dame has he not perpetrated—what precocious genius brought out? Even in our own day, when the liberty of the subject is better understood than formerly, when the intellect of "Young England" marches with free and rapid footsteps over the length and breadth of the land, and the opinion of every "age and size" is authoritatively pronounced and respectfully deferred to, "parents and guardians" would scarcely entrust their children to his instructions; schoolmasters and schoolmistresses would pugnaciously contend that his method of teaching is based on principles subversive of all law and order, dangerous to the peace of the community, and, worse than all, infectious to a degree.

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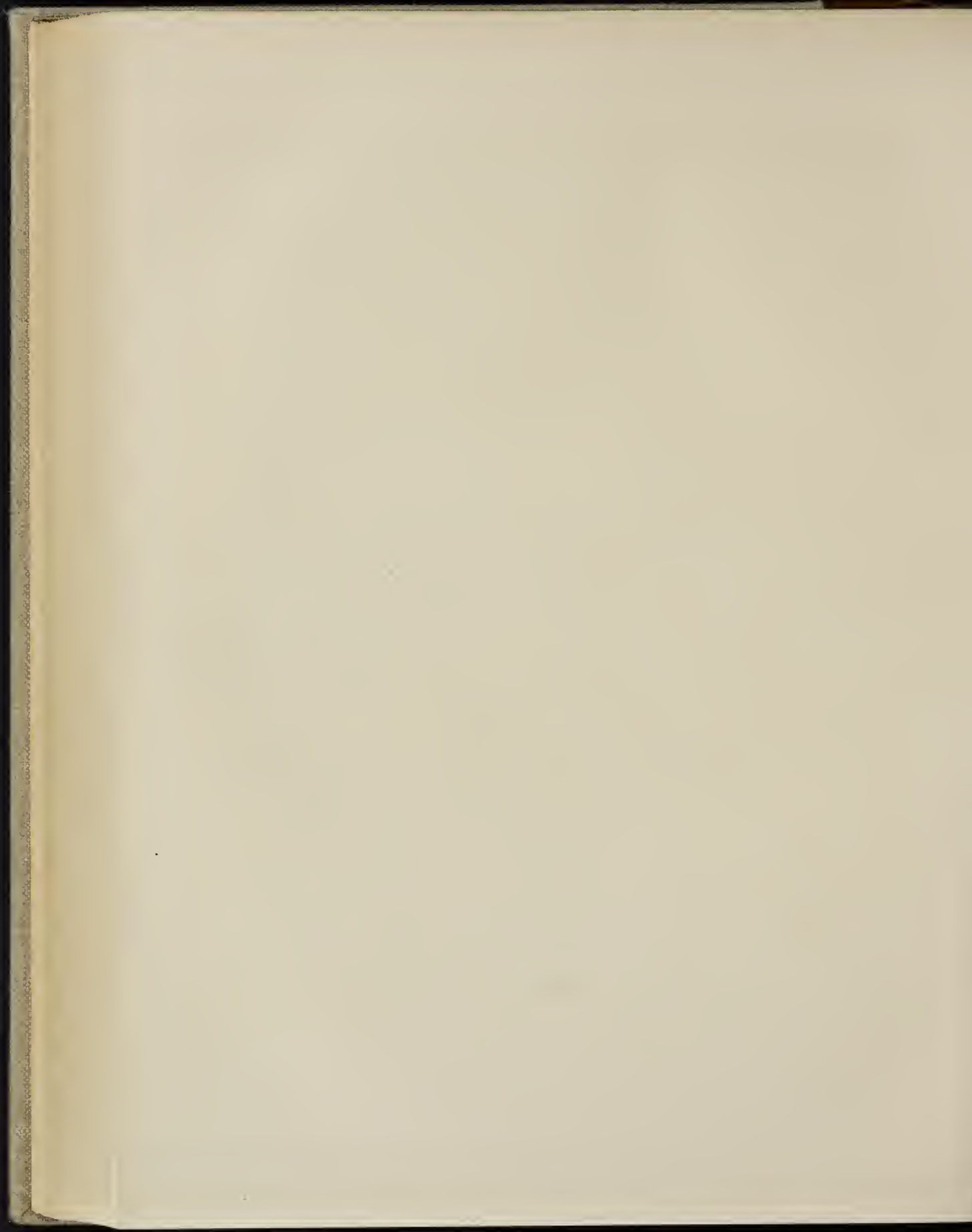
Mr. Webster has told his story with much natural truth; the picture, though small, is a valuable one of its class. It was exhibited at the Royal Academy in 1836, under the title of "Going to School," a companion picture, "Returning from School," was also exhibited the same year.





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A NATIONAL EXPOSITION IN  
LONDON IN 1851.

An Exposition of Works of Industry and Art to be held in London in the spring of 1851, is now a settled matter. The lesser details will be of course subjects for discussion; upon these the opinions of manufacturers and other parties will be taken, but it is finally and fully determined to try the experiment on a grand scale, in the British Metropolis. Although the project originated with the Society of Arts, and the Exposition is to be arranged and conducted by its Council, it is very gratifying to know that it has received the warmest support of the Prince Consort, who has indeed suggested many of the rules for its governance, and personally directed several of the primary parts of the plan. The Nation will thus find another cause of attachment to His Royal Highness, who has continually manifested proofs of eager and earnest desire to advance the best interests of the country, which may be emphatically called *his*.

Under such auspices, and with the confidence created by the appointment of a Royal Commission, at the head of which will be noblemen and gentlemen of "the highest rank," it is impossible to doubt that our National Exhibition will, to the fullest extent, rival that of France, and very greatly surpass the Expositions which periodically glorify and benefit the several other nations of the Continent. We are free to regret that our Exposition will not be in the strictest sense "National," that the honour and benefit of its conduct will belong to a Society comparatively private in character, and limited in extent and resources. A National Exposition should have been the work of Parliament—delegating its duty to the Board of Trade; but in this country, unhappily, if we wait for Government to perform a task not absolutely forced upon it, we may long wait in vain. Private enterprise in England is almost invariably called upon to do that which the National purse does for other Kingdoms; and it may be we have cause to rejoice, rather than to lament, that in this case private individuals have been roused into activity, for they will receive much of the power that might be derived from national aid and sanction, inasmuch as they will be led, guided, and controlled by the Prince Consort, whose name will be, in truth, as it ought to be, "a tower of strength."

The facts connected with the embryo Exposition, as far as they have yet transpired, are these:—Four members of the Council of the Society of Arts—Scott Russell (the Hon. Sec.), T. Cubitt, H. Cole, and J. Fuller, Esqs.—having upon two occasions attended (by command) His Royal Highness Prince Albert, at Osborne and Buckingham Palace, His Royal Highness having signified his approval of the plan for "a great collection of works of Industry and Art in London, in 1851, for the purpose of exhibition, and of competition and encouragement,"—suggested that it should consist—1st, of Raw Materials; 2nd, Machinery and Mechanical Inventions; 3rd, Manufactures; 4th, Sculpture, and Plastic Art generally: that such exhibition should take place in Hyde Park (on the south side, between the Kensington drive and Rotten Row); that the exhibition, and the competition consequent thereupon, should not be confined to Great Britain, but be opened to the whole world (a part of the plan of which every rational man in the community must heartily approve, as not only creditable to our liberality, but most certain to promote the best interests of the manufacturer and the artisan, and so be greatly beneficial to the public); that large premiums should be offered for certain inventions or improvements; that a Royal Commission should be appointed, the duties of which should mainly be to determine the nature of the prizes, and to consider as to the best mode of conducting all proceedings connected with the exhibition, and that the Society of Arts should be directed to organise the means of raising funds.

These are, we understand, the leading subjects considered, canvassed, and determined on,

and their adoption appears to have been followed by a recommendation that the four gentlemen named above should visit the manufacturing districts with a view to ascertain "the mind" of the principal manufacturers in reference to the scheme. Two of these gentlemen, Mr. Cole, and Mr. Fuller, have consequently acted upon this recommendation; it is to be regretted that Mr. Scott Russell and Mr. Cubitt were not in their company, for both these gentlemen are widely known, and they would undoubtedly have given much additional weight to the mission.

Soon, however, a Royal Commission may be expected to issue; the plan will then obtain the highest possible sanction; its details will be thoroughly canvassed, and the work will be set about heartily, earnestly, and, we trust by God's blessing, with such a result as will confer immense benefit upon the manufacturers, the artisans, and the general public of this country.

Now, we should ill discharge our duty if we did not give to this project our zealous and cordial aid; it may not be all we could desire, either in its origin or procedure, but it is, in many respects, that for which we have been some years *hoping*. We have, indeed, as many of our readers know, continually laboured to impress upon the public mind the policy of such an exhibition, and also its feasibility;\* and

\* We are naturally, and we think, rightly, desirous to put in our claim on this head; very willing to allow a full share of honour to those who have entered the field at the eleventh hour, but not willing to be entirely overlooked as having borne the heat and burden of the day. We, therefore, give, in a note, some extracts from several numbers of the *Art-Journal* during previous years. The following passages occur September, 1844, while reviewing and reporting the French Exposition of that year:—

"A National Exposition appears to us almost the only means by which taste can be brought to act on the various branches of industry collectively. \* \* \* We desire a National Exposition as an essential part of a judicious system of National Education; we wish to have the hand, the eye, and the mind, trained to beauty, for we know what are the valuable moral consequences that would result. Economically such a measure would more than repay the national cost of getting it up, by directing attention to industrial resources in the country which have not yet been developed.

Again, in July, 1845, while reviewing and reporting the League Bazaar, held at Covent Garden, and which contained so large an assemblage of British manufactured articles, we endeavoured to impress on the public the value and importance of "A National Exposition." From that report we quote the following passages:—

"We have bestowed much pains on the illustration of this first attempt—though confessedly an important one—to get up a National Exposition of the products of British Industry, because its very imperfections afford conclusive evidence, that if a NATIONAL EXPOSITION should be undertaken by the Government, or by any association of eminent men combined for the purpose, and having no connection with any political object, it would be certain of success. \* \* \* Commercially viewed, such an enterprise would more than repay the cost and time of its preparation.

Again, in 1846, when reviewing and reporting the Exposition of British Industrial Art at Manchester—

"Taken at the best, this Exposition is only an instalment; and we hope and believe that the excitement it affords to the public mind will call for that full illustration, equally desirable to the public as consumers having a right to choice, and to manufacturers having a rivalry for preference."

Again, in an article on the Application of the Arts of Design to Manufacturing Industry in France, by the late Dr. Taylor, *vile Art-Journal*, Feb. 1847; and again, when reviewing and reporting the Exposition of Industrial Art in Belgium.—See *Art-Journal*, October and November, 1847.

We have, in a previous number, given some notice of a correspondence on the subject of a National Exposition we had the honour to hold with two members of her Majesty's government,—the Earl of Carlisle, and the Right Hon. Thomas Wyse; we were also honoured with an opportunity of conversing with the Home Secretary on the subject. The plan we suggested to them was similar, in all its

now when we see not only a probability, but an almost absolute certainty of its achievement, we shall not be among its lukewarm supporters. At present we shall do little more than supply, as we have done, an outline of the plan; from time to time we shall be called upon to report upon details, and to examine them carefully,—not with suspicion, indeed, but without blind confidence,—giving to the Directors of the Exposition such service as we can give, but retaining the right and power to watch closely and inquire minutely, for the protection of the Manufacturer and the good of the Public.

Meanwhile, we have reason to know that in this affair the Manufacturers must put their own shoulders to the wheel. No grant of public money is either looked for or hoped for. A very large sum will be needed, but a sum absolutely insignificant upon consideration with reference to the mighty interests the Exposition is to foster, strengthen, and extend. Upon this essential topic we have, as yet, no certain information. It is rumoured that a wealthy capitalist is willing to undergo all the risk, with the chance only of repayment; and it is said that a fund may, by possibility, be thus accumulated to aid the future course of the Society of Arts. It is to be deplored, perhaps, that in such a matter, when the country is to be a great gainer, the country is not taxed for its good; but under existing circumstances, the means must be procured. How to procure them will be a matter for serious pondering, but that they will be found—sufficiently ample—there can be no sort of doubt, in a country of "merchant princes," to whom a proportionate share of a huge expenditure is a mere bagatelle.

At the close of this article—the first of many we shall, no doubt, be called upon to write—we may again congratulate the British public upon the fact, that a lead is taken in this matter by the Prince Consort. For ourselves, we rejoice to find that our augury is receiving augmented force and continual fulfilment: writing upon "The Prospects of British Art," in January, 1847, when commencing an eighth volume of our *Journal*—reviewing the course which Art had taken in this country during the century and a half then nearly passed, and recapitulating the great men of various countries and ages by whom the Arts had been fostered, encouraged, and protected, we offered those observations in reference to the part which Prince Albert had taken with regard to Art since his happy advent among us—"The Protector of the Arts these great men protected; uniting intellectual power with the influence of a puer and more ennobling crowd; his lot cast in an age, compared to the general knowledge of which that of the past is ignorance; amid a nation 'not slow and dull, but of a quick, ingenious, piercing spirit; powerful by wealth, by political position, by extent of dominion, and the untiring exercise of faculties richly endowed with the varied spoil of ages—we feel, we trust, we are assured, that we indulge no idle hope in saying, it is reserved for PRINCE ALBERT to illustrate the influence of the Arts upon the minds of others, by the graceful and natural elevation of his own; that to him is conceded a great destiny, to him a noble fame—the promotion of the happiness of a powerful nation, and of nations subject to that nation, by extending and confirming man's reverence for the ARTS OF PEACE."

leading features, to that which the Society of Arts is now carrying out. Their opinions, although highly favourable, were opposed to the attempt at that particular period as premature; we felt that it would be unbecoming in us, as public journalists, to do more than suggest. It appeared to us not unlikely that our motives might be questioned, if we placed ourselves in too prominent a position; it seemed too, above all things, necessary that there should be no hazard of suspicion of interested motives in the conductors of so important a movement, and we placed the correspondence referred to in the hands of a gentleman, of large experience in all such matters, personally acquainted with nearly every manufacturer of note in the kingdom,—and upon him would have devolved the task of working out the project. We have reason to hope, however, that it will be more certain of success in the hands of the Society of Arts; it is, nevertheless, probable, that we shall publish, at no distant period, the views of the gentleman referred to.

## THE LAMPS OF ARCHITECTURE.\*

THERE is no subject upon which so much positive, though broken, light has opened during the last few years as on that of Architecture. Every past style has found adherents to picture its advantages and ridicule its rivals; essays, brochures, and thick volumes have been ushered into existence to accumulate precedents, and to give the history of styles in relation to each other. Medieval architecture has had its full share of public attention and literary support to investigate and describe the buildings of our ancestors; societies have been formed, embracing within their ranks alike the gentleman, the antiquary, and the man of business; while clergymen and University "graduates" have stepped from their more professional duties to determine the most orthodox spot for a piscina, and the true origin of "Orientation;" even Durandus has been dragged from his mouldering shelf to tell the nineteenth century that the freemasons of old taught the doctrine of the Trinity through triple windows, and that of Regeneration by means of octagonal fouts. The public, from at first listening with breathless interest to such disclosures, has at length been troubled with flashing views of the rise and desuetude of the pointed arch, and of the exact periods of transition, and has moreover been grievously confused with various proposed nomenclatures. Architecture has spoken to its votaries in unknown tongues, in spite of the earnest effort of poor Thomas Rickman that all the scientific world should be "of one heart and one speech." We have heard of "lanet pointed," and first pointed, and early English,—of Saxon, of Norman, ante-Norman, Anglo-Norman, and semi-Norman, and transitional Norman,—and where can be the wonder if in this maze of terms the most enthusiastic of students should lose his way? The above observations will serve to explain one of the evils of the present state of architectural literature. Another result, even more baneful, as being of a practical character, consists in the fact that it is now the fashion, which was never before the case in any period of the world's history, for an architect to become wedded to a particular style or section of a style, introducing it on every possible occasion, while his colleagues, with equal pertinacity, raise up other idols to themselves, and pay to them their exclusive devotions; as a natural consequence, our towns and cities present a medley appearance, made up of snatches from every school, which, of course, are only meritorious in proportion to the closeness of their imitation of ancient models. Under these circumstances no one particular style (a natural English style being, of course, out of the question) receive that undivided attention which can alone lead to architectural perfection; numberless other evils, though generally derivable from the same source, impede the progress of the Art in this country, and a work has long been wanted to lay them open to the eyes of the community, and to propose steps for their removal. This sanitary measure has at last been attempted in a work bearing the obscure, but nevertheless attractive, title of "The Seven Lamps of Architecture," by Mr. Ruskin, the "Oxford Graduate," with whose glowing pen many of our readers are already familiar.

But as a revolution was never effected without the subversion of many excellent customs, and as a fast-runner generally goes beyond the goal, so Mr. Ruskin in sweeping away the modern abuses of the Art, condemns some innocent or even commendable practices, throws mystery and religious prejudice into many of his most brilliant pages, and takes only an irresolute course in suggesting remedies for the ills of which he so ardently and so continually complains. He gives our professional men no mercy, but brands them with epithets, which would appear to us the more remarkable as coming from a benevolent mind, did we not remember that an author frequently in his writings exhibits other characters than his own, and that the most virtuous of princesses composed the indecorous "Heptameron."

The great fault of the work before us is the despondency of its tone—as if because all the great architectural productions of bygone days were executed in purer (?) and less complicated states of society, the present age can have no hope of going beyond servile imitations, or of giving "life" even to its most pretentious efforts.

But with all its eccentricities, Mr. Ruskin's book furnishes a great treat, and we will venture to say, a source of much deep and practical utility. It has the advantage of being written in earnest, which all recent books have not. Its language is magical,

\* "The Seven Lamps of Architecture," by John Ruskin. London, Smith, Elder, & Co.

full of lofty poetry and warm generosity; and it certainly does attack in a bold and unflinching manner the real abuses which encompass the architectural labours of the present century. As an architectural work it stands alone, uniting to its immediate object an intense feeling for the beautiful both in Art and in Nature, a thorough acquaintance with humanity, and a high sense of the value of bringing moral principles to bear upon everything. The Seven Lamps are the seven chapters of the volume, which are thus entitled—"Sacrifices," "Truth," "Power," "Beauty," "Life," "Memory," and "Obedience;" and they contain respectively the following broad ideas:—1. That in offerings to God (which churches are, or should be), the best of its kind should everywhere be adopted. 2. That everything should seem to be what it really is, without any attempt at deception in point of material, &c. 3. That solidity is best attained by magnitude, or the effect of magnitude. 4. That Beauty mainly depends on approximation to Nature. 5. That Vitality ceases with the absence of Enthusiasm. 6. That if anything be worthy of being undertaken, it is worthy of being undertaken with a view to durability. 7. That there should be an English style for architecture, as much as for religion or civil order. These seven principles are ably and eloquently worked out with a profusion of detail, and an amount of originality, which is far from usual in the literature of the present day. But in spite of the exceeding pleasure that we have found, and all will feel in a perusal of Mr. Ruskin's remarkable book (for such, indeed, his coolest readers must admit it to be), we are impelled, from the nature of our position, to protest loudly and fervently against some of its unsound and happily unusual theories on the subject of Art. It must not, for instance, be thought for a moment that the *Art-Journal* can sanction so unreasonable and destructive a spark as one of the lamps emits in the following passage:—

"Now, if you present lovely forms to it (the eye) when it cannot call the mind to help it in its work, and among objects of vulgar use and unhappy position, you will neither please the eye nor elevate the vulgar object; but you will fill and weary the eye with the beautiful form, and you will infect that form itself with the vulgarity of the thing to which you have violently attached it. It will never be of much use to you any more; you have killed or defiled it; its freshness and purity are gone. You will have to pass it through the fire of much thought before you will cleanse it, and warm it with much love before it will revive. Hence then a general law, of singular importance in the present day, a law of simple common-sense,—NOT TO DECORATE THINGS BELONGING TO PURPOSES OF ACTIVE AND OCCUPIED LIFE. Wherever you can rest, there decorate; where rest is forbidden, so is beauty. You must not mix ornament with business any more than you may mix play. Work first, and then rest. Work first, and then gaze, but do not use open ledgers, nor hind ledgers in enamel. Do not thrash with sculptured flails, nor put bas-reliefs on mill-stones. What it will be asked, are we in the habit of doing so? Even so; and always and everywhere. The most familiar position of Greek mouldings is in these days on shop-fronts. There is not a tradesman's sign, nor shelf, nor counter in all the streets of all our cities, which has not upon it ornaments which were invented to adorn temples and beautify kings' palaces. There is not the smallest advantage in them where they are. Absolutely valueless—utterly without the power of giving pleasure, they only satiate the eye, and vulgarise their own forms. Many of these are in themselves thoroughly good copies of fine things, which themselves we shall never in consequence enjoy any more."

Now that this is contrary to fact, that it is despoiling Art of its great mission on earth, and making beauty, which ought to be universal, the exclusive heritage of "those that dwell in high places" will be at once so apparent to the generality of our readers, that we think it here unnecessary on our parts to urge arguments in contravention of the author's whim (for it is nothing more); arguments that we have untriflingly and unceasingly brought forward for months and years, whenever we have contended for the broad principle that ugliness is not requisite on earth, that it is on the contrary injurious to the interests of society, and that there is no object, whatever its use or destination, so mean as to be unworthy the hand of the artist, any more than the simplest flower or pebble is unworthy the hand of God. Such passages as that we have now given are however rather the exception than the rule in the "Seven Lamps." Its talented author seldom falls into errors so grave or absurdities so flagrant, nor have we given the extract from *II* feeling or from a desire to deteriorate the work before us, but sim-

ply in self-defence. A principle in a book calculated, deservedly, to be widely circulated, is laid down positively and authoritatively by an author of the most seductive abilities, profound learning, and general good sense; and as the principle is one which we should wish none of our readers to entertain, and one in diametrical opposition to which we have penned many an anxious page, we have considered it our duty to set our face against it. For the most part all that we meet with in Mr. Ruskin's work is theoretically and practically sound, couched in language so brilliant, so noble, so inspiring, that for these qualities few modern productions can rival it. Excepting in the particular we have already named, it is marked by a benevolent spirit that none can fail to admire; it is stamped in every line with sincerity, and it has the advantage of treating broadly a subject which is too often stripped into tatters and worn severely by impassioned devotees. We forgive the author for his exaggerations, for we believe them necessary to the success of reform.

We hope those who cannot join Mr. Ruskin in some of his peculiar tenets, or commend him for the free use he makes of extracts from the Scriptures in his opening chapter, will patiently proceed till they come, after the introduction, to the glory of the Lamps themselves, which, if they do not invariably burn with a steady light, are always dazzling, always beautiful. For a few lines at the very close, Mr. Ruskin returns to the religious sentiments which are adopted at the beginning. We transcribe them, though we do not understand them, as they will serve to elicit our meaning, and throw some light on the spirit which has actuated the author in placing the "Lamps" before the world.

"I have paused, not once nor twice, as I wrote, and have often checked the course of what might otherwise have been impetuous persuasion, as the thought has crossed me, how soon all Architecture may be vain, except that which is not made with hands. There is something ominous in the light which has enabled us to look back with disdain upon the ages among whose lovely vestiges we have been wandering. I could smile when I hear the hopeful exultation of many, at the new reach of worldly science, and vigour of worldly effort; as if we were again at the beginning of days. There is thunder on the horizon as well as dawn. The sun was risen upon the earth when Lot entered into Zoar."

## SABRINA.

FROM THE STATUE BY W. C. MARSHALL, A.R.A.

MIRTON'S Masque of "Comus" has suggested to Mr. Marshall the subject of his beautiful statue; the passage he has thus worked out in the Song sung by the "Attendant Spirit" in which he invokes the aid of the water nymph.

"Sabrina fair,  
Listen where thou art sitting  
Under the glassy, cool, translucent wave,  
In twisted brails of lilies knitting  
The loose train of thy amber-dropping hair;  
Listen for dear honour's sake,  
Goddess of the silver lake,  
Listen and save."

The Sabrina of the sculptor is not an ethereal embodiment, cast in a mould of spiritual and unearthly fashion, but a fair and graceful conception, of which the type may frequently be found among the living daughters of our universe, on whose brow are indelibly stamped the lines of purity and innocence. There is an inexpressible sweetness in the face of the figure as she sits listening to the unseen voice; and already she appears willing to obey the call, even before it is fully uttered. The contour of her form is remarkably natural, free from the least exaggeration, and perfectly in keeping with the sentiment of the work. The accessories have been well studied, and are arranged with much effect; they make a highly enriched and appropriate pedestal for the "Goddess of the silver lake."

It is a reflection on the judgment and taste of our Art-patrons that so beautiful a piece of sculpture as this should, at the distance of two or three years from the date of its execution, be still in the artist's studio; but we are glad to know that it has been very successfully copied in porcelain by Alderman Copeland, and forms one of his most exquisite statuettes.









FIGURE 111



## ART IN THE PROVINCES.

**POTTERIES' SCHOOLS OF DESIGN.**—The half-yearly meeting of the Hanley and Stoke Schools was held on the 30th of August, in the Town Hall of Stoke. It is a circumstance indicative of the importance attached by her Majesty's Government to Schools of Design generally, and of the interest especially felt in the successful progress of those established in the Staffordshire Potteries, that this meeting was presided over by the Right Hon. H. Labouchere, the President of the Board of Trade. Thus two years in succession have the Potteries' Schools of Design been honoured by the attendance of members of the Government, Lord Granville, the Vice-President of the Board of Trade, having filled the chair at the meeting at Hanley, in September, 1848. The attendance on this occasion was numerous and highly respectable. On the platform observed the Right Hon. H. Labouchere (the chairman), Lord Hatherton, Lord Wrottesley, Sir Benjamin Brodie, Bart., C. B. Adderley, Esq., M.P., Woolrych Whitmore, Esq., Benjamin Brodie, Esq., J. A. Wise, Esq., J. Ridgway, Esq., Herbert Minton, Esq., Rev. F. F. Clarke, &c. The following is an extract from the Report, which was read by Mr. J. C. Robinson, master of the Hanley School:—

"The masters of the Potteries' Schools have pleasure in reporting that the attendance of pupils during the past half-year, as respects the numbers entered on the books, has been satisfactory, the average numbers for the two schools being about 100 and 45 females. It is hoped that the numbers will be greatly increased during the ensuing session. It is necessary to observe that there is always a smaller attendance during the summer than in the winter season.

"The progress of the pupils has been very creditable to them, and has prepared many of them to enter upon more difficult and extended studies, more especially in shading and colouring; which classes, it is hoped, will be specially developed in reference to the arts of engraving and painting for pottery, whilst the modelling class, which has given great satisfaction, will, it is hoped, very soon produce results conclusive as to the practical as well as merely theoretical knowledge communicated to the pupils. The masters are of opinion that the drawings at present exhibited show a manifest improvement upon those of the preceding year, and which were then greatly commended by the central committee of management at the Board of Trade, and one of which subsequently gained a prize offered by the Society of Arts, in London, thus having been twice rewarded."

A passage, from the speech of Mr. Labouchere, is especially worthy of being extracted, as indicating the importance which the right honourable gentleman attaches to this branch of our national manufactures:—

"It was true that, with regard to pottery manufactures, by the enterprise of Englishmen and the cheapness with which they supplied their productions, they had in a great degree commanded the markets of the world; at the same time they must admit that, with regard to various portions of the manufacture, by the great attention which foreign countries have paid to the cultivation of arts of design, they had been precluded from competing with those countries as it regarded the higher descriptions of ware. He must say that he, for one, should attach little importance to the cultivation of the arts of design and the productions of the higher branches of the manufacture, if it were merely intended thereby to administer to the splendour and luxury of the few rich, but believing, as he did, that success in these higher branches of art was essentially connected with the complete success of the manufacture generally—that unless the taste for the arts of design was exercised in the first instance in the higher branches, and afterwards descended to the lower kinds of the pottery manufacture, they were in danger of losing their superiority throughout the whole of the manufacture,—for in this case success was closely connected with art, which administered to the comfort of the rich and the prosperity of those engaged in it.—It was on this account that he, for one, attached extreme importance to the cultivation of taste in connection with the particular manufacture carried on in that district."

**SHEFFIELD SCHOOL OF DESIGN.**—On September 5th the Annual Meeting of the friends and supporters of the Government School of Design in Sheffield, took place in the Music Hall of that town. It was presided over by the Earl of Arundel and Surrey. The present state of this Institution may be learned from the subjoined extract from the Report of the Council:—

"The Council congratulate the friends of the Institution on its progressive usefulness, which had induced the Government to increase the grant from 2500, to 3000. These additional resources have been employed in adding to the efficiency of the school. Two additional masters have been appointed, Mr. Popper, of the Faisley School, and Mr. H. D. Lomas, of Sheffield, and the superintendence of Mr. Young Mitchell, the head master, has thus been rendered more complete. The number of pupils admitted from July 1849 to August 1850, was 560, the greater number of whom are now employed in connection with the staple manufactures of the town in the following branches, in which the art of design is essential to their prosperity.—They are employed as classers, thirty-six designers, seventy-five draftsmen, draughtsmen and modellers, fourteen engravers and etchers, twenty-five

fender makers and stove fitters, thirty-four silversmiths and silver platers, &c. The Council have felt so strongly the importance of rendering the school thoroughly efficient, that they do not hesitate, on their own responsibility, to expend the sum of 5000, in altering and fitting up the premises in Arundel Street; and although the contributions of the town have not yet borne a suitable proportion to the liberality of the Government, the manufacturers to whom the Council have applied have so well responded to the appeal, that the debt of 3000, above mentioned has been reduced to 3000, and the Council express a confident hope that before the next annual meeting the entire debt will be liquidated. In order further to stimulate the progress of the art of design in Sheffield, the Council, at the suggestion of the head master, recommend the institution of two or more scholarships of 300, per annum, to be competed for annually, and to be conferred only on students of the school, with the absolute condition that the competitors devote four days in the week to the study of Art in the school. The Council refer with much satisfaction to the alteration which has placed the Provisional Schools of Design immediately under the Board of Trade instead of under the supervision of the masters of the London School; and in conclusion they notice with pleasure that some specimens of original design from the Sheffield School had been specially commended by the artists' members of the Board of Trade department."

Mr. Young Mitchell, the master of this school, was deputed by the Council to visit the recent Exposition of Manufactures in Paris, and to make his report thereon. We wish we could find room to quote it entire, but must be content to extract the following sensible and judicious observations:—

"From what I have already stated, you will perhaps have arrived at the same conclusion that I myself have done—namely, that in any branch of manufacture in which art enters, the French are infinitely our superiors. This is an unpalatable truth. Still it is a truth which ought to be strongly impressed upon our manufacturers, in order that they may lose no further time in seeking a remedy. It now becomes our duty to inquire into the causes which have given our neighbours such a superiority over us in that very important and lucrative branch of commerce, Fine Art manufactures. To me the solution of this question appears simple. We are wanting in artists. Where we employ common workmen, the French employ an educated artist. The words of an eminent Parisian manufacturer to me were—'If you want good works you must employ good artists.' This is precisely what I have been endeavouring to impress upon our manufacturers ever since my appointment to the school. I repeat, we want artists. I do not speak of Sheffield alone, but of England; and I would ask how many of our designers there are who have received a sound artistic education? How many are there capable of executing an original design into which the human figure enters? Nay, I will go further, and ask how many there are who can even tolerably well copy the human figure? No wonder our designs are an eternal repetition of conventional common places, which we entirely exclude from them, that which gives infinite beauty and variety—namely, the human figure, without which, what, I would ask, would become of the designs by Raffaele, of Julio Romano, or Cellini? If our manufacturers are desirous of rivaling the French, and establishing Art manufacture on a sound basis in this country, they must take immediate means to bring into existence a class of men of which at present we are comparatively wanting—namely, a class of highly educated men, who shall have been educated purely with a view to making their talents available in manufactures. More than one manufacturer with whom I have had conversations on the subject, has intimated a high regard for art into our manufactures, has affirmed that the public would not purchase such works as I have described. Before I can believe this assertion, I must see such works produced and refuted by the public. It is capable of proof that the English are amongst the largest purchasers from the French. Did we produce works of equal merit, and as cheaply as our neighbours (and there is nothing to prevent us in time from so doing), we may depend upon it people would purchase more largely."

## OBITUARY.

MR. M. A. NATTALI.

The recent decease of this well-known bookseller must not be passed over without some record in our pages. As the publisher of numerous illustrated works of a superior order, at a cheap rate, he did much to promote a taste for this description of publication by making good Art cheap. The enumeration of a few of these will justify the remark:—"Cutt's Etchings of Ancient Ruins," &c.; "Hering's Views and Scenery on the Danube"; "Hering's Mountains and Lakes of Switzerland"; "Neal's Views of English Mansions," &c.; "Flaxman's Compositions from Dante," and the large lithographic works of Prout, Harding, T. S. Cooper, &c. &c., with many others of equal importance which we cannot just now call to mind. As a man of business Mr. Natali was highly respected by all who knew him, for honest, straightforward conduct, and for suavity of manner. He was carried off in the prime of life, by the prevailing epidemic, about the end of August, while on a visit to Jersey; leaving a widow and family, for whose benefit, we understand, the business in Bedford-street, Covent Garden, will still be carried on.

## THE EXHIBITION OF MODERN ART AT ANTWERP.

The triennial exhibition in this city was opened on the 12th of August, and closed on the 23rd of September. The catalogue contains 687 numbers, principally of pictures painted in oil; there are, however, some water-colour drawings, and a few pieces of sculpture.

The modern school of Antwerp appears here in the full radiance of its glorious distinction as a school of colour; the classicists of Brussels abstaining generally from contributing. The exhibition is admitted to be very satisfactory, and has attracted a great concourse of visitors. Among the Belgian artists whose names and works are familiar to English amateurs, there are pictures by Messrs. De Braeckeler, De Keyser, Fourmois, Denisson, Gafens, E. Hamman, Jacob Jacobus, H. Lays, J. Robic (flowers), J. Stevens (animals), Tschageny, Van Eycken, Regenmorter, Van Schendel, Verboeckhoven, &c. &c.

Of the foreign artists who have sent their works there are a few French and German; but David Roberts, R.A., has excited the greatest delight. He has contributed two pictures—one a "View of Edinburgh, from the Citadel" belonging to Mr. Jones Leyd, and the other the "Tombs of Ferdinand and Isabella, at Grenada, belonging to Mr. Joseph Arden, of Rickmansworth Park. The possessors kindly permitted their being sent to Antwerp. In the exhibition they are hung in the *place d'honneur*. All the amateurs are enchanted with these pictures; and hopes are entertained that in future exhibitions in Belgium the artists of Great Britain will enter into a fraternal concurrence with the native painters.

The President of the Academy of Antwerp, the Baron Gustaf Wappers, exhibits but one picture, called, in the catalogue, "Boccaccio with Joan of Naples." It is a composition of three life-size figures, consisting of the Queen, a blond beauty, and her companion, a brunette, who may indicate the natural daughter of King Robert, immortalised by Boccaccio, under the name of Fiametta. This pair of female forms are seen reclining in the most voluptuous indolence on a couch, while the author of the Decameron is seated in front on a pile of cushions, apparently reciting to the listless ladies an amusing tale, which excites their joyful mirth. All three figures are of the age when the omnipotent passion reigned uncontrolled. The climate, the costume, and the epoch are equally favourable to the painter, as the prince of Flemish colourists; an aristocracy more enviable than the title and honours he bears. The picture is a triumph of harmony; the extensive range of flesh tints are amalgamated into the most delicate gradations; the azure veins circulating beneath the tissue-like skin, announcing the nobility of birth. The elegant drawing of the hands and feet perfects the female forms. The picture is a bouquet of grace and youthful beauty, developed in tones of chastest brilliant hue. But the artist has done more—has had a nobler aim in a conception far beyond the manipulatory process; he has imparted a vitality of mind to the countenances and the very forms; the arcana of Art is flooded by the animation that beams in every part. The figures are in the earnest enjoyment of life in meridional regions; the soul teeming with intellectual pleasure, while the body languidly enjoys the delicious atmosphere of the sunny south. The Baron Wappers has never done better; the successful reception of his picture by the critics and the public is complete.

M. Slingeneer has taken an opposite course, and appeals to the sympathies and feelings of the tolerant by an "Episode from the Massacre of St. Bartholomew." He has perfectly succeeded in recording the horrors of the infuriated slaughter; it is a triumph of pathos and of the expression of agony under the consolation of religion. A great advance in the highest qualities of Art is manifested in this picture beyond the "Battle of Lepanto," which was exhibited last year in Brussels.

As usual, there is an Art Union Lottery, the price of each ticket being ten francs, for which the holder will receive a lithographic print after one of the principal figures exhibited, and have the chance of obtaining a picture among those which will be selected for the purpose by the committee. Excepting the premiums offered for the sculptured vase and the architectural designs, there will be no prizes distributed this year, nor will any fêtes or ceremonies conclude the exhibition; the ravages of the cholera in the city rendering it prudent to exhibit no signs of rejoicing or gaiety during the calamity. Here, as elsewhere, this fearful visitation has cast a gloom over the inhabitants, and operated as a check upon the artist and the man of business.

## CORRESPONDENCE.

## IS IT POSSIBLE TO TEACH DESIGN?

SIR,—There exists in the minds of a number of very intelligent persons, an opinion that the arts of design cannot be taught—that their development depends entirely upon natural gifts, and not on attainments. They think that the power of designing can be possessed but by the fortunate few who are born designers. They really think that it does not matter what course of instruction the student pursues, for that, unless he possesses "natural gifts" for designing, he cannot be a designer!

That some persons have a greater aptitude for designing than others I do not deny; that there is something in "natural gifts" I also admit; but that it is impossible for the arts of design to be taught I cannot believe. From personal observation and experience I have repeatedly found that persons not having the slightest idea of designing—not hardly understanding what the term implied—have, when placed under a proper course of education, proved that design may be taught—that every one has the capabilities of becoming acquainted with the arts of design to such an extent as to enable them to design, were they to undergo a certain training for the purpose.

For the proof of this, I would refer any one who disbelieves the theory, to note the progress made by the pupils in our Schools of Design in the cultivation of their imaginations and tastes, so as to enable them to become designers. I am aware that design must be the production of the pupil's mind, and not the mere bringing together of a certain number of set rules; but then that mind must undergo a kind of instruction suited to the wants of the student, ere it can produce original designs that are of utility. Take, as an instance, a boy who enters one of these Schools of Design. He enters it almost unacquainted with what design is. It is intended that he shall be a designer, but he is without natural gifts. Under the belief of the persons to whom I referred at the commencement of this article, he would be cast on one side as useless; it being impossible, according to their idea, to make a designer of a man who has no natural gifts. But to return. In a similar manner to that which has been employed to furnish his mind with such knowledge as is taught at the boarding-school, that is to say, by teaching the A B C first, (for it is not to be expected that he shall be able to read ere he has learned his letters, although he may be a genius, or, in other words, a possessor of "natural gifts,") the student begins by degrees to move upwards. He commences by learning the letters; he then proceeds "to spell words of one syllable," and then to something higher; and so on he goes till he has acquired a perfect knowledge of what he is being instructed in, so as to enable him perfectly to understand it. He first learns the elements of designing, and proceeding steadily, carefully, and with thought, through the whole series of his studies, he is at last enabled by the help of qualifications, which, previous to his becoming acquainted with the arts of design, he did not possess, to compose an original design. But still I do not deny that much may and does rely on natural gifts. There is no doubt but that the man who has a natural gift for designing will commence to design earlier, or may succeed better for a time in the originality of his designs than the man who has not a natural gift. But notwithstanding his natural gift, unless he undergoes the training that the man without natural gifts is obliged to submit to—though probably it would be of shorter duration—there can be but little doubt but that his designs, however beautiful in their ideal conception, will be vulgar and mean in their execution.

But the man who has no "gifts," who has had his imagination made pure and his mind informed, will frequently outdo and supersede the man of genius who has not undergone a proper and thorough training. In fact, his designs are frequently better, and of more real use than are the productions of the man of genius.

So much depends on well-directed labour that I feel sure that any one possessing but moderate qualifications, would be enabled to design after undergoing, with attention and thought, the course of instruction which is pursued at our Schools of Design. It will of necessity require that the student should be unbiassed in his attempts after information, and that he should possess "a disposition eagerly directed to the object of its pursuit, and I will venture to assert that he will produce effects similar to those which some call the result of natural powers."<sup>6</sup>

<sup>6</sup> Sir Joshua Reynolds's "Discourses."

In the report which the Select Committee appointed to inquire into the constitution and management of the Government School of Design has made, there occurs the following passage, which I take the liberty of quoting as being corroborative of the previous remarks:—

"In the view of your committee, the schools are educational institutions, and their main object is to produce not so much design as designers, and persons better qualified to apply and execute design in all its various branches. The education of a designer is, however, a slow process, nor can it in many instances be carried to perfection, except when the student is engaged in, or connected with, the manufactory, where he learns by experience what cannot be communicated in any other manner. To expect, then, that a young man who has been a year or two in a School of Design will, on leaving it, be able immediately to produce superior designs, is to expect an impossibility; but it may be safely affirmed, that a student seldom leaves the school who is not better prepared to design or to execute a pattern than he would have been without the education there received." From this, it appears then, that it is not I alone who think that the arts of design can be taught.

I have, in the preceding remarks, endeavoured to explain, in a simple manner, my belief on this point; I hope I have been sufficiently intelligible to enable every one to understand it. I have tried to prove that it is possible to teach design, and I have also tried to illustrate my reasons why it can be taught. For a further proof I would advise all who doubt what I have here advanced, and are inclined to favour the old dicta, that "none but those who are the possessors of natural gifts can be designers," to investigate the question further, and they will, I feel sure, find, that nine out of every ten of our designers do not possess any natural gifts, but that their being enabled to design results entirely from a proper education, and their having undergone a peculiar training fitted for the purpose. E. B.

## THE VERNON GALLERY.

## MALVOLIO.

D. MacLise, R.A., Painter. R. Staines, Engraver.  
Size of the Picture 4 ft. 1 in. by 2 ft. 5 in.

MR. MACLISE is one of the few artists of our day who, in our judgment, has successfully grappled with the difficulties of placing the characters of Shakspeare upon canvas. These difficulties are not to be overcome by a mind of ordinary calibre; it should possess a power of conception, and the skill to work it out somewhat analogous to that of which the great dramatist was master. Mr. MacLise's pictures of "Hamlet," "Macbeth," and "The Weird Sisters," prove him to have studied deeply the springs of human action and passion. This "Malvolio," though far below these works in the representation of character of an elevated order, is nevertheless a highly attractive subject, and makes a very valuable picture.

The scene is taken from the third act of "Twelfth Night." It lies in Olivia's garden, where she and her attendant, Maria, are waiting an interview with the lady's steward, Malvolio.

"Oli. Where is Malvolio?"

Mar. He's coming, madam, but in strange manner. He is sure possessed.

Oli. Why, what's the matter? does he rave?"

Mar. No, madam, He does nothing but smile; your ladyship were best have guard about you, if he come; For, sure, the man is tainted in his wits.

Oli. Go, call him hither. I'm as mad as he, If sad and merry madness equal be.—

Enter MALVOLIO.

How now, Malvolio?

Mal. Sweet lady, ho, ho, (smiles faintly).  
Oli. God comfort thee! why dost thou smile so, And kiss thy hand so oft?"

Malvolio here presents himself before his mistress in yellow stockings, and cross-gartered—"a colour she abhors, and a fashion she detests." The vanity and self-sufficiency of the would-be suitor are unequivocally expressed in his ridiculous assumption of the airs and manners of the gentleman; nor are the relative positions of the other characters, and the feelings by which each is respectively animated, less forcibly rendered;—the half-angry, half-amused countenance of the lady, and the thorough enjoyment with which the maid contem-

plates a scene that she has been mainly instrumental in getting up. The plot is undoubtedly working to her entire satisfaction; the deceit she has practised to induce Malvolio to play the cavalier is intended to have a double result—in curing his vanity, and in producing the more important dénouement of the drama.

The picture was painted in 1840, and exhibited at the Royal Academy the same year. Mr. Staines, who has made an excellent engraving from it, received some valuable hints from Mr. MacLise ere his work was completed.

## MINOR TOPICS OF THE MONTH.

THE ROYAL ETCHINGS AND MR. JUDGE.—The facts of this case will be in the recollection of our readers. Since the period when a verdict was given against the defendant, Mr. Judge has been imprisoned for the costs of the suit, a sum far beyond his means of payment. Under these circumstances, it appears that Mrs. Judge addressed a petition to the Queen for his liberation, which petition has been answered as described in the following letter: we print it entire, to show the generous and considerate manner in which the royal bounty has been made known to the recipient by Colonel Anson. It is to be hoped that Mr. Judge will, for the future, profit by the clemency shown him, and by the judicious and kindly hint expressed in the communication. We must say the pardon thus expressed—the mercy thus extended, is heaping "coals of fire." If Mr. Judge was ever influenced by any but the very worst feelings, he must deeply deplore the course he has so long and so pertinaciously pursued.

BALMORAL, Sept. 28.

"MADAM—I am commanded to acknowledge the receipt of your petition to the Queen for intercession in behalf of your husband, Mr. Judge, and to say, that having been directed to make inquiries into the allegations brought forward by you, it appears that they are wholly unfounded. Neither have Mr. Strange's costs been added to Mr. Judge's, nor is Mr. Judge's debt owing to his Royal Highness Prince Albert.

"Mr. Judge was from the beginning liable for the whole costs; the suit against Mr. Strange was dropped from his having made his submission; your husband, on the contrary, obliged it to proceed against him by following the opposite course, and the heinousness of the costs are entirely the consequence of his pertinacity, and the costs are due to the solicitors employed in the cause. Any payment of costs, therefore, on the part of Her Majesty and the Prince would be a gratuitous gift to your husband.

"From your knowledge of his unremitting efforts for many years to inflict every possible injury on Her Majesty, the Prince, their family, and the Court, by a system of espionage, misrepresentation, and whiffling of all the acts of their private life, you will be the best judge whether he deserves such a boon at their hands. Nevertheless, it is repugnant to the feelings of Her Majesty and His Royal Highness, that innocent persons like yourself and children should suffer in a cause with which their names are in any way connected, and I am commanded to forward to you a check for 180*l.*, with which you may pay your husband's costs, and extricate him from prison; and may he in future support his family by a more honourable industry.

"Requesting you will acknowledge the receipt of this money,

"I am, Madam, your obedient servant,

"MRS. JUDGE. "G. E. ANSON."

A SALE OF THE REMAINING EFFECTS OF THORVALDSEN is announced to take place at Copenhagen on the 1st of October, and following days. As necessarily he must have left numerous items disposable only by public sale, we expected long ago to hear of such a distribution, which, indeed, had been more productive at a time when the Continent was not yet convulsed with volcanic throes, than now while the lava is still hot under our feet. The times are not favourable to the sale, but the fame of Albert Thorvaldsen is great, and hence we hope to hear an account of this auction—

"Larded with many several sorts of reasons, Importing Denmark's health and England's too."

It may seem surprising, when we remember the Thorvaldsen Museum which exists at Copenhagen, that any finished marble works the sculptor should be sold; the few marble productions, however, which are advertised are repetitions. The finished statues are "Mercury preparing to kill Argus," "Ganymede extending a Cup to the Eagle of Jupiter," and a Cupid standing with his hand resting on his bow. The Mercury is without the pelias that distin-



No.	Name	Rank
1	John A. Smith	Private
2	James B. Jones	Private
3	William C. Brown	Private
4	Robert D. White	Private
5	Thomas E. Black	Private
6	Charles F. Green	Private
7	Richard G. Gray	Private
8	Henry H. Blue	Private
9	George I. Red	Private
10	Frank J. Yellow	Private
11	Edward K. Purple	Private
12	Joseph L. Orange	Private
13	Samuel M. Olive	Private
14	David N. Pink	Private
15	Benjamin O. Brown	Private
16	Samuel P. Green	Private
17	John Q. White	Private
18	Robert R. Black	Private
19	Thomas S. Gray	Private
20	Charles T. Blue	Private
21	Richard U. Red	Private
22	Henry V. Yellow	Private
23	George W. Purple	Private
24	Frank X. Orange	Private
25	Edward Y. Olive	Private
26	Joseph Z. Pink	Private
27	Samuel AA. Brown	Private
28	David BB. Green	Private
29	Benjamin CC. White	Private
30	Samuel DD. Black	Private
31	John EE. Gray	Private
32	Robert FF. Blue	Private
33	Thomas GG. Red	Private
34	Charles HH. Yellow	Private
35	Richard II. Purple	Private
36	Henry JJ. Orange	Private
37	George KK. Olive	Private
38	Frank LL. Pink	Private
39	Edward MM. Brown	Private
40	Joseph NN. Green	Private
41	Samuel OO. White	Private
42	David PP. Black	Private
43	Benjamin QQ. Gray	Private
44	Samuel RR. Blue	Private
45	John SS. Red	Private
46	Robert TT. Yellow	Private
47	Thomas UU. Purple	Private
48	Charles VV. Orange	Private
49	Richard WW. Olive	Private
50	Henry XX. Pink	Private
51	George YY. Brown	Private
52	Frank ZZ. Green	Private
53	Edward AAA. White	Private
54	Joseph BBB. Black	Private
55	Samuel CCC. Gray	Private
56	David DDD. Blue	Private
57	Benjamin EEE. Red	Private
58	Samuel FFF. Yellow	Private
59	John GGG. Purple	Private
60	Robert HHH. Orange	Private
61	Thomas III. Olive	Private
62	Charles LLL. Pink	Private
63	Richard MMM. Brown	Private
64	Henry NNN. Green	Private
65	George OOO. White	Private
66	Frank PPP. Black	Private
67	Edward QQQ. Gray	Private
68	Joseph RRR. Blue	Private
69	Samuel SSS. Red	Private
70	David TTT. Yellow	Private
71	Benjamin UUU. Purple	Private
72	Samuel VVV. Orange	Private
73	John WWW. Olive	Private
74	Robert XXX. Pink	Private
75	Thomas YYY. Brown	Private
76	Charles ZZZ. Green	Private
77	Richard AAAA. White	Private
78	Henry BBBB. Black	Private
79	George CCCC. Gray	Private
80	Frank DDDD. Blue	Private
81	Edward EEEE. Red	Private
82	Joseph FFFF. Yellow	Private
83	Samuel GGGG. Purple	Private
84	David HHHH. Orange	Private
85	Benjamin IIII. Olive	Private
86	Samuel JJJJ. Pink	Private
87	John KKKK. Brown	Private
88	Robert LLLL. Green	Private
89	Thomas MMMM. White	Private
90	Charles NNNN. Black	Private
91	Richard OOOO. Gray	Private
92	Henry PPPP. Blue	Private
93	George QQQQ. Red	Private
94	Frank RRRR. Yellow	Private
95	Edward SSSS. Purple	Private
96	Joseph TTTT. Orange	Private
97	Samuel UUUU. Olive	Private
98	David VVVV. Pink	Private
99	Benjamin WWWW. Brown	Private
100	Samuel XXXX. Green	Private



W. H. WOODS

THE GARDEN





guishes the model which may be remembered at Rome; the *Gaymede* was originally executed for Lord Gower. The bas-reliefs, finished in marble, are sixteen in number; they are generally small, measuring from about a foot and a half to two feet in height, by a proportionate breadth. Thorvaldsen was the great modern master of bas-relief, and among these are repetitions of some of his most admired productions; as the pendants, "Cupid preparing to take the Butterfly" (*Psyche*), "Cupid Caressing the Faithful Dog," and the pendants, "Spring and Summer." The number of works commenced in marble, but not finished, amounts to twelve; the greater part are of statuary marble. The purchasers of these works will have the advantage of having them finished in the atelier of Thorvaldsen under the inspection of Professor Bissen, who directs the execution of other works of Thorvaldsen now in progress. The models of three of those works are among the effects offered for sale; those of the others the directors of the museum engage to supply from moulds to be made on the marble, in the museum at the expense of the purchaser. Among these there is but one statue, a repetition of the finished statue of *Cupid*. Three are busts, and the remainder are reliefs; one of the busts is that of *Napoleon*, of colossal proportions: it rests upon a globe, and is represented as borne aloft by an eagle. Two of the reliefs are from the grand work of Thorvaldsen, "The Triumph of Alexander;" we say two, because although the section of the frieze is the same, yet the pose of Alexander in one of them differs from the known composition. There are also "St. John baptising Christ;" "The Graces;" a medallion—"The Centaur Nessus and Dejanira;" "Cupid leading Cerberus beneath an arch formed of his bow," &c. Of models, casts, and sketches in plaster, there are forty-six, among which are some of the most beautiful productions of the sculptor, statues as well as reliefs. There is a set of the *Apostles* in the *Vor Frue Kirke*, but the set is incomplete, as wanting *St. Andrew* and *St. Thaddeus*. The statue of the *Saviour* is also deficient, but in order to perfect the series, the authorities engage that the purchaser shall have casts of the figures that are wanting. We have again *Mercury*, *Gaymede*, *Hebe*, and *The Graces*; and among the reliefs, sections from "The Triumph of Alexander;" "Cupid chained by the Graces;" "Hector reproaching Paris;" "The Apotheosis of Schiller;" "The Charge to St. Peter;" "St. John baptising Christ," &c. The works of Thorvaldsen number in all eighty-seven, and after these are catalogued a variety of studio effects, such as pedestals, blocks of marble, &c. The collection of hooks and engravings is valuable and interesting, as containing generally the best works of the most distinguished men of the Italian and German schools. It is now five years since Thorvaldsen died; we can understand wherefore the sale may have been postponed, but, under all circumstances, the postponement, we think, will turn out the reverse of advantageous. Professor Bissen, who will direct the finishing of the imperfect works, was the favourite pupil of the great sculptor.

**THE VERNON TESTIMONIAL.**—It will be remembered that, according to an ulterior resolution of the committee, the *Vernon Testimonial* will be a bust, and not a medallion: to the circumstances which have occasioned this change, we shall allude hereafter. The artist who was deputed to do the work is *Mr. Bobes*, to whom *Mr. Vernon* sat for his bust about two months before his death. The bust, when finished, will be presented to the National Gallery, with a pedestal, bearing a suitable inscription. It is in a state of advancement, and will, when perfected, afford an admirable resemblance of *Mr. Vernon*—such as his friends would desire to remember him. The head is a fine sculptured study, and the artist has fully felt all its best points. It everywhere presents an extreme delicacy of line, to which the nicest *finesse* in carving does ample justice. The general character of the work is that of a dignified and intelligent presence—the vitality of the features is a masterly realisation. From the same model two busts will be executed—the

second is to extend as an heir-loom with the *Ardington* property.

**FORGED PICTURES.**—*Mr. J. F. Herring*, the well-known animal painter, applied a few days since to the sitting magistrate at Guildhall, for his advice under the following circumstances:—The matter had been previously submitted privately to *Mr. Alderman Copeland*, who considered it of so much importance to the public at large, as to deserve the widest circulation. It appeared that *Mr. Herring* had discovered that some parties had been disposing of copies of his pictures for large sums of money, representing that they were original, and signed with his name. He therefore wished to know what course he ought to take in procuring reparation for the injury received, as he was in a position to bring forward ample proof of the correctness of his statement; and he mentioned two or three cases in point. *Sir Peter Laurie*, who sat on the bench with *Alderman Copeland*, said he was of opinion that a charge of forgery could not be maintained, there being a legal decision on record, that a signature on *linen* to a deed was not binding; but there could be no question that the party who sold the pictures might be prosecuted for obtaining money by false pretences. It would seem that since the nefarious system of wholesale dealing in the "old masters" has been stopped (chiefly, we will presume to say, by our exertions), the trade in modern works has been taken up, and *Stanfields*, *Landseers*, and other popular works are extensively supplied by fraudulent dealers. The names of some of these are in our hands, and we shall shortly feel it our duty to acquaint the public with them. But the knavery of such transactions is not confined to the dealers alone; the artists who copy these pictures, with the *monogram* or without it, are sharers in the theft—there is no milder term we can apply to it. It is idle to plead that, when asked to copy a picture, they are ignorant of the purposes for which it is required; the calling and character of the employer would, in most instances, furnish the clue. Artists who can imitate such men as we have named, must themselves be men of talent, and capable of painting good original works for legitimate sale: the credit of the profession therefore demands that their talent should not be prostituted to a base and degrading end. We feel little sympathy for the public who allow themselves to be cheated: over and over again we have pointed out the remedy; let them go at once to the fountain-head—the painter's studio, when they wish to make a purchase, even though they should have to wait for what they require. There are other channels, moreover, through which they may be supplied—honest and respectable dealers who will guarantee the authenticity of a work. Besides, there are few artists who would refuse to answer any application that might be made to them as to the probable validity of a picture offered for sale.

**THE ART-UNION OF LONDON.**—We are among the last who would desire to see the liberty of the press abridged, or to close its columns against the judicious criticism of the reading public upon public matters, or even on such as may be of a comparatively private nature. But ignorant abuse ought not to find a place there, nor should the complaints of every one who fancies himself an injured man obtain admittance except on grounds that commend themselves to the reason and judgment of those who have the supervision of the publication. Much injustice is thereby frequently committed. In the case of the *Art-Union of London*, some "correspondents" of the *Times* have thought fit to indulge in remarks of a disparaging nature upon the two engravings of "The Smile" and "The Frown," just issued by the Society, than which, in our opinion, no better works of the same class have appeared for a long time, and certainly there are none which could have been selected more likely to be generally popular. *Mr. Webster* stands alone in his department of art, and these prints are excellent specimens of his style, besides being engraved in a manner not unworthy of the painter. Although we have frequently urged the importance of this and similar institutions labouring to extend the knowledge of, and a desire for, productions of an elevated character,

this must, we are aware, be a work of time; and it is essential to its own existence, as well as to the realisation of such an end, that it should become popular ere it can exert its influence—now this popularity can only be attained by some sort of submission to the public taste. The point once reached, the managing committee of the *Art-Union of London* may follow the counsels of their own judgment, which will be found to accord, generally, with that of the subscribers, in securing for them prints of a different character. In the meantime, they must not be deterred by the opinions of three or four grumblers, who perhaps scarcely know what they want, from pursuing their own course, and working out their end through "good report and evil report," of the former of which they may justly lay claim to the larger share. This year has undoubtedly seen them take a long step in advance of all previous efforts.

**THIRLESTONE HOUSE, CHELSEHAM.**—This superb mansion has received a further addition to the suite of reception rooms, and, including the gallery, now constitutes a range on the principal floor of upwards of three hundred feet in length. It will readily be understood that the walls of the new building are covered with pictures, among which may be noticed, "The Wood Nymph saluting the Rising Sun," by *F. Danby, A.R.A.*; "The Fall of Clarendon," by *E. M. Ward, A.R.A.*; "Dianna and Nymphs," by *W. E. Frost, A.R.A.*; "A View of the Bay of Naples," by *Muller*; and several other fine English pictures. Among the recent acquisitions made by *Lord Northwick*, are a "Crucifixion with Volets," by *Martin Schoen*; a large picture of "The Holy Family and Saints," by *Palma Vecchia*; "Saint Sebastian," by *Raffaello*, formerly *Lord Powerscourt's*; and a small circular picture by *Razzi*, of the heads of a female ad of four children, grouped together. This picture is fully worthy of the praise given to him by *Giovo*, who says, "Plures pari peno gloria certantes artom exeperant et in his Sodomas Vercellensis." If the laudation of a man of letters may be of equivocal value, at least the judgment of *Amthal Caracci* will not be disputed, who, when he saw *Razzi's* works at Rome, said he was a great master, of exquisite taste, and that very few works were comparable to his. The picture possessed by *Lord Northwick* is fully worthy of such remark, and is of great consequence to elucidate the performances of a painter almost unknown in England, excepting by a very important representation lately added to our National Gallery. A picture by *Jan Van Eyck*, is another of the rarities obtained. The subject is the Adoration of the Magi, and it is believed to be the central subject to the altar of which the Russian ambassador, *Tatischeff*, at Vienna, possesses the Volets, which were obtained in Spain, from whence the present picture was recently brought. The lustre of the colour is extraordinary, and is so powerful in intensity, that it eclipses every picture near. The "Tarquin and Lucretia," by *Titian*, formerly belonging to *Charles I.*, afterwards in the Royal Collection of Spain, and from thence brought to England by the ex-king *Joseph*, is another of the important works acquired, with several others of lesser consequence, during his lordship's recent visit to the metropolis.

**ANCIENT AND MODERN ENGRAVINGS.**—The well-known establishment of *Messrs. Graves*, the print-publishers, is undergoing extensive alterations, chiefly with the view of opening to the public an exhibition of engravings from the earliest period to the present time, under the more immediate direction of *Mr. Francis Graves*, whose knowledge and experience of these matters is equalled by few. The plan adopted by this gentleman will supply what has long been wanted here, and with the works in his possession (valued at some thousands of pounds), we have no doubt the exhibition will be full and complete. It is proposed to arrange the engravings, which will be framed, in schools, according to their respective periods, such as the old Italian, Flemish, Dutch, French, and English, from which the choicest examples of each will be selected. This will form one department. Another is to consist of specimens of the best engravings of the modern Italian, French, and English schools.

## REVIEWS.

DECORATIVE ART. By ROBERT ROBSON. Published by J. WEALE, London; BRIDLEY, Birmingham; and LAMBERT, Newcastle-on-Tyne.

From the title of this work, which is published in parts, we learn that it is intended to exhibit the development of Decorative Art in its natural and general elements, and to show its practical application to architecture and manufactures by a systematic arrangement of illustrations, with descriptive text. The subject is one of the highest importance to a country where, by comparison, the Art of Design is, as yet, but imperfectly understood, though we must acknowledge that, of late years, it has made vast headway among us, as regards both objects to which it more especially applies. The general plan of Mr. Robson's work is highly comprehensive, his purpose being, as he says, to "correct the still prevalent, vague, and imperfect knowledge afloat, as regards the true characteristics of the particular periods of Architectural and Decorative Art, from the time of the Egyptians to the epoch of the 'Revival,' and to facilitate the student, artist, artisan, and manufacturer in the accomplishment of works, approximating as nearly as possible to the *beau idéal* of perfection." In pursuance of his plan, the author proposes to give a complete history of the subject, from the earliest period down to the close of the reign of our last monarch, describing the works of the several nations, ancient and modern, who have rendered themselves famous by their productions; and to accompany this history with biographical notices of the great artists who have flourished in the respective countries. Another portion of his plan embraces critical remarks and suggestions on the most celebrated edifices and works of a decorative nature; to which is added a "Chronological Table" of the arts referred to; the whole profusely illustrated with engraved plates and lithographs of all matters bearing on the subject. It will thus be evident that the task he has undertaken is no light one, and that it will require no little labour and perseverance to bring it to a successful issue; but Mr. Robson is evidently an enthusiast, and his zeal, coupled with the knowledge he undoubtedly possesses, will, we trust, be sufficient to overcome all the difficulties in his way. From the specimens of the work which lie before us, we are inclined to argue very favourably of it; many of the designs introduced are extremely beautiful, and we have no doubt the book altogether will prove most acceptable to the classes to whom it is more particularly addressed; these, in a great commercial country like our own, are neither few nor unimportant; from the artist to the artisan (if a distinction be made, and it ought not to be, between them), all, we are satisfied, may learn much from the study of these pages.

A PHYSICIAN'S HOLIDAY, with a Map and Illustrations. By JOHN FORBES, Esq., M.D. Published by J. MURRAY, London.

The word "holiday," so dear to our youth, so cherished by the "working classes" of all grades and ranks, must be taken "with a difference;" to the inactive—the most unhappily indolent—it conveys the idea of repose, half dream, half sleep; to the overworked, a hope of rest—a freedom from the bodily and monotonous toil, in which the mind has no part; to the active, change of scene, change of occupation, but certainly not rest.

Dr. Forbes, it will be thought, worked harder during his "month's holiday" than if he had remained in London in the unwearied exercise of that noble profession which brings hope and health, and their multitude of anticipated or real blessings, to hundreds, who, without his advice, would either fall at once by rapid disease, or spend the remnant of their days in suffering and sorrow. It is evident that the Doctor's idea of a "holiday" is anything but "repose," and his advice on this head is worthy the attention of all who seek change with a view to pleasure or to health. There is nothing new to describe in Switzerland; it is the same all glorious land as when Tell expelled a tyrant and set the Cantons free; but the power to make a pleasant, and even a novel, book, depends on the writer far more than on the country.—Things continue the same, but thoughts vary; if in this case the soil from whence they spring is pure and faithful, and they are naturally expressed, the stay-at-home will find fresh entertainment in the fresh tour of a self-thinking and self-relying person; thus it is that the "Physician's Holiday" is as "fresh" as if it described a new country; those who have read all that has been previously written about Switzerland will peruse this volume with interest and amusement, closing the book with a certainty that they are wiser than when they cut the first page.

A FUNERAL ORATION, occasioned by the death of THOMAS COLE, delivered before the National Academy of Design, New York, May 24, 1848. By W. C. BRYANT.

There is something peculiarly graceful and befitting in the first poet of the Union coming forward to embalm, with the cedar-oil of his eloquence, the memory of its hitherto greatest landscape painter. It is not the professors of his enchanting Art only who will be benefited by this act, but the citizens of both the great nations which claim an interest in the fame of its subject, for Cole was by birth an Englishman. America, though not solely the Union, has given us Copley, West, Newton, and Eddis, and proper it is that we should make it a return. Such an interchange is better and more binding than any treaties. Thomas Campbell, in an unpublished poem, says—

"As our nations are kindred in language and kind,  
May the ties of our blood be the ties of our mind,  
And perdition to him who our peace would unbind;  
May we struggle, not who shall in fight be the foremost,  
But the boldest in sense, in humanity warmest."

America is well entitled to claim Cole. Hers were the sources of his inspiration; for it was amid the majestic scenery of the Ohio, and its boundless woods, that the "Spirit of the Universe" descended on him. Instead, however, of wishing to restrict the painter's name or works to one nation, we love rather to regard him as a true Cosmopolite, who worships at

"Shrines to no code or creed confined."

The landscape painter is, of all men, the best entitled to exclaim—

"Creation's heir—the world, the world, is mine!"

For he at least speaks a "language which has gone out unto all the ends of the earth, unaffected by the confusion of Babel."

Cole seems to have been eminently endowed with qualities which win the love and regard of his fellow-men. "He revered his profession as the instrument of good to mankind;"

"And would no kindred hold  
With aught of sordid or debasing mould."

"I do not mean," said he, not long before his death, "to paint any more pictures with a view to profit." Thus the world had lost its hold upon him before he was withdrawn from it; and "translated to a state of larger light, and nobler beauty, and higher employments of the intellect."

MAN: FROM THE CRADLE TO THE GRAVE. Illustrated in a Series of Seven Original Engravings on Wood. Published by W. H. SMITH & SON, London.

Shakspeare's Seven Ages of Life, singly and collectively, have been fruitful subjects for the artist, yet how rarely have we seen them brought forward in that spirit of unmistakable personality with which the lines of the poet has immortally described them; the poetry of the theme is too often sacrificed to a conventional translation. The present series of designs forms no exception to these remarks in general, though we can detect passages in some of them that evince a feeling somewhat in harmony with the descriptive text. Our principal objection, however, arises from the absence of one uniform treatment throughout the whole, whereby the continuity of idea is totally lost; the costumes of the figures differ in all; thus, the "Infant" and its nurses, are in the dress of the present day; the "Schoolboy," in that of the past century; the "Soldier," is storming a fortress in Hessian boots; while the "Justice" appears in the garb of three or four centuries back. The best design of the whole, *per se*, is the "Lean and Slipped Pantaloons," by J. Gilbert, which is full of character. The artists who furnished the drawings are Messrs. J. Gilbert, M. Claxton, and M'Kewan; the engraver is Mr. Gilks.

BATHING: ITS PLEASURES AND ADVANTAGES. By T. EMBLING. Published by W. F. RAMSAY, Brompton.

Though somewhat late in the season for a presumptive continuance of bathing operations in the open air, we would strenuously recommend the perusal of this pamphlet by all who have hitherto denied themselves such a healthy and invigorating luxury. The writer, Mr. Embling, is a medical practitioner who has made himself exceedingly active in directing public attention to the state of the Serpentine river, with a view of preserving it in a proper condition for the bather, and the essay before us was lately delivered by him at the Institute of Literature, in Belgrave Square, and is now published at the desire of the "Bathing Club." It contains much excellent advice on the subject treated, and cannot fail to render important service by its sensible advocacy of the practice.

ILLUSTRATIONS OF THE NATURAL ORDERS OF PLANTS, arranged in Groups, with Descriptions. By ELIZABETH TWINGEN. Part I. Published by J. CUNDALL, London.

The numerous publications which of late years have appeared on the natural history and the cultivation of flowers, prove how great interest has been awakened to the study of this subject; and, indeed, we know of none that, from its refinement, beauty, and pure lessons it inculcates, is more likely to exercise a beneficial and healthy influence on the mind, for we believe it to be utterly impossible for an ardent admirer of flowers—the simplest and most exquisite of God's creations—to be an unintellectual and low-minded man, in whatever class of society he may move. The plan of this work is excellent; specimens of the various tribes are given in groups, so that we at once see the peculiar character of each; and the accompanying letterpress points out those which are not introduced, as well as describes the whole, with their botanical and common appellations, and the countries where they are indigenous. The drawings are on a large scale, and are coloured with much care and accuracy.

PORTRAIT OF SIR J. BROOKE, Rajah of Sarawak. Painted by F. GRANT, A.R.A. Engraved by G. R. WARD. Published by P. & D. COLNAGH, London.

A characteristic portrait of an enterprising and persevering individual, who, in the cause which he has taken in hand, seems likely to do the state some service. The countenance exhibits remarkable energy and strength of mind, such as would operate advantageously in the prosecution of the work of civilisation among semi-barbarous, but valorous people. It is engraved in mezzotint, and the print is a capital example of Mr. Ward's free and forcible style.

PILGRIMAGES TO ST. MARY OF WALSHINGHAM AND ST. THOMAS OF CANTERBURY. By ERASMUS. Newly translated with notes by J. GAUGH NICHOLS, F.S.A. Published by J. B. NICHOLS and SON, Westminster.

A curious phase of life in the west of us is here displayed in the words of the fearlessly-speaking Erasmus; illustrated by the researches of a patient and pains-taking antiquary of our own day. It is not a little remarkable to observe how strongly the common sense of the thoughtful members of the church of Rome revolted from the gross and follies which were engrafted on her observances. This custom of pilgrimages was indulged to an extent which became productive of much evil; men neglected their families and business, and the idle indulged in blameable acts of immorality. The picture which has been left to us is far from a pleasant one, of the scenes enacted in such journeys, while the false plea of religious observance was used to gloss over all. The riches which accrued to such places as Walsingham and Canterbury by the constant visits of pilgrims is shown by Mr. Nichols to have been of great value and importance. The way in which that gentleman has illustrated his author by a vast fund of research, makes his book a pattern for annotators, and the engravings he adopts are always appropriate and useful additions.

A MANUAL FOR THE STUDY OF SEPULCHRAL SLABS AND CROSSES OF THE MIDDLE AGES. By EDWARD L. CUTTS, R.A. Published by J. H. PARKER, Strand, London.

Another of those profusely-illustrated antiquarian works which have given so much celebrity to Mr. Parker's publications. No one knows better than that publisher the full value of a large number of fact-illustrations, when judiciously selected and arranged; it is this which has given much value to his previous books, such as the "Glossary of Architecture," and we trace the same spirit guiding the compilation of the present volume. Though restricted simply to slabs and crosses, it is surprising to see the great variety and number brought together, nearly three hundred in all, and examine the curiosity or variety of each. They are all engraved with much truth and care; the abundance may be said to satisfy the inquirer; we would, however, remark, that we think more crosses should have been given, as there are very few of these engraved, and many exceedingly beautiful examples might have been readily found. The slabs are, however, singularly praiseworthy, and give a very perfect idea of the variety and beauty which characterised these medieval works. The introductory account to the volume is put together in a careful manner, and consists of statements founded on an extensive examination of these early works. It is, altogether, an useful book.

THE ART-JOURNAL.



LONDON, NOVEMBER 1, 1849.

LINEAR PERSPECTIVE.\*

NO. II.



THE first subject that awakened my attention to the fact, that the present laws of perspective were not founded on our vision of nature, was a study of the interior of Kioslyn Chapel, painted for Joseph Mayer, Esq., of Liverpool.

A most careful and accurate drawing of the interior of this chapel was made by the hand and eye; and no pains were spared, by diligent attention to the hearings of its lines, and the most scrupulous comparisons of its distances and diminutions, to arrive at a perfect outline of its appearance to the eye, from a given point, which finished, was found to differ most materially from the laws of perspective which should have governed it. Having submitted it to the most careful examination, the following suggestions were elicited:—

The view selected was the one whereby the lines A, fig. 1, went directly from the spectator; or, in other words, perpendicular to the picture; and the planes and lines B were straight before me, or

parallel to the picture, the eye being opposite the point — through which the horizontal line passes. It was found that lines B, beyond the pillars on each side, which ought to have remained parallel with the horizontal and base lines, were seen to incline on each side towards the horizontal line; the inclination being less of lines near, or as they approached the horizontal line, than of those farther off; but the lines B 2, opposite, above and below the eye, had no apparent inclination, they appeared there to be truly horizontal, yet they were portions of the same lines which were inclining towards the horizontal line at the extremes of the picture;—the thought was then first suggested that the inclination of lines B was gradual, consequently convex, and that right-lined perspective was not true.

The same effect was observable in lines A; the one even with the eye was found a right line, but the other lines parallel in nature, and which should have been right lines between the point where they cut the picture, and the point of sight, were found not to be so; those in the immediate vicinity of the line of the eye were not materially altered, but those higher up, instead of having that apparently expanded effect which lines have when drawn by right lined perspective, were found to bend gradually to and from the eye, as in the outline; in fact, they were necessitated to meet the depressed extremes of lines B. It was then suggested that lines A having passed the eye, would again gradually descend to an opposite vanishing point behind; the opinion was then formed that lines perpendicular to the picture were of the same nature and obeying the same laws as those parallel to the picture, and that the same laws would govern every description of lines as well. In contemplating lines A thus drawn, the important advantage was observed, that they appeared in the picture as passing the eye, as in nature, and not as though they were lines which were continually to expand and ascend, as is the appearance of lines drawn under the present system. With respect to lines B, which should have remained straight and parallel through the picture, the declination on each side, when accurately drawn from the original, appeared natural and pleasing to vision, and the important principle was obtained, long thought of and sought, namely, the gradual diminishing of all size and space as it recedes from the eye; whereas, when horizontal lines are kept parallel through a picture, this principle is violated, and, in fact, the

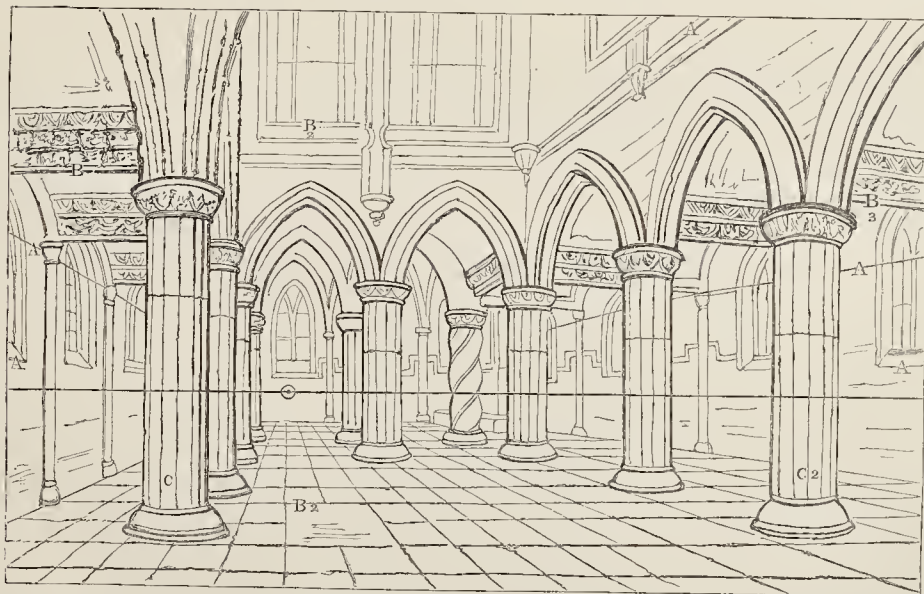
may soon put this subject into obedience to the present laws used; the lines B will then become straight and parallel through the picture, the two pillars C, C 2 will then become the same height; but though it is affirmed that objects diminish in size as they recede from the eye, it will then not be so, for C 2, though so much farther removed from the eye, will not be diminished, but remain the same height as C; yet an artist disposed to be correct when drawing from the original and applying the feet of a pair of compasses to the extreme top and bottom of column C, and the angle to his eye, and then removing it to the same extremes of C 2, will find the latter much reduced; to give this reduction a distant vanishing point is often assumed by taking the seen inclination of one of the lines, such as the line B 3, till it enters the horizontal line, and the declination of lines B being taken to this point, another difficulty is fallen into; for as the lines B under the present system must remain straight after they have passed the perpendicular to this vanishing point, in this instance the point of sight, it causes the lines still to ascend, or as stated in the first essay, it argues the continued ascension of horizontal lines. Careful consideration of these difficulties allows no escape from a conviction of the convexity of the lines of nature removed from the line of the eye. Establish this and you will find all in harmony—every difficulty will glide away, and the beauty, power, and extent which will be obtained will soon convince the practitioner how satisfactory is the knowledge and practice of truth.

With permission, a few strictures on the system now used, with remarks on the advantages that will be obtained in positions of difficulty and general delication by the one here offered, will close the subject as far as regards the correspondence in this Journal.

It will be at once conceded that a true representation of nature is a subject of great importance, and many questions arise which require serious consideration—what is the true appearance of nature? can nature be truly represented? and is it truly represented by the system of perspective hitherto practised?

It is much to be regretted that this branch of the Arts is not a subject of more general education. Few, very few, can give a reason for what they see, notwithstanding the constant use of the organ of vision; and although all visible creation is governed by the laws of perspective, yet we venture

FIG. 1.



\* With the present essay, a subject was forwarded as promised, demonstrating by figure the inconsistency of right-lined perspective; but as the whole could not be given in the present number, this portion of the article has been omitted, as being less important than the figures introduced.

opposite effect becomes apparent: they appear to expand, are drawn as they are, not as they appear, to be.

A few further remarks may be necessary to awaken the unwilling and confirm the wavering. Any one but slightly acquainted with perspective

to affirm no science is more neglected or less thoroughly understood. Even those whose daily avocation requires its constant practice, and who cannot draw a line without reference to the Art, usually content themselves with a knowledge of the point of sight, and a few vanishing points; and

those who profess a profound acquaintance with the science, base their knowledge on, and take for granted, what is written, believing the ultimatum to have been obtained, which admits of no further investigation or innovation.

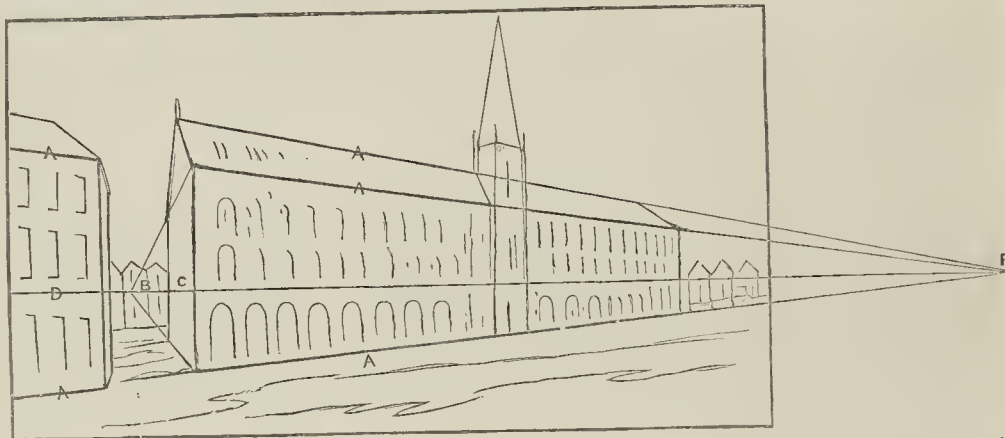
Careful drawing, and a never-ceasing education of the eye to appearances, very early led the writer to evident testimony by vision, that right-lined perspective did not produce an imitation of what the eye saw. Reason suggested, with a power that could not be suppressed, that a picture ought to exhibit nature as the eye sees it. Gradually as the convexity of the lines of nature dawned on the mind, doubts and difficulties vanished; though diffident and unwilling to receive it, truth followed like a phantom, and having established, by thought and by numerous experimental drawings, a system which, day after day and year after year, proves itself correct under ALL circumstances; enlarges the field of Art; relieves the artist in positions of difficulty; and produces on the picture a representation of that which the eye sees as it sees it, and infinitely more agreeable to vision; besides leading the many to see nature correctly,

horizontal or parallel to the picture are kept so until the last line of the building on the left hand side. The view being extensive, and the horizontal lines being preserved, they have appeared to expand so much near the extremes of the picture, that the artist has at length inclined one down as he has seen it in nature. Why was not this line drawn horizontal as the others, seeing that the lines perpendicular to the picture go to the point of sight with the rest?

It is evident that Canaletti, sensible of the extreme into which he was forced, but ignorant of the truth, has abandoned himself to an inclination towards nature's perspective, suggested by reason, but submitted to in a case of difficulty, without connexion with and in direct opposition to the general outlines of the picture and the laws by which those outlines are governed.

Having thus touched upon the doubts and uncertainties of those who have preceded us, and also on the probable reasons which have perpetuated these doubts, a few considerations may be introduced with a view of awakening inquiry into the nature of the truths sought for.

front of a building having half a dozen or a dozen columns; by the use of compasses, as above, or other instruments, he may ascertain for himself the fact that the optic angle from the top and bottom of each column is diminishing as it recedes from the eye, except one or two opposite, which will remain the same size. He is told that the cause of this is the diminishing of ALL size and space as it recedes from the eye, and that there is and can be no exception, for nature and vision is in harmony with itself and with reason, and cannot contradict or neutralise its own, its universal laws. But right-lined perspective takes this extraordinary position, from which it cannot escape; that, admitting it to be a general rule in nature, that objects diminish in size as they recede from the eye, this rule is to be held in abeyance when objects are surveyed, or to be represented in front,—that is parallel to the picture, and that the columns in question do not diminish in size, but are seen and must be represented as they are. Two positions are, therefore, held out for serious consideration. Convex perspective is in harmony with itself, with nature, with vision, with reason, and



independently of representing it—it was my undoubted duty to make others acquainted with what I believed would lead to a more truthful delineation of nature, and thus add to the pleasure of my fellow-creatures.

I am quite aware and fully anticipate that a change so radical will produce much opposition. To allay this—still further, to establish my principles, and plead for the propriety and advantages of true perspective, is the object of this essay.

There is evidence of there having been long and continued dissatisfaction with right-lined perspective, in consequence of it not translating nature correctly. In Malton's day, he remarks (Preface): "Notwithstanding what many, who have not a true idea of perspective, imagine, that there is imperfection in it; that the rules prescribed do not always produce a true or pleasing representation of nature."

Numerous reasons, easily accounted for, may have led to the perpetuation of the errors of right-lined perspective. The eye, wherever it moves, is always amongst the straight lines of nature; the smallness, both in length and height, of any buildings erected by man, so that that portion of a line, the whole of which would be convex if carried out to its two extremes, would appear from its being so small a part of so immense a curved line, to be nearly straight. Again, I consider the supposed affinity of perspective to geometry, as one cause of the perpetuation of the errors of the former. Geometry is truth as it exists; perspective is truth as it is seen. Geometry has confused and blinded vision. Knowing the planes and lines of nature to be straight, we have endeavoured to represent them so.

The works of many of the early masters also show their minds to have been wavering, unstable, and without fixed principles. For instance, in Canaletti's picture of the "Canal at Venice," No. 163, in the National Gallery, the buildings extending on each side of the canal are so situated with regard to the eye, as to be composed of lines parallel to and lines perpendicular to the picture. Those which are perpendicular to the picture are terminating in the point of sight; those which are

horizontal or parallel to the picture are kept so until the last line of the building on the left hand side. The view being extensive, and the horizontal lines being preserved, they have appeared to expand so much near the extremes of the picture, that the artist has at length inclined one down as he has seen it in nature. Why was not this line drawn horizontal as the others, seeing that the lines perpendicular to the picture go to the point of sight with the rest?

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with fact; it states, as an universal truth, that all objects and space diminish in appearance as they recede from the eye, and that the rule admits of no exceptions,—and its truth may be established by examination, by fact, by any one who chooses to satisfy himself in this important question. Right-lined perspective states that which by fact and examination is found not to be true; viz., that a building in consequence of being looked at in front is not diminishing as it recedes from the eye on each side, and the reason it is not true, is, because it is a system founded on a false interpretation of the laws of vision as regards the planes and lines of nature; and because it further contradicts a standard principle of perspective and vision, viz., the diminishing of objects as they recede from the eye.

Again, when a picture is imperfectly developed, or founded on a false theory, it is sure to find itself in difficulties and restrictions, which form a stumbling-block to the student, and frequently causes its rejection altogether. Artists have often expressed the opinion that perspective was not true, and that they preferred drawing by the eye. Besides the dilemma it has to contend with and explain, of stating that all planes and lines diminish as they recede from the eye, except those which are horizontal or parallel to the picture, those which are said to remain as they are, and which convex perspective relieves us from; the inability of proceeding with a picture beyond the perpendicular to any vanishing point, causes the most ridiculous exhibitions, which must be exceedingly painful to professors. To make this familiar to the reader, and he will recognise at once what may be seen every day amongst views of buildings,—let us take any long building, the Town Hall at Brussels, (I quote from memory,) for instance, which from its length is frequently so represented.

Here the long lines of the building, A, are taken to their vanishing point at P. As the eye sees down the side C, the lines at this side of the building are taken down to the other vanishing point, B; this point, B, is said to be the perpendicular to the vanishing point, P, because the planes and lines that tend to it are at right angles or perpendicular

Is it a principle of vision and perspective that objects diminish in size as they recede from the eye? if so, the space between them diminishes also. Then, can one disposition of the lines and space of nature be affected by a law of vision and another exempt? Are not natural laws universal laws? If inclined lines and lines perpendicular to the picture lessen or diminish so as to meet in a point, why are horizontal lines exempt? It is a solecism to say that the same lines and space when looked at in front preserve their parallelism undiminished, which, when looked at laterally, are said to be diminishing to a point. Right-lined perspective is at variance with itself—contradicts its own terms—asserts, as a principle, the diminishing of objects and space as they recede from the eye; and again asserts that a building, however long, when looked at or drawn in front is not diminishing as it recedes from the eye, but its lines and space remain parallel. The truth of the question is easily ascertained; let any one place himself in the centre, at a moderate distance from, and in front of any tolerably long building, a row of a few houses will suffice, or even a tolerably long room, and having provided a pair of compasses, place the hinge or angle to the eye, and the points or feet to the top and bottom of either end of the building, with the intention of keeping the points following the top and bottom perspective be true, the compasses must remain at the same angle, the points following the top and bottom line throughout; instead of this, however, the spectator will find he will have to gradually open the compasses as he approaches the point opposite to himself, when they will remain stationary for a brief space, and then gradually contract to the other end, in fact, describe a curve, the convexity of which will be according to the height of the object, or the nearness or distance of the eye from it.

Particular attention is requested to this, because it is a question that admits of no evasion. Right-lined perspective is either true or false; and the system of convex perspective, as laid down in the Theorems in the first essay, is also either one or the other. Let the spectator stand before and in

to the planes and lines A. Now, it is found impossible to proceed with lines A, beyond the vanishing point, B, because it argues the continued expansion, ascent and descent of horizontal lines; nevertheless, should any building, as D, be required to fill up the picture, right-lined perspective forces the artist to continue the lines A, ascending and descending. He now finds himself in this difficulty, that the law of perspective which is requiring the contraction of lines A, at one side, the point opposite the eye at B, is requiring its expansion at the other side of the eye. Absurd as this appears, and although a contradiction in principle, because the same law which makes the lines contract on one side the point B, ought to act with the same effect at the other; and he finds they do not ascend and meet in a point, but appear to continue right lines, — nevertheless it is done daily. Now convex perspective would relieve him from this dilemma, requiring no restrictions beyond B the perpendicular to the vanishing point P, but producing lines in harmony with what he sees, and gradually declining them at one side the point B, as at the other.

To prevent these incongruities which artists find so perplexing, they endeavour to avoid them as much as possible, and state that a picture should not include more than 60°, and acknowledge that perspective beyond that will appear distorted; that if you cannot include your building or view within that angle, you must retire further back to obtain it, and that if you cannot retire, you must suppose yourself further back, so as to get the lines more general. Miserable subterfuges of a false science; convex perspective requires no such limits. It affirms the limit of vision and the lines of nature to be 180° horizontally, and 90° vertically, half the universe; and gives the artist the utmost freedom within those bounds. It requires no shuffling of position, but under any circumstances will give what the eye sees from any given point.

These difficulties on the one side, and advantages on the other, require the most deliberate and serious consideration.

It is with satisfaction amounting to a glow of enthusiasm, that I state, after calmly reviewing the various bearings of this important question, that I have discovered and given to the advantage of Art, three important principles, independent of enlarging the field of view, — namely, the convexity of the lines of nature removed from the line of the eye; the determining their length which, before, was considered indefinite; and the gradual diminishing of ALL size and space as they recede from the eye. On these truths I take my stand, convinced of the immense relief and splendid results it will afford to Art, and convinced also that, however rejected for immediate practice, Time will do me justice. For, it is impossible that truths founded on nature can meet with long resistance from those who honestly and candidly seek for them.

WILLIAM GAVIN HERDMAN.

I have received a mass of correspondence since the publication of the first essay, both personally and through the kindness of the editor of the *Art-Journal* in forwarding letters on the subject for my inspection. They principally consist of acquiescence in the truth of the system laid down in the theorems, but doubting its application to Art. However, having established what is truth, its representation may be safely left to time.

As many objections are brought forward in this correspondence, I will make extracts of what is important, and answer them as briefly but as effectually as I can. From an anonymous letter posted at Manchester—

"The same cause which produces the curved appearance of straight lines in nature will operate equally with regard to straight lines in a picture; consequently, it would be an error to represent on a flat surface lines exactly as we see them."

For straight lines in a picture to be so affected by the laws of vision as to curve as they do in nature, they must be as large, and as far removed from the eye; whereas a picture ought to represent truly, a given quantity of nature in any given proportion. For example, it is required that a landscape embrace a subject 70° horizontally and 30° vertically; the curve that is visible in this limited degree, gentle as it is, will be expected, reduced in proportion in a drawing of six or seven inches, or it will neither be like the original, nor escape the usual difficulties of right-lined perspective.

"On any surface except that of a sphere, of which the eye is at the centre, we must not delineate straight lines as we see them; but in such a manner, that when looked at from a certain point, they will present to the eye the same appearance that those in nature do."

If I understand this aright, the following answer will, I think, settle the point. It is admitted that

lines in nature appear curved to the eye. Having selected a given quantity, and ascertained this to be fact, and taking that quantity for representation, can the introduction of a flat glass before the eye alter the disposition of the lines of what is seen? certainly not; the picture then has always been considered a transparent plane, it would therefore be right to trace or represent on this flat glass, otherwise the surface of the picture, lies as they are seen.

"The science of perspective is not founded on any assumption of appearances, but on the experimental fact that rays of light proceed in straight lines."

The first portion of this will I think be duly appreciated; the second I will take on the writer's own terms, and prove the truth of my system of perspective from it. Rays of light or sight proceed in direct lines; therefore, on looking at a building in front containing a number of columns, if two rays proceeding from the eye to the top and bottom of the nearest columns to it, are found gradually approaching each other as they proceed from the eye to the top and bottom of columns receding from it, on each side, the line caused by the contraction of such rays is forming a curved line. That rays of sight proceed in straight lines from the eye demonstrates nothing, except those lines are properly disposed.

From a gentleman at Norwich—

"Whether the doctrine of curved lines be true or false (so far as I can understand it, to me it appears to be true), is not now the question; but whether curved or right-lined perspective be better suited to the purposes of Art."

In positions of difficulty, especially of lateral extent, where right-lined perspective cannot be made available, or produce anything like the appearance of the subject to the eye, it is at least advantageous to have a system to take to, which offers to produce what is seen under any circumstances; but why reject truth at all, after a conviction of its existence, and a knowledge of its laws?

"The field of perfect vision happens to be remarkably small, being obtained only over an angle of 2° 18'." "Over the remainder of the range of vision, the mind is merely conscious of the presence of objects; in so limited a field the eye cannot ascertain whether a line be curved or straight."

It cannot be entertained for a moment that a picture must be reduced to the small angle obtained by perfect vision, neither will it satisfy the public, as some have contended, that that much in a picture ought to be well defined, and the rest made what is called woolly, indistinct; were the eye fixed, these opinions might be entertained; the eye is made to move about in nature, and it sees correctly when it so moves; and why should it not move about on a picture and see things thereon correctly delineated, as it sees them in nature?

As brevity is required, I can only extract farther that camera pictures produce "curved lines conformably to what we see in nature." This is satisfactory, nature painting her own pictures curves lines as she sees them, a lesson for Art to imitate.

To conclude, let the advocates of right-lined perspective consider well these difficulties they have to explain, namely; how is it that an individual standing opposite the centre, and at any defined distance from a long building, or row of houses, is informed that if he looks laterally either way the lines and space are diminishing to a point, but if he looks at it in front, the lines and space are said not to diminish but remain parallel. Secondly, how is it that right-lined perspective requires the expansion of lines at one side, the perpendicular, to any vanishing point, *vide fig. 2nd.*, and their contraction at the other, and having well weighed these points, from which, I confess, I see no escape, let them reflect that convex perspective fully relieves them from all difficulty, and brings everything into harmony and truth.

Finally, let not any one imagine or attempt a curvature of lines unwarranted by a perfect knowledge of the system, or of natural appearances. As before observed, the smallness and vicinity of objects to the eye, compared with the vastness of the lines and space of nature as demonstrated in the theorems, causes the curve of what is seen, to be of the most gentle description; but it is so satisfactory, because it is true. The great advantage is however in extent or enlargement of the field of view that may now be attempted; subjects embracing a front and lateral extent of 120° or more, appearing when drawn, to diminish at each side exactly as nature appears to the eye — subjects where a limited position is enforced, such as cloisters of cathedrals—interiors, these with lateral apertures, anything from which the eye cannot retire far, and yet desirable to get considerable extent, especially where it is necessary to draw

beyond the perpendicular to any vanishing point, — all such can be drawn in perfection by the system here demonstrated; whereas, any one has only to make the attempt in such positions, and embrace an angle of 90° or more, and it will soon be apparent that right-lined perspective cannot be proceeded with, and is worse than useless; in fact, it would be better to trust to the eye alone. Distant and general views will be less affected, but will be much improved by their more close resemblance to nature; and vertical lines may still be drawn so, for rising as they do perpendicular to the earth's surface, and of such limited extent, at least when near the eye, the convexity can rarely be seen in any degree to affect their representation.

Fig. 1 gives but a limited idea of the powers of the system, not having been originally selected with a view of displaying it.

An early opportunity will be taken of submitting some subjects to public examination, demonstrating the system of convex perspective to any extreme degree that may be required of it, accompanied by diagrams showing the nature of the system and the mode of its application, which is at once easy, clear, and true.

W. G. II.

[We have received numerous communications on the subject of Mr. Herdman's system of perspective, some of which we have forwarded to him, that he may have the opportunity of replying, and others we now print *verbatim*. This must close the matter so far as the *Art-Journal* is concerned. In admitting Mr. Herdman's theory into our columns, we felt it due to his long experience as an artist, and to his capabilities, to open our pages to the exposition of a subject so important to artists of all classes, without in any degree committing ourselves, or otherwise, to the accuracy of his views. But here our duty terminates.—Ed. A.-J.]

SIR,—My attention has been drawn to the opening article of your September number, in which the essayist, Mr. W. G. Herdman, of Liverpool, proposes the attainment of greater accuracy in the perspective delineation of objects as "they are in nature."

Highly should I appreciate any effort that successfully contributed to so important an object; but I have risen from a careful perusal of the article somewhat in a state of alarm for the safety of that venerable structure on whose stability perspective has hitherto so confidently reposed, viz., the pure and rigid geometry of the Greeks; and, feeling the views there put forth to be nothing less than an assault on the first principles of abstract science, I cannot forbear drawing your attention to an innovation that, in the present state of Art, I certainly never expected would have been made.

The points on which I can yield an acquiescence to the views of the essayist are so few, that I shall gladly avail myself of every opportunity of coinciding that may present itself, while I follow him in a consideration of "the laws which govern the most extended planes and lines of nature according to vision" and which belong to the abstract principles of the science rather than to that portion of them that unite to form the genus of Art.

As your contributor has enunciated his views in the form of Theorems containing distinct propositions, it will perhaps be the most convenient plan if I run through them in their order, keeping in view, (where the occasion requires,) the illustrations given in the introduction.

THEOREM I. "A plane is an even surface." I would prefer stating that a plane is a surface to which a straight line being applied in any direction, it will coincide with the surface throughout its whole extent. I insert this rigid definition merely for the sake of affording a standard of comparison, defining the nature of the planes discussed. I will bear in mind "that we are declaring the laws of appearances" of lines and planes of a given direction; I am well content "to consider these lines and planes as being of the utmost extent," therefore to avoid any doubt on this point, I will at once say their extent is infinite.

THEOREM II. "A plane passing through the eye becomes a right line, called a vanishing plane;" say, rather, called a vanishing line of the plane. I think this slight amendment is merely a correction of the press, and I embrace the proposition as orthodox, sound and fundamental.

THEOREM III. "A plane parallel to its vanishing plane is convex in appearance. Its convexity increases in proportion to its distance from its vanishing plane to 90° or the arc of a circle, and it terminates in its vanishing plane."

A plane convex? Its convexity increases? No! By all the geometry of the Greeks arrayed against all the speculations of the moderns, it *does not*! and if the essayist, to make good his assertion, refuses (as I think he does) to refer the question to abstract principles, and appeals to the sense of optics, let us examine the allegations in support of a theorem, that scatters to the wind all preconceived notions on the subject. It is here that his introductory illustration of the stratum of clouds near the sea-horizon comes in most opportunely as a case in point. But is it really so? Is the stratum of clouds that he is contemplating *really* parallel to his horizontal plane? Or, more rigidly still, is it a "streak" *really* parallel to the circumference of the horizon? No! by all the evidence of the senses—no! Your contributor has been perplexed by the difficulty of Archimedes, and has evidently felt the want of an airy fulcrum, from which he could examine the actual form of the clouds whose accidental positions corroborated his fancy. If his stratum of clouds had been a line, or zone, parallel to his horizontal plane, it would have appeared of the same height or distance from his horizon all around the whole 360° of the horizontal circle; but we are told the stratum was high in the centre, dying into the horizon at 90° on either side; and we want the evidence for the assumption that this zone or stratum was parallel to the horizontal plane. From abstract principles we are sure it was *not*: parallel to the *earth's surface* it may have been, but your correspondent must bear in mind, that having "quitted earth and launched into the skies," he is seizing hold of the great celestial circles of the astronomer, that offer but few points of comparison with the relatively puny horizontal plane, which (if his eye be five feet above the ocean,) is in point of fact, limited to a circle whose radius is 14,400 feet; or two and three quarters miles; but I admit that the horizontal plane, like all others, may be supposed to be indefinitely extended, and a great circle of the celestial sphere which is *always* parallel to the earth's surface, may have every varying degree of inclination to a local horizontal plane.

Again, let us endeavour to lighten the mystery by the brilliant coruscations of the "Aurora Borealis"; this will, at all events, *illuminate* the subject.

I willingly concede that its rays shooting up from the horizon may (particularly when "selected") radiate to, converge, and vanish in the zenith of the spectator;—but what then? Are these rays to be called "vertical lines rising from any point of the earth's visible surface!" that your correspondent would have us to infer vanish universally in the zenith? By no means. They are arcs of great celestial circles, and if they pass through the zenith, they are *therefore* perpendicular to the horizontal plane, but they are *parallel*, and *not perpendicular*, to the earth's surface. I am afraid this assertion will appear almost a paradox to your correspondent; but it is strictly true, and the point here involved is the fountain head of all the confusion on the subject. Strange that he should call on us to agree that *lines vertical* to the earth's surface vanish in the zenith, *because some circular arcs parallel* to that surface do so! How closely allied is the sublime to the ridiculous! We have entangled ourselves among the mighty abstractions of the astronomical sphere, and the result is confusion of ideas—happy if we escape confusion of language! The streaks of the Aurora may vanish in a point a hundred miles above us, and, if continued, would vanish in the Nadir too,—not a hundred miles beneath us, but a hundred miles above New Zealand;—an instance of exception to Theorem 8, the eye being in this case 4000 miles removed from the centre of the two vanishing points.

The illustration of the sunbeams through the clouds I forbear to remark on; they are lines arising so far beyond the limits of linear perspective that it would merely be an unsatisfactory investigation, and to admit the appearances described, is not to admit that straight lines appear curved.

But I think I can see some common ground from which to attack the extraordinary position that vertical lines rising from any point of the earth's surface radiate to the zenith in appearance; for having the admission that lines actually parallel appear to converge to their vanishing point, I have strong hopes it will likewise be conceded that lines which *actually*, and, in *fact*, intersect in one point, will, in their representation, vanish in the representative position of that point. I think there will be no escaping from this fact; and the result will be, that lines vertical to the surface of the earth have their vanishing point, not in the zenith of heaven, but in the mysterious abyss of central earth, 4000 miles beneath us; to that they all tend, and *there* they must vanish! I should not, Sir, have carried my researches to so great a depth had

not your correspondent contended for the consideration of the laws in their ultimate bearing, investigating the appearance of planes and lines to their remotest extent; and as I did not object even to their infinity, I was bound to press them to their infinite consequences. Viewed in any other light, the assertion that vertical lines vanish beneath us would be almost a caricature of truth; it is, of course, practically inappreciable; it is merely the extreme point of truth advanced as a guard against the extreme point of error.

I should mention (what I believe has throughout been taken for granted), that I am always supposing the plane of the picture to be a vertical plane. Having shown that the illustrations brought forward by the essayist to establish his point fail in their appliance, I do not feel called upon to illustrate the geometry of the ancients, which has stood so long, and will, I doubt not, survive this modern rebellion.

The fact will still remain, that straight lines in nature are represented on the plane of a picture by straight lines; in opposition to your essayist, who says "they are *curves* having two vanishing points."

The remaining propositions I am precluded from entering upon by my denial of this Theorem 3, because they are in some degree dependent on it. I will briefly remark, that to THEOREM IV. "A line is the intersection of two planes." I would add, as applicable to an observation that I will make a little further on, that the intersection of a plane and sphere is a circle.

To Theorems 11 and 12 I cordially assent, viz., THEOREM XI. "Lines which are parallel to each other terminate in their vanishing point."

THEOREM XII. "The vanishing points of any lines are in the vanishing line of the plane they are in."

The large extent of vision—180°, is, I assume, placed before us as the theoretical limit of Mr. Herdman's system, and as illustrating an extreme case; in which view it is unexceptionable.

There remains one point of interesting inquiry. How has the illusion arisen? It has been beautifully said, "There is no error so crooked, but it hath in it some lines of truth," and "there is truth in the wildest scheme that imaginative heat hath engendered." So this scheme, wild in its conception, mingling the circles of the terrestrial and celestial spheres with the playful lines of local perspective, may have in it some line of truth, which I should like to lay hold of before it reaches its vanishing point and disappears.

The distinctive features of this new school are, that the lines have two vanishing points, and are *curved*. There is one particular case of lines parallel to the picture and parallel to each other, which, theoretically, in the old system, have no vanishing point, yet, in appearance, approach each other and seem to helix the theory on which they are drawn. Your correspondent has, I think, seized on this case, and converted it into the foundation stone of a new system. If lines parallel to the earth's surface, as the top and bottom lines of a long wall indefinitely extended, be at the same time parallel to the plane of the picture, they will appear to converge to a point on either side; and, if the theoretical perspective would direct them to be drawn parallel! Why is this? and where is the fault? It does not arise from any want of generality in the system or inapplicability to nature; but when you approach the verge of the horizon, the conditions of the problem change; the earth, instead of being a plane, becomes a sphere, or rather its spherical properties come into play, and it is no longer perspective applied to *right lines*, but perspective applied to *circles*—bending round but under the form of a circle they hold their allegiance to the recognised laws of perspective, which in this case modify the line. But long lines parallel to the picture rarely occur; and if in nature they should extend to two miles in length, the variation of curvature would hardly be sensible to a microscope, when transferred to the canvas of the painter.

This case illustrates the modification of law when two systems of different natures meet, viz., spherical geometry and plane perspective. It is another instance of adaptation which nature often displays, and with which Art has often been made familiar.

Having made perspective drawings from the dimensions of buildings in feet and inches, viewed from an assumed point on the plan, I can not join in the expression of dissatisfaction made by your correspondent, as I have placed myself on the identical point of view, and there made an examination, without detecting a discrepancy between Nature and Art.

That the perspective appearance of a fine geometrical elevation is often unsatisfactory, is well known, and in a great extent arises from the dif-

ferent appearance which an elevated cornice presents in geometrical and perspective elevation; some writers have pointed it out with a view to its remedy, but like many other truths, it is more frequently known than acted on.

I place these remarks at your service in case you should have sufficient space in your November number to give them insertion; and before I conclude, permit me to thank you for the treat you have afforded us this month by your copious illustrations of the Birmingham Exposition of Manufactures, which you have rendered familiar to many not able to visit the exhibition.

GEORGE HEALD.

CARLEISLE, Oct. 6.

SIR,—Permit me to make a few remarks upon the article "Linear Perspective" of your last number. As the author of that essay offers it with a view of awakening inquiry into the subject, and as that subject is one of too much importance to a great number of your readers for an error thereupon to remain uncorrected in your valuable Journal, the following observations will not I think be deemed obtrusive or unnecessary. The peculiarity of the writer's views will be found almost entirely developed in the following extracted portion of his article. He says he has "formed the opinion that the most accurately sketched outlines made from architecture by the hand and eye only, invariably differ from the laws of perspective as at present taught; also, that after adopting the method of raising a superstructure of outlines from a ground-plan, by the application of the most approved theorems—on comparing this with the original structure and submitting it to a most careful examination by the eye, its extremes appear invariably more expanded, exactly in proportion as the outline extended from its centre or point of sight. The effect of numerous comparisons of this nature led first to a consideration of the laws of perspective as at present taught; and secondly, to a series of examinations of this phenomena as offered by nature, with a view of eliciting a system more consonant with its appearances. The result has been the conviction that right-lined perspective as at present taught and used, is *not* the truth, and cannot be sustained, not being in harmony with the law of nature, of reason, or of vision."

Whilst admitting the general truth of his observations, afterwards made, relative to the planes and lines in nature, both horizontal and vertical, which observations are valuable, and evince considerable acuteness of thought—whilst admitting that lines parallel to the horizon are portions of circles, and 180° in length, and that they vanish into the horizon in two points, I yet unhesitatingly deny the truth of his inference—that, as they are not so delineated on the perspective plane, or plane not so delineated, when drawn according to the system of perspective as at present taught, that that system is false. Though I admit that these lines all vanish in nature, in the manner he describes, I deny that they should be so represented in a picture. He has overlooked the important fact, that the lines in the picture forming the representation of architectural or other objects, are *subject to the same laws of vision as the lines of their originals in nature*; and that it is not pretended by the advocates of the science, that such delineations of objects on the plane of the picture, correctly represent those objects to the eye of the spectator, but when that eye is placed in the same relative position occupied by the original spectator or supposed spectator, that is to say, in the point of sight, and the true angles of distance. This condition granted, it is easily proved to be correct; not approximating towards correctness, as supposed by some, who consider perspective as an imperfect science, but correct absolutely.

This condition is an essential one whether in parallel or oblique perspective; and it is at the same time a natural and reasonable one; without such a condition no system of perspective could be framed. It is, moreover, to be remarked, that we must have only one point; an object could not be correctly seen from two points—the idea involves an absurdity; now the system that would, on a plane or flat picture, represent a building, drawn to the picture, in the manner this writer describes, would require, that in viewing the picture, the eye of the spectator should be at the same time opposite every point of it, which is an impossibility.

If the writer, in compliance with this condition, will place his eye opposite the centre of a picture containing a long architectural façade, drawn according to the rules of parallel perspective, and at the point making the true angle of distance, which is the only point at which such a picture should be viewed, he will see that the line of the

summit or roof, though drawn parallel to the horizon in the picture, will not appear so, but will decline towards the horizon in the way he describes it in reference to nature; in other words, the building, at the extreme angles, will appear lower, and the whole range of the elevation will diminish in height each way, towards the extremities, in proportion as they recede from the centre; and this from the cause I have named, by the operation of which, he will see the extremity of the building in the picture at a less angle than the centre; just as the original spectator or supposed spectator saw those parts in nature; inasmuch as the visual rays from the various parts in the picture, to the spectator's eye, bear the same proportions to each other respectively, as those from the original in nature. To repeat, in reference to the façade, what I expressed before—the lines and planes of the building, obtained and drawn upon the picture by the rule of perspective, are still subject to the laws of vision; and, though they are not delineated on the picture as they appeared in nature, yet by this second operation of the visual law, they will be delineated upon the retina of the spectator's eye, with the same truth that they would have been had he viewed them in nature. This is the end and design of the science of perspective, and this end is accomplished.

I have all along supposed the point of sight, and that is termed the centre of the picture, to be literally in the centre; but they may, without impropriety, be placed otherwise. In fact, it matters not where they are, as regards ultimate truth of representation, so long as the conditions I have laid down are observed; artists sometimes place the centre at one end of the picture, and a picture so arranged, to be seen correctly, must be viewed at a point opposite the end; the centre may be outside the picture, but the eye that would view that picture correctly, must be outside of it also, that is to say, opposite a point outside of it. The eye that views any picture truly, must be on the horizontal line of that picture, and hence the importance attached by artists to "the line of sight" in exhibitions.

The writer of the article in question has entirely forgotten the unavoidable defect, or geometrical unfitness, if I may so term it, of the perspective medium or picture, which, by convenience at least, is required to be a flat or plain surface; though it is from that defect arises the want of harmony between the pictorial representation in itself, and the true appearance of what is seen in nature; and that seeming impossibility of ascertaining the theorems of perspective with reason, and the visible truths with which we are surrounded.

A perspective medium could be so formed as to be free from these defects, and if a building must be drawn upon the picture according to the true appearance of what is seen, such picture in order to convey a correct idea of the building to the eye, would have to be of that description, that is to say, it should be, or coincide with, the concave surface of a sphere, the centre of which is the point of sight, at the proper angle of distance.

With a perspective medium of such form, it is evident, no further operation of the laws of optics could take place, in the way of modifying the image conveyed to the eye, as in the case of the flat one, the eye being at the same distance from every possible point in it.

The dissatisfaction complained of as being suffered by many artists from the requirements of the present system of perspective, arises, I suspect, from their not studying its theory, and thoroughly acquainting themselves with the mathematical principle on which the rules are founded. I have been led to the opinion from a long and intimate connexion with artists, that but few of the profession give it as a science, that attention which its importance to truthful delineation demands.

SAMUEL HUGGINS.

LIVERPOOL.

SIR,—Mr. Herdman, in his article on "Linear Perspective," in your September number, assumes for facts what are not facts. His reasoning upon them therefore falls to the ground. It is not a fact that "the most accurately sketched outlines, made by hand and eye alone, invariably differ from the laws of perspective." They invariably coincide. Nor is it a fact that when a superstructure of outlines is raised from a ground plane, according to the most approved theorems, its extremities, when compared with the original structure, invariably appear more expanded. Both these assertions are absolutely without the smallest foundation. The intelligent reader will perceive in a moment, that Mr. Herdman, not understanding that his eye must be placed, in relation to his drawing, precisely as it was in relation to the original, has been looking at his picture from a wrong point of view. Unaware

that he himself, by so looking at it, was breaking a very fundamental requirement of perspective, he pronounces, I must say presumptuously, that "right-lined perspective is not the truth," and that "it cannot be sustained, not being in harmony with nature, reason, or vision;" and he forthwith sets about inventing a new system, which, he says, "every right mind will, of necessity, admit to be founded in nature."

Again, Mr. Herdman asserts that lines actually straight will, in a variety of cases, which he gives, appear "convex,—curved." Impossible! "More convex," he continues, "in proportion to their distance from the line of the eye." Worse and worse! He instances parallel horizontal strata of clouds, perpendicular streamers of the Aurora Borealis, and oblique rays of the sun. Granting, what, however, is not,—perhaps, cannot be, proved, that his cloudy strata are parallel and horizontal for an indefinite length, and that his streamers do all rise perpendicularly and extend to the zenith, not one of them, if a straight line in fact, becomes a curved line in appearance; nor do the rays of the sun, which are known to be straight lines, ever become visual curves, any more than the others: in both cases, it being understood, that neither the curvature of the earth, the unequal refraction of the atmosphere, nor other disturbing causes, be taken into consideration; but that the question is, whether lines granted to be straight, become visually curved, to whatever limits they are extended? This proposition I deny in toto. Pull out your "tightened cord," Mr. Herdman; by it test all those horizontal lines you mistakenly call convex and curved, and you will find them as straight as the horizon, which you allow is so. By your "tightened cord" try also those Aurora streamers which you mistakenly call more convex to the edge of the horizon, and you will find them as straight as those "nearest the eye," which you allow appear straight. It is all a mistake: there is no truth in it—they are straight, every one of them; convergence there is, but no curvature, they are all straight, seen by the eye, as well as in fact. I repeat, if you cannot believe me, take out your cord and see for yourself.

I will here suggest to Mr. Herdman, (although it is rather anticipating what I purpose afterwards introducing,) to consider the whole of visible space as the concave surface of a sphere, of which his eye is the centre. In this perfectly just mode of considering the phenomena of visibles, every great circle of the sphere will appear to the eye as a straight line continually produced until it returns into itself. Indeed, Mr. Herdman allows this to be a fact, in the case of the horizon. The curvature is not perceived by the eye, because the eye is in the plane of the great circle. The same holds in whatever direction such great circle traverses the sphere of vision. Thus an iron hoop, the eye being placed in its centre, will appear a straight line, whether the hoop be held vertically, horizontally, or obliquely. Remove the eye from the plane of the hoop and you immediately perceive its curvature. Now, a straight line is visually a portion of such great circle: this is manifest from the consideration that the circle itself is visually a straight line, and the proof that a line, straight in fact, can never become curved in appearance consists in this—that whereas you may remove your eye out of the plane of a circle or hoop and detect its curvature, you can never remove your eye out of the plane of a straight line. To your "tightened cord" again, Mr. Herdman. Hold it however you will—upright, level, sideways—you can never get out of its plane: it is straight every way.

It were, surely, almost superfluous to go further. The facts failing, the reasoning fails, and the new system explodes, falls to the ground, the "baseless fabric of a vision."

In charity, however, to Mr. Herdman, I will point out to him one fact which he has totally overlooked; but which, if duly considered, would, I feel quite sure, have prevented him from having committed himself in the manner he has done.

First, let us consider the rationale of a picture, as being the transference on to a plane surface of some portion of the whole of actual visible space. A common and very just mode of illustration is presented, by considering a plate of glass placed vertically between the eye and the objects to be represented, and by imagining the lines, boundaries, &c. of these objects, as they travel in direct course to the immovable eye, to be stamped, fixed, daguerrotyped on the glass, as they pass through it. This would necessarily give a correct drawing, because all the marks on the glass would be identical, coincident, with the objects themselves, as seen from the eye; and this, whether the subject introduced was small, or of the largest possible extent. This glass tracing, transferred to a sheet of paper, or canvas, gives the foundation of a cor-

rect picture; that is, correct when seen from the point agreed upon, not otherwise. Now, whereas it is very difficult indeed, practically to execute this glass tracing, Perspective, a friend in need, steps in, and tells us how to do it with the greatest ease. The mathematician makes a geometrical problem of it, and gives us the results.

But Mr. Herdman rejects the demonstrations of the mathematician as not in accordance with the laws of appearances, denounces his suppositions and theorems as based on abstract principles alone. What?—Abstract principles? Are the form, magnitude, position, distance of solid bodies, or visible surfaces, abstract principles? pure suppositions? What? Laws of appearances? Given, the dimensions of a building, its position with regard to the eye, its distance therefrom:—Required, how to project the angular space occupied by the building and its various parts, upon a given plane surface, so that similar angles shall be made at the eye, in the one case as well as the other:—What has the performance of this problem to do with the laws of appearances, or the fancied superior observation of one man above that of another? Nothing whatever. So little has observation to do with it, that the celebrated Dr. Nicholas Saunderson, Professor of Mathematics in the University of Cambridge, could and did understand and perform the problems of perspective and the projection of the sphere, although blind from the first year of his existence.

Not, therefore, in working the problem, but when, being performed, its results become objects of sight, subjected to the contemplation of the eye, then and then only do the laws of appearances come into requisition; and this is the consideration, the fact, that Mr. Herdman has totally overlooked. Once place your picture, in due position, before the eye of the spectator, and the picture becomes itself, at once; by that act, necessarily, subjected to all the "laws of appearances," exactly in the same manner and degree as the objects themselves. Taking the case where the plane of the objects themselves is parallel to the plane of the picture, if lines actually parallel in the objects visually converge, as undoubtedly they do (though not in curves), and if the angle embraced be so large as to render this convergence distinctly perceptible and recognisable, so will also the corresponding lines, drawn actually parallel on the picture, become when viewed from their corresponding point of sight, also visually convergent, and their convergence becomes distinctly perceptible and recognisable, and in the same degree, and from the same cause; the angle embraced by the picture, as an object of sight, being exactly the same as that of the objects themselves. Mathematically speaking, the cases are identical, the dimensions merely being smaller. This consideration, simple and obvious as one would have thought it, Mr. Herdman has totally overlooked.

There remain many interesting considerations, connected with this subject, but time and space at present warn me that I must bid Mr. Herdman good bye. I do so with entire good humour. There is a chivalrous nobility even in his very rashness, which proves him to be nobly zealous in the pursuit and advocacy of what he esteems the truth. This very feeling will, I believe, lead him as nobly to own himself mistaken when he becomes convinced of it; and there is a frankness in the avowal of his name, which I shall at once imitate.

WILLIAM DOUG.

CARLEISK, October 10.

## THE GREAT WATERLOO MEDAL.

In the year 1819, His Majesty King George IV., then Prince Regent, conceived the idea of commemorating the important victory of Waterloo, by causing a medal to be engraved, which should, as a work of high Art in itself, illustrate its attainment during his reign; and for surpassing magnitude, become to future ages an enduring type of the great event.

As a matter of routine, the members of the Royal Academy were invited to offer designs for the medal. After several consultations among themselves, it was decided that Flaxman alone should undertake the Royal Commission, and prepare the sketch; all the other Academicians wisely abstaining from competition with their accomplished member.

Mr. Pistrucci had then but recently arrived in this country, and been appointed principal engraver at the Royal Mint. His fame, as a sculptor of gems, had preceded him in England, Mr. Payne Knight—the most learned virtuoso in this class of Art at that time living—attributed an exquisite example of his skill to the best epoch of Greek Art; and the Baron Denon, keeper of the Imperial Museum

of Antiquities of Paris, &c. &c., classed therein a gem from Mr. Pistrucci's hand, as one of the finest antiques of the Augustan period.

Educated as an artist from his youth in the intense study of the great examples of ancient Art existing in Rome, and received as a distinguished member of the Academy of St. Luke, Mr. Pistrucci, from his previously acquired fame, and in proud reliance on his own talent, at once refused, when applied to, to execute a medal from any other design than his own. The design made by Flaxman, beautiful as it undoubtedly was, became cancelled; and, in twenty-four hours after the refusal, one was prepared in wax, and submitted to the Prince Regent, by the principal engraver of the Royal Mint. This model was instantly honoured by the fullest and most flattering approbation of Royalty, and Mr. Pistrucci was commissioned forthwith to engrave the dies for the Great Waterloo Medal, from the design he had submitted to the Prince Regent.

As soon as the Treasury formalities were perfected, forming the contract for the undertaking, it became of the first importance to secure blocks of steel of the utmost perfectibility, on which to engrave the two sides of the medal. Some idea of the difficulty may be formed, from the fact that each matrix weighs twenty pounds; this unusual weight required also the invention of new mechanical means for applying the graver to the mass of metal. All difficulties were finally overcome, and a couple of blocks of steel chosen out of twenty that were prepared for the purpose.

At this time Lord Maryborough was Master of the Mint, and as Mr. Pistrucci had the duty of making the dies for the coinage, the work on the medal advanced but slowly, from these continued interruptions. Lord Maryborough was superseded in his office by Mr. Herries, and during the control of the latter over the Royal Mint, the principle was promulgated that no foreigner could legally hold the appointment of principal engraver. With each successive change of the ministry the mastership of the Mint changed hands; and without entering into the history of the variations of management, and the internal disputes engendered thereby in the establishment, it is sufficient to say that Mr. Pistrucci was finally displaced as principal engraver, but was continued in the service as principal medallist. All these intrigues and difficulties renewed with every change of administration, and frustrating the progress of the medal, were terminated by Mr. Pistrucci abandoning the official residence on Tower Hill, and removing to a cottage at Old Windsor, where, in quiet retirement, he at length completed the pair of dies for the great medal on the first of January in the present year.

Before entering upon its artistic qualities, it is necessary to say that the medal when struck, will be five and a half inches in diameter. No medal of this important dimension has hitherto been perfected; the two dies among the so-called Napoleon medals by Andrieu, although of similar extent of surface, were only formed for striking separate medallions in soft metal. It will be recollected besides, that these contained in one the profile bust of Napoleon, and the other the double busts of himself and the Empress Maria Louisa. In elaboration of subject there exists not the remotest comparison with the work of the Waterloo medal. Mr. Pistrucci's dies contain full sixty figures, resembling, somewhat in scale of proportion, the St. George on the crown piece, of his execution; the border, on the reverse side, is in unusually high relief, and the entire performance has been achieved by engraving alone, without punching whatever, in any part. The time which has been employed in this immense labour is calculated to have amounted together to twelve years of continuous working, at Mr. Pistrucci's rate, of eighteen hours daily out of the twenty-four, being an extent of application which the veteran engraver continues to exercise, unless interrupted by indisposition, in the enthusiastic pursuit of his art at the present day. The labour on the pair of dies contains alone as much work as any previous medallist has ever executed in a life-time.

The intention of his Majesty King George IV. was to have the medal struck in gold, and one of each of these presented to the allied Sovereigns who contributed to the downfall of Napoleon, and one also to be presented to each of the two great commanders, Wellington and Blücher, whose military prowess consummated the glorious event. Some others were intended to be struck in silver for presents to lesser dignities, as well as some in bronze. Those of the two latter classes were to be purchasable by the public.

The dies have now been completed ten months, a copy in soft metal has been placed before the Lords of the Treasury, but difficulties of routine

and ceremony have, to this moment, retarded any procedure to harden the dies and strike the medal; it is only necessary merely to allude to this, as it will probably come before the public officially in a short time.

The subject of both sides of the medal is treated allegorically, excepting the central part of the obverse, which represents the busts of the four allied sovereigns seen grouped together in profile. Around this group of actual portraits, the figures constitute an allegorical mythological allusion to the treaty of peace which was consequent upon the great triumph on the field of battle. The summit of the surrounding groupings presents Apollo in his car restoring the day; the rainbow-zephyr and Iris follow the chariot of the sun in succession, but the zephyr is tending towards the earth, and scattering flowers as the emblem of peace and tranquillity. On the opposite side, the car of Apollo is seen closely approaching the constellation Gemini, personified as usual by a pair of graceful youths, indicating the month in which the great contest took place. Castor and Pollux, each armed with spears, are intended to elucidate the apotheosis of Wellington and Blücher. Themis, the goddess of Justice appears on earth, as in the golden age. This figure is placed in front of the profile busts of the sovereigns to show that Justice is a greater security to government than Power. The goddess is seated on a rock, a palm-tree arises over her head, she is prepared to reward Virtue with its branches in one hand, and in the other holds a sword for the ready punishment of crime. Power is personified by a robust man of mature age, bearded and armed with a club; he is seated under an oak tree, and forms the corresponding figure at the back of the group of busts of the allied sovereigns, to that of Justice facing it. Beneath Themis, the Fates are introduced, to indicate that henceforward human actions will be controlled by Justice alone. These actions and passions are represented by the Furies, which, being placed beneath the emblematic figure of Power, are subjected to its influence, and no longer suffered to quit the infernal regions, or Cimmerian caverns, in which, at the base of this side of the medal, the allegory is completed by the figure of Night; the mother of the Fates recedes into darkness, from the ruling daylight of Phoebus' car on the summit.

The Reverse. The central group on this side consists of a couple of equestrian figures, classically treated, but having the countenances of Wellington and Blücher. They are full of action, the figure personifying the hero of Waterloo is galloping in advance, and that of the veteran Blücher is rushing to the aid of his companion in glory, to complete the enemy's destruction. They are guided by a female figure of a flying Victory, placed between them, conducting their horses to the conflict. Quite detached from this central group and forming a border round it, a composition of many figures represents the battle of the Giants. They are struck down by the thunder of Jupiter; the youngest ones being the most daring in the assault of heaven, are the first to receive the divine punishment. In their descent they tumble over one another in every variety of attitude, symbolical of the confusion of the defeated enemy. The number of the figures of the giants is nineteen, illustrative of the nineteen years duration of the war; and in grouping these figures, they are represented following each other in succession.

There is at present no inscription on any part, and it is proposed to place solely on the edge of the medal, the words "Waterloo, June 18, 1815."

The artistic achievement of this unparalleled performance in medallist engraving remains to be considered, and there can be no hesitation in saying it is commensurate with the event it is intended to celebrate, worthy of the nation which ordained it, and honourable in the highest degree to the talent of the artist to whom it was confided. The public will naturally expect that no further delay than is absolutely necessary will take place, and that the illustrious Hero now full of years, to whose honour and glory it is mainly dedicated, may yet receive in person the golden testimonial from the hands of his revered and beloved SOVEREIGN.

The dies remain in the possession of Mr. Pistrucci at his rural abode called "Fine Arts Cottage," at Old Windsor, Berkshire. He is there happily occupied in his favourite pursuit of the arts, along with the two accomplished young ladies, his daughters, whose proficiency in gem engraving merited the prizes recently given by the Art-Union Society of London, for a class of art not worthily encouraged or properly appreciated among us.

H. M.

[We are indebted for this notice to the courtesy of an esteemed Correspondent.]

### THE BRITISH ASSOCIATION MEETING AT BIRMINGHAM, AND THE EXHIBITION OF MANUFACTURES AND ART.

FOURDRINER'S PATENT SAFETY APPARATUS—MR. DAVID BREWSTER'S BINOCULAR CAMERA—PROFESSOR WHEATSTONE'S STEREOSCOPE—DR. DEAUN'S ICONOGRAPHY—FUTILE IVORY.

We have already adverted to some of the very prominent advantages which appeared to connect themselves with the Exhibition and the meeting of the Association for the advancement of Science at Birmingham. We are desirous of returning to the consideration of the interesting circumstances that have arisen from this union of pure science and its technical associations, principally for the purpose of drawing attention to some important matters which could not be included in the more general notice of the Exhibition of Manufactures, which appeared in our last number.

Although the *Art-Journal* is, as its name implies, purely devoted to Art and its valuable assistance to Manufactures, it has never failed, when the interests of humanity were concerned, to embrace their consideration, to the sacrifice even of its more immediate objects, though the subject may have been far beyond the circle of its duties. This has ever been our practice, from the feeling that every one of those readers, whom we desire to please, must possess that amount of exalted humanity which delights in every good, particularly when the good presents at once a means of ameliorating the condition of a large portion of our community. In the present instance we are desirous of giving the first consideration to an invention, by the application of which, we have no doubt, many valuable lives will be saved.

Our national importance is in a great measure dependent upon our immense mineral wealth, and our iron and coal may be considered as equal to two-thirds of the whole. The operation of mining for these valuable substances is, under the best circumstances, one of great difficulty, and always beset with dangers. The mere fact of working at great depths below the surface, where the exhilarating influences of the sunbeams, so essential to health and life, never penetrate, is of itself sufficiently toilsome and wearing, even if the miner were never subject to any other ill. The terrors of the fire-damp lurk, however, like agencies of vengeance in those gloomy recesses; and every few months we are shocked by the details of explosions which sweep, at once, scores to destruction, leaving sorrowing widows and innocent children to the heritage of want. Again, the mode of descending into the mines and ascending from them, is full of risk. The men place themselves in a basket or cage, and are lowered to or raised from their work by a rope or chain. If either of these break from any accidental circumstance, from friction, or, as is sometimes unfortunately the case, from criminal design, being cut—the unfortunate men are dashed to pieces at the bottom of the shaft. We hear of an explosion sweeping off a great number "at one fell swoop," but the number of men destroyed in the coal and iron mines by minor accidents—particularly by the breaking of the ropes or chains,—far exceeds the numbers sacrificed by explosions.

In the grounds of Bingley House, Birmingham, is to be seen the patent safety apparatus of the Fourdriners, forming a beautiful point in this Exhibition of Manufactures. The beautifully scientific machinery, patented by these gentlemen for the manufacture of paper of any length; and which is most extensively employed for receiving the impressions of engravings for the use of the Staffordshire potters, is well known.

The present invention, which has been tested in several mines most severely, promises to afford an amount of safety to the miner which he has not hitherto enjoyed. The apparatus consists of a cage or basket, which can be employed in every way, precisely as any arrangement now in use. This is attached to guide rods or chains in the shaft, and upon the rope or chain being broken, arms, forming powerful



levers, are liberated, and these are wedged most securely upon the guide rods. The apparatus has no chance of falling more than a few inches after the rope or chain is broken. The stop is most perfect, and so free from any violent action, that no danger is to be apprehended from recoil. Another arrangement has been made, by which the casualties arising from being drawn over the pulley are entirely prevented. It must be understood that this machine is perfectly self-acting, and that the greater the weights which may be in the cage, the tighter do the wedges hold upon the guide-rods in the event of any accident occurring. The apparatus has been inspected by some of the largest coal proprietors of the kingdom, and so highly do they approve of it, that orders have been given to the Messrs. Fourdrinier to place their invention in several of the most important pits in the north. The achievement of such a work as this, by which a source of misery is removed, is deserving of the highest reward; and we trust that the public will not be slow in convincing the able inventors that they can appreciate so important a work at its real value.

It is not often that the scientific sections of the British Association furnish matter which is of interest to the lovers of Art. In the present instance we have, however, two or three very striking examples of communications, which promise to be of much value to Art, and which are of the highest interest to those who desire to study the best works of genius in their utmost purity.

In the physical section, Sir David Brewster brought forward a new description of camera obscura, to which he has applied the name of *Binoocular*. The principal object of this instrument is to obtain copies of statues and living bodies, which can be exhibited as solids by the *Stereoscope* of Professor Wheatstone. Sir David Brewster having published in the *Literary Gazette* a paper on the construction and applications of this camera, we shall adopt some parts of the explanations there given, to convey to our readers the best information on this curious and interesting subject:—

"In order," says Sir David Brewster, "to understand the subject, we shall first consider the vision with *one eye*, of objects of dimensions, when of different magnitudes, and placed at different distances. When we thus view a building, or a full length or colossal statue, at a short distance, a picture of all its visible parts is formed on the retina. If we view it at a greater distance, certain parts cease to be seen, and other parts come into view; and this change on the picture will go on, but will become less and less perceptible as we retire from the original. If we now look at the building or statue from a distance through a telescope, so as to present it to us with the same distinctness, and of the same apparent magnitude, as we saw it at our first position, the two pictures will be essentially different; all the parts which cease to be visible as we retired, will still be invisible, and all the parts which were not seen at our first position, but became visible by retiring, will be seen in the telescopic picture. Hence, the parts seen by the near eye, and not by the distant telescope, will be those towards the middle of the building or statue, whose surfaces converge, as it were, towards the eye, while those seen by the telescope, and not by the eye, will be the external parts of the object whose surfaces converge less, or approach to parallelism. It will depend on the nature of the building or the statue which of these pictures give us the most favourable representation of it."

"If we repeat the preceding experiments with two eyes instead of one, the building or statue will be of a different appearance. Surfaces and parts, formerly invisible, will become visible, and the body will be better seen, because we see more of it; but then, the parts thus brought into view, being seen, generally speaking, with one eye, will have only one-half the illumination of the rest of the picture. But though we see more of the body in binocular vision, it is only parts of vertical surfaces perpendicular to the line joining the eyes, that are thus brought into view, the parts of similar horizontal surfaces remaining invisible as with

one eye. It would require a pair of eyes placed vertically, that is, with the line joining them in a vertical direction, to enable us to see the horizontal as well as the vertical surfaces, and it would require a pair of eyes inclined at all possible angles, that is, a row of eyes two and a half inches in diameter, to enable us to have a perfectly symmetrical view of the statue. \* \* \*

"With these observations, we shall be able to determine the best method of obtaining dissimilar plane drawings of full length and colossal statues, &c. in order to reproduce them in three dimensions by means of the stereoscope. Were a painter called upon to take drawings of a statue, as seen by each eye, he would fix at the height of his eyes, a metallic plate with two small holes in it, whose distance is equal to that of his eyes, and he would then draw the statue as seen through the holes by each eye. These pictures, however, whatever be his skill, would not be such as to reproduce the statue by their union. An accuracy, almost mathematical, is necessary for this purpose, and this can only be obtained from pictures executed by the processes of the Daguerreotype and Talhotype. In order to do this with the requisite nicety, we must construct a binocular camera which will take the pictures simultaneously, and of the same size; that is, a camera with two lenses of the same aperture and focal length, placed at the same distance as the two eyes. As it is impossible to grind and polish two lenses, whether single or achromatic, of exactly the same focal lengths, even if we had the very same glass for each, I propose to bisect the lenses, and construct the instrument with semi-lenses, which will give us pictures of precisely the same size and definition. These lenses should be placed with their diameters of bisection parallel to one another, and at the distance of two and a half inches, which is the average distance of the eyes in man; and, when fixed in a box of sufficient size, will form a binocular camera, which will give us at the same instant, with the same lights and shadows, and of the same size, such dissimilar pictures of statues, buildings, landscapes, and living objects, as will produce them in relief in the stereoscope."

It being understood that the images thus obtained by means of the camera are different in some slight degree from each other, that is, that one is the image as seen by the right eye, and the other as seen by the left eye—it will not be difficult to understand that if we have an arrangement by which these two images are brought to the true concourse of the optic axes, we shall obtain, in appearance, a *solid figure*.

The *STEREOSCOPE* consists of two plane mirrors about four inches square, inserted in frames, and so adjusted that their backs form an angle of 90° with each other. These mirrors are fixed by their common edge against an upright board, so that the nose being brought against it, the two eyes are placed before the two mirrors. At a few inches distant from the mirrors are fitted two sliding panels, which are capable of being placed at different distances from them. Into these the two drawings of any statue or other object are placed, and these are of course reflected in the mirror. To use the stereoscope, the observer must place his eyes as near as possible to the mirror, the right eye before the right hand mirror and the left eye before the left hand mirror, and the sliding panels must be moved to or from him until the two reflected images coincide at the intersection of the optic axes, and form an image of the same apparent magnitude as each of the component pictures.

In this manner we may obtain beautiful representations of images of all kinds,—statues, living bodies, natural objects, or machinery,—of three dimensions.

To the sculptor the apparatus described must be invaluable. By a very easy process he will be enabled to obtain faithful copies of any chosen work of art, or of any model from which he may desire to study, and to reproduce them before him in all the perfection of the solid form whenever he may please to do so. Superficial forms are brought before the eye in three dimensions at will; and taking advantage of the photographic processes, we may now secure for our portfolios copies of the finest works of anti-

quity, whether they are the sculptures of the Vatican, or of our own collections. The temples of Egypt, Greece, or Rome, or the beautiful remains of the industry of our Saxon fathers which are scattered through the land, may by the same means be preserved, and by the aid of the stereoscope brought before the eye of the observer in such a form, that the illusion is perfect, and the solid mass stands in all its proportions an object for study or for admiration.

Immediately connected with this interesting subject is the communication of M. Claudet to the Chemical Section on Photography, to which we are desirous of directing the notice of our readers, and which we purpose bringing forward in another number, with some observations of our own.

In our notice of the exhibition, we have already alluded to some electrotypes exhibited by the Messrs. Elkington; but from the important position they promise to take in the progress of Art-education, we are induced to return to a consideration of their merits. From the facilities which the process of electro-deposit offers for the reproduction of any works of art, it has occurred to Dr. Braun to aim at procuring fac-similes of the finest specimens of antiquity by such means. This gentleman has been for some years resident in Italy, and during that time he has most industriously obtained moulds of many of the finest works of the sculptor's art to be found in the Vatican, and in other public and private collections in the Italian states. These moulds have become the property of Messrs. Elkington, and they are producing copies of the originals in all their pure perfection.

Numerous advantages are attendant on this means of reproduction over ordinary casting. Moulds from the originals, suitable for the electrotype process, are obtainable with much greater ease and in a greater variety of materials than can possibly be employed for castings; therefore the copies may be produced at a much cheaper rate than has been hitherto practised by any other process. The unerring fidelity of the electrotypes is another strong recommendation, perfect fac-similes of the originals being thus obtained. The figures now exhibited are the results of the first efforts made by those spirited manufacturers, and as such they are of the highest promise. It appears that the designs of the Messrs. Elkington are not only to reproduce by this method the finest statues, busts, bas-reliefs, vases, &c. of ancient art, but to extend the process to the multiplication of the works of modern artists. It must be remembered that the beauty of all productions of high art depend upon certain delicate touches, which are especially the indications of a master mind directing a skilful hand. Therefore the merit of every copy consists in the fidelity with which these are repeated. In ordinary casting, unless the utmost expense is incurred, it is impossible to attain this excellence; whereas the electrotype copies, howsoever multiplied, are all exact repetitions of the original.

Time has spared from destruction numerous examples of the genius of past ages. The republication of these at such a price as will place them within the reach of all who are educated to appreciate the value of these beautiful efforts of thought, and that devout study of the beautiful which distinguished the works of Greece in its palmy days, and some of the productions of Rome and of the Italian Schools, are yet the blight of a false taste fall upon them, will do much to cherish into full activity that love for the excellencies of Art which we hope and believe is like a living stream, flowing through the masses of European population.

A little pamphlet, "Classical Iconography," by Dr. Emile Braun, has been placed in our hands. This gentleman has caused the portraits of those writers and statesmen of classical antiquity, which are undoubtedly genuine, to be skilfully copied on a reduced scale. These elegant reproductions will be multiplied by the aid of the electrotype, in castings more or less fine and solid; so that every one, according to the extent of his means and his taste in Art, may obtain whatever style of workmanship suits him best for the adornment of his study table. The ancient actors and dramatic poets were wont,

during the studying of their parts, to place before them the masks of those whose mental characters it was their business to express orally. For those who love to hold communion with the old classics it will be a source of great enjoyment and intellectual instruction thus to enter into a kind of personal intercourse with the great spirits to whom we are indebted for these immortal productions.

Already published by Messrs. Elkington are the following:—Double Hermes of Herodotus and Thucydides, Sophocles and Aristotle; these are speedily to be followed by the portraits of Æschylus, Alexander the Great, and Demosthenes. The moulds for these have been obtained from the Museo Borbonico, at Naples, and from the Lateran Museum.

Desiring to render such productions and the superior works of our own artists, familiar to the great public, Messrs. Elkington also bring forward copies of these and other works of Art in a material which they have named Fictile Ivory. These are preparations of the finest plaster of Paris, which, by nice manipulation, is made to absorb stearine or some similar agent. Where the requisite care is taken, the imitation of ivory is most perfect; and in all the productions now published by this firm, the results are exceedingly good.

These Fictile Ivories will do much to cultivate a taste for the Arts, since, by this mode, the finest models, or ivory and miniature sculptures, may be multiplied at a comparatively trifling cost, and thus find their way into the hands of those from whom at present they are entirely excluded. With such motives, which are in the highest degree creditable, this superior order of fictile ivory is now introduced to the public. The specimens in the Birmingham Exhibition are very satisfactory, but we expect still superior things from the taste which directs this undertaking. We have heard objections urged by the possessors of some of the gems of ancient Art, that this, or any similar process will have the effect of destroying the value of their specimens, which they now pride themselves in regarding as unique. Surely the selfishness of human nature cannot be carried to a more lamentable extent than is implied to have existence, on the evidence of this poor objection. To satisfy, however, those who would desire to possess the beautiful for themselves alone, allow us to suggest that an additional value will often be given to a master-work, the originals of which they may possess, when its perfections are made known by faithful copies. We require that the taste of the British public should be cultivated; and we trust that the efforts of those manufacturers who have started in advance of this miserable spirit, will receive that reward which their enterprise so justly deserves.

ROBERT HUNT.

[Referring to the Birmingham Exposition, we feel again called upon to remark upon the impropriety and injustice of permitting mere dealers to contribute articles in their own names; thus depriving the actual manufacturer of that honour which we trust very many of them consider as one of the substantial rewards of enterprise and talent. We trust this highly objectionable system will be cautiously avoided when arranging the Exposition of 1851; that no object will be exhibited except with the name of the inventor or producer; and that as far as possible, the name of the Designer also will be given. Manufacturers could lose nothing by making known the parties to whom they are indebted for designs. In our notice of the Birmingham Exposition, we made some note of a series of cast-iron vases—copies chiefly from the antique, which stood at the entrance to Bingley House. We engraved one of them, which we erroneously attributed to a Mr. Wright. We extract the following from a local newspaper:—

"Sir,—On my visit to your Exposition this morning, I observed a number of cast-iron vases in the approach road, and on referring to the catalogue, I find the whole are described as being contributed by Messrs. Mapplebeck & Low, of Birmingham, manufactured by the Coalbrookdale Company. It is not for me to say if the description given is by the contributors or by the committee of management, but I think right that the public should know that Nos. 1, 2, 4, 5, 6, 7, 8, and 11, were cast at the Britannia Foundry, Derby, and supplied to the contributors by Mr. A. Handyside.

"Britannia Foundry, Derby."

"JOHN LEE.

We have only to add that these works are highly creditable to the manufacturer. They are by no means costly, and are admirably suited for lawn or garden decorations.]

## THE VERNON GALLERY.

### THE DUTCH FERRY.

Sir A. W. Calcott, R.A., Painter. R. Wallis, Engraver.  
Size of the Picture 3 ft. 1 in. by 2 ft. 2 in.

No country of Europe, perhaps, has undergone so little change within the last two centuries as Holland. In its natural aspect, the general appearance of its towns and villages, and in the domestic habits and manners of the people, we see now very nearly the same scenes as the old Dutch painters presented to us. When Wilkie visited the country, he wrote to his friend Sir G. Beaumont—"Nothing seems new to me here, for I had been familiar with it all upon canvas, and what one could not help wondering at, was, that these old masters should have been able to draw the materials of so beautiful a variety of art from so contracted and monotonous a country." The remark applies with almost equal force to all classes of artists, whether marine or landscape-painters, or of the common incidents of life. It will therefore scarcely be a subject of wonder, that even the works of modern Dutch painters bear a close resemblance to those of their predecessors, when the sources from which they draw their material have undergone little or no change. While improvement and revolution have been rapidly marching throughout the rest of Europe, Holland has remained almost "in statu quo."

Calcott showed in many of his works a strong predilection for the Dutch school, as in the picture from which Mr. Wallis's engraving is taken; we here find the same softness of touch which draws, and the same delicacy of pencilling, as form the peculiar beauties of that school. The subject possesses nothing of more than ordinary interest; on the right are some houses overshadowed by the thick foliage of a fine group of trees; the peasantry of the country are variously occupied in the foreground; and on the left, a Schuyt or market-boat has just unmoored from the shore; it is rowed by a woman, for females here, as in some other countries, perform those laborious duties which ought more properly to be performed by the stronger sex. The composition opens in the distance, showing the course of a river with boats, and another village embosomed in trees.

The picture, which is a charming specimen of Calcott's quiet and perfectly natural style, was exhibited at the Royal Academy in 1832.

## MEMOIR OF T. S. COOPER, A.R.A.\*

I was born in the city of Canterbury, Kent, 26th September, 1803, so says my mother, and christened in October, so says the church register. In the early part of my babyhood I did nothing in the Fine Arts, but passed the most of my time in screaming; and whenever that voice was heard in the house, my mother used to observe, "There's that Tom again." Whether I cried for sugar-sticks or black-lead pencils, is not chronicled in the family records; but during this eventful period of my life, my father, influenced by some blind infatuation, deserted his wife and children, and left me (like the youngest son of most families) to grope my way as I could. The earliest recollection that I have of myself is on one Sunday morning, when I was sketching, with my brother, the great church, for so we called the Cathedral; and I continued to sketch that and all those neighbouring objects that attracted my boyhood's fancy, when the weekly half-day holiday would give me time, till I was thirteen years of age. At this period my mother wished me to be bound an apprentice to some trade, to relieve her, in some measure, of the expense I was to her; every body feeling, more or less, about this time, the effects of the long-continued war with the Empire, food and raiment being at so high a price. She mentioned shoemaking, carpentering, and, not perhaps without some reason, house-painting; but I, influenced no doubt by a love of drawing, thought I should have been deprived of the practice of that Art to which I was so fondly attached; I therefore replied to her, "I

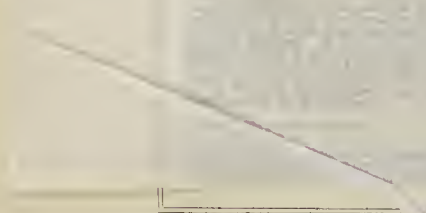
\* Mr. Cooper has favoured us with a sketch of the principal events in his career as an artist, which he has been pleased to embody in the form of a "resumé address" to his children. It will doubtless be perused with interest, from the pen of one whose pencil, in its peculiar department, is unrivalled in the present day, and has scarcely, if ever, been surpassed in ancient times.

could not be bound an apprentice, for I had a mind above it." Being deprived of a father's assistance and advice, and my mother thinking that for her son to become an artist, was to ensure to himself an inheritance of poverty, I became, as it were, a neglected plant, for although no one would strike me down, none cared whether the blight assailed, or lightning withered me. The fact was, as my mother observed, that to become an artist was to inherit poverty, and therefore I felt that at the early age of fourteen I was left entirely to my own resources. I was never cast down, never mired much with my play-fellows, but when opportunity allowed, was always making sketches of the surrounding scenery, and those objects of interest and antiquity with which the city of Canterbury at that time abounded. Occasionally I sold one of those sketches for a few shillings. Thus was I occupied till I was sixteen, when one evening making a sketch of the north view of the Cathedral from the suburbs, a gentleman approached me, apparently in bad health, and I did not appear to attract his notice till he came up to where I was sitting. "Ah, you are drawing, my boy," he said. "Yes, sir," I replied, "I am drawing the church." "And your drawing is very clever, very well indeed," he continued, after looking over it. He then asked me several questions relative to my age, parentage, &c., all of which I answered. He then said I should draw very well if I had some knowledge of perspective.

"What is that?" I asked. "I never heard of the word." "Well," he replied, "my boy, it is that necessary principle of Art that makes a thing look large although at a distance" (I now suppose he meant its retaining its real size though appearing small to the spectator;) "and if you will come to me to-morrow morning," he continued, "I will teach you. My address is at the Theatre." I started at that, my family being all Dissenters; however, I went to the theatre the next day, and there I was initiated into all those mysteries of Art which have ever since influenced me; but the season shortly breaking up, I was left without the instruction of this kind feeling man, whose name was Doyle. I then again had recourse to drawing the old hullings in the city, and disposing of the sketches to strangers; and thus I was enabled, (at my own expense,) to join Mr. John Martin's evening classes, who was then the best drawing-master in East Kent, and who, when he saw I could assist his junior pupils, kindly allowed me my own instruction gratis. Thus, by great perseverance, I continued till the next year, when the players returned again to Canterbury, Mr. Doyle with them, and then, to my surprise and sorrow, I found that he was in bad health, and, indeed, he died within a very few weeks of his arrival, an event, however odd it may sound, that was extremely advantageous to me; for, though I lost his instruction, I had the engagement to finish the scenery he was upon, during which time a gentleman came to Mr. Dowton (a son of the Dowton) who had taken the Faversham, Hastings, and other theatres. He asked Mr. Dowton if he could recommend any scene-painter. Mr. Dowton, pointing to me, said, "There's a young man that will exactly suit you." I was engaged that morning, and in a few days went to Faversham, where I painted the scenery for "Macbeth," and other pieces, and at the end of June, 1820, arrived at Hastings, being then about seventeen years of age. Here I painted the whole of the summer. Things not being very prosperous, and being greatly solicited by an uncle, a clergyman, who promised that if I would leave my wandering life, as he termed it, he would get me a studentship in the Royal Academy in London, I left, and returned to Canterbury, and after resuming my old occupation, aided by teaching, till 1823, my uncle invited me up to live with him in London, that I might have the advantages of instruction; but I found that his promise of procuring me a studentship in the Royal Academy was quite visionary; and therefore the next morning, although a stranger in London, I left his breakfast-table, and returned that day to dinner a student in the British Museum, without help from either relations or friends. Two or three months after that, I became, by means of a letter from Sir T. Lawrence,



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*Thos-Haynes Cooper*

a student in the Angerstein Gallery, and then, 1824, a student of the Royal Academy.

Some months after, my uncle finding me a burden to him, that is to say, I was not earning any thing, put into my hands my coach fare to Canterbury, and a bill of my board, lodging, and washing, during the nine months I was under his roof. Thus I returned to the place of my youth without a friend, without a father, without any sort of assistance and advice. I had only a poor mother to receive me; but it is now my happiness to know (although in early days I was a neglected plant, and the study of Art was the only occupation that, in her estimation, would keep me poor and needy), she now finds shelter under its branches in her old age, and in a great degree, through Providence, I am enabled to make her winter-path more smooth and bright, than, alas! was her spring-time or summer.

Thus, from 1824 till 1827, my sole occupation was teaching in Canterbury and the surrounding towns. I was in the receipt of an easy income, the average amount of which was 200*l.* a-year, when a French gentleman came to settle in Canterbury, and undertook to teach the French language, mathematics, and engineering; but desiring, doubtless, to extend the sphere of his operations and emoluments, he likewise commenced to teach drawing. Whatever estimate I might have had of his artistic abilities, I always considered him a gentleman, though through him my teaching fell off, my means were reduced, and in 1827 I left England to seek my fortune in a foreign land, in company with a school-fellow, Mr. W. Burgess, now a drawing-master at Dover.

Thus shipwrecked in all my early hopes, I set sail one Sunday morning in July, 1827, with forty-five sovereigns, and my friend, who was with me, with twenty-five, and thus we voluntarily exiled ourselves from our country and friends. It was in an express boat that we left Dover, and, as from the position of the wind, we were obliged to near the Goodwins, we experienced a melancholy pleasure in hearing the "National Anthem" played on board the "Ramilles," then a guard-ship in the Downs.

We arrived at Calais in the afternoon, and thought the distance was trifling from shore to shore, yet such was our excitement at beholding the pictorial character of a French town and people, that we forgot the responsible situation in which we had placed ourselves, and then it came to our conviction that we must earn money if we wished to live. But what were we to do? However, after making a few sketches of Calais, we proceeded to Gravelines. My friend being then fearful that we should come to want, wished to return home; but I, who was never cast down by ordinary difficulties, said, "Nonsense. I will take your portrait;" which I did, the next morning before breakfast; and the pleasure we both enjoyed when I showed it to the son of the landlord of the inn, and he exclaimed, "Diable, mon dieu! comme ça ressemble, il faut faire le portrait de ma femme," was unbounded; and before I could follow my inclination and make a hearty breakfast, I was hurried off to make a sketch of the wife, as also one of himself and two children, before dinner. The next day I made drawings of his father, mother, the notary of the town, his wife, and their two children. We were entreated to stay to draw others, but Gravelines being an uninteresting place, we left on the fourth day, our knapsacks on our backs, with fifty-two francs profit, after paying our expenses at the inn.

We proceeded to Dunkirk, and spent a fortnight there, taking portraits with the same success. Not having any definite place of route, we left Dunkirk by Bruges and Ghent, and arrived at Brussels in the middle of August. There we commenced the same means of livelihood, and in order to do it more effectually, we took lodgings and exhibited the drawings in the window. This brought to me many persons desirous of having their portraits taken, among whom was a French nobleman, accompanied by a very beautiful lady; he said to me, "Faites le portrait de cette dame," and quitted the room. I was very much puzzled to know whether I was capable of taking her likeness, or of withdrawing my eyes off her, when she said, with a most amiable smile, "Maintenant, monsieur, commencez." I

covered with blushes, commenced the drawing, but found that I was incapable of doing it, when the gentleman returned, and taking the drawing in his hand said, "Yes; it resembles her, but still it is not her;" and taking up another drawing that he saw in the window, said, "If you did the background to this drawing, you are much more capable of drawing landscapes than portraits: make me a little sketch in pencil, and I will pay for it double the sum you charge for the portrait." In half an hour I had finished the sketch. He was delighted with it—paid the money, and, with the lady and drawing, left the room. I mention this trifling circumstance for it had so great an influence on my subsequent prospects. A few days after, to my surprise, I had several applications for pencil-drawings of landscapes, and also for giving lessons; and during four years, dating from that period, I was in the enjoyment of the highest patronage.

It was from this period to the year 1829 that I made the acquaintance and married one of the most amiable and accomplished ladies of the English residents, your beloved and lamented mother, which prevented my taking advantage of the friendship and instruction of that great animal painter, Mr. Verbeeckhoven, as I was obliged to make a provision for my family in the time which I would otherwise have been devoting to study. But it is my happiness to feel now as I did then, that I enjoyed his friendship and experienced his very great kindness, and that whatever I have been able to do since I left the Netherlands in my branch of Art, I owe to him. Thus I continued prosperously; but in the revolution of 1830 my hopes again were shipwrecked.

Having in that year been engaged to go to the principal towns of Holland to make some sketches, I had an opportunity of seeing the works of the great animal painters of the Dutch School. Then, for the first time, I was impressed with the feeling that this branch of Art was not much practised in England; and I should have set about studying the works of these great painters, had not the Revolution then broken out in Brussels, which annihilated all my resolutions and hopes, and forced me to return here, after many difficulties, and imprisonment. I arrived on the second day of the Revolution, when I found my wife and child outside of the town, at her father's house, and her only brother dead from wounds in the conflict. But I pass over these dreadful scenes and the difficulties arising from them, during the space of nine months; I returned to England in the summer of 1831. Then again I had to begin life without a friend or an acquaintance; but, as before, was never cast down by discomfiture or difficulty; and the hope reviving that I might become a painter, induced me to study all day in the fields, from nature—animals, and landscape, and in the evenings I laboured for the wants of my family by making pencil drawings and drawings on stone. Thus I continued till 1833, when I exhibited my first picture in the Suffolk Street Gallery, which was so favourably noticed, that in 1834 I was commissioned by Mr. Vernon to paint the picture which is now in the Vernon Gallery. Then it was, on my first visit to my dear mother and family, my townsman met me with open hands, congratulating me on the distinguished position to which I was raising myself. Yes, these very persons who never helped me when I needed assistance, who never put forth the fostering hand to the poor "artist boy," now assumed the credit and participation in the honour I was gaining, and called me their distinguished townsman, and praised that structure to which they gave no helping hand. Subsequently, from year to year, I met with equal success, till, in 1845, I was elected an Associate of the Royal Academy, previous to attaining which object of my ambition, I lost her who was my best friend, who consoled me in all difficulties, and sustained me in all circumstances; who rejoiced with me in my success, and, as you can remember, was one whose agreeable society and amiable disposition gained her many friends, and whose death has left a void which eternity only can fill. Since then, you know the rest.

T. S. C.

PASSAGES FROM THE POETS.



Drawn by E. H. Corbould.

Engraved by G. P. Nicholls.

THE DEATH OF MARMION.

"The war, that for a space did fail,  
Now trebly thundering shook the gale,  
And—"STANLEY!" was the cry;  
A light on MARMION'S visage spread,  
And fired his glazing eye:  
With dying hand above his head,  
He shook the fragment of his blade,  
And shouted "VICTORY!"

CANTO VI. 32.



PASSAGES FROM THE POETS.



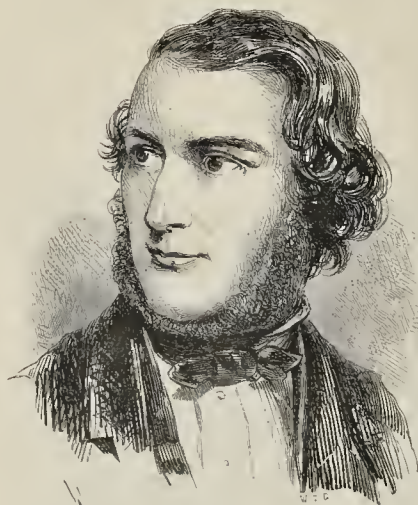
Drawn by F. W. Hulme.

Engraved by W. Green.

A SUMMER DAY'S RETREAT.

^ Calme was the day, and through the trembling ayre,  
Sweet breathing Zephyrus did softly play,  
A gentle spirit, that lightly did delay  
Hot Titan's beames, which then did glyster fyre;  
\* \* \* \* \*  
Along the shore of silver-streaming Themmes,  
\* \* \* \* \*

There, in a Meadow, by the River's side,  
A Flocke of Nymphes I chaitreed to espy,  
All lovely Daughters of the Flood thensby,  
With goodlie greenish locks all loose untyde  
As each had bene a Bryde,  
And each one had a little wicker basket,  
Made of fine twigs entrayled curiously,  
In which they gathered flowers." SPENSER. *Prothalamion.*



*John Thomas*

JOHN THOMAS, the well-known sculptor and modeller, has been engaged for a series of years under Mr. Barry, in modelling the ornamental detail of the great national edifice now being raised at Westminster, has lately contributed some fine statues to the exhibitions of the Royal Academy, and is at present architect for several extensive mansion houses in various parts of England. Mr. Thomas was born at Chalford, Gloucestershire, in 1813; and at the age of thirteen years, being left an orphan, was apprenticed to a stone-cutter in a neighbouring village, having three miles to walk every morning and evening to and from his work. Anxious to avoid being a burden to any one, the orphan boy, although wearied out with the day's toil, devoted his evenings to engraving brass-plates, painting sign-boards, and lettering grave-stones, for which, of course, he was paid at the lowest rate, but as a compensation, was talked of as a prodigy of precocious genius. There can be little doubt, however, that to the habits of application thus induced, he is indebted for his present eminent position.

During the last year of his apprenticeship he was enabled to gratify a feeling he had long cherished, a desire to visit a beloved brother, then resident in Oxford. On this occasion he walked forty miles through deep snow, in the depth of winter, and considered himself extremely fortunate in securing for the remainder of the way a seat on a coach, for the whole sum in his possession, namely, 9s. sterling. His fraternal affection was amply rewarded, and his feeling for Art highly gratified. The beautiful architectural details with which the structures of that city abound, became from that day a source from which he drew largely, not only imitating the letter, but endeavouring to embody the spirit of these fine creations of Fancy and Art; and there can be little doubt, that to this visit to Oxford Mr. Thomas is much indebted for his excellence as a draughtsman, a modeller,

[The engraving is taken from a portrait by Mr. W. B. Scott, of Newcastle-on-Tyne.]

and an architect. In this he resembles Kemp, the peasant architect of the celebrated Scott monument in Edinburgh, who, while serving his apprenticeship to a millwright in a country village, was sent one day on a message to Roslin, some ten miles distant, when his fancy was so caught with the unique details of the beautiful little chapel there, that from that day forth he became an architect.

When Mr. Thomas had completed his apprenticeship at Chalford, he went to Birmingham, where he had a brother at that time practising as an architect. With him he spent three months, after which time he executed and erected in the town of Huntingdon, an elaborate Gothic monument, which excited much attention. This, and several other works of similar character in and around Birmingham, attracted the attention of Mr. Barry, then engaged on the grammar school in that town, who employed Mr. Thomas to model from his designs and execute in wood and stone, the carvings and sculptures of coats of arms, armorial bearings, bosses, pendants, &c., with which that fine structure is enriched, and on which the artist was employed during a period of three years.

After the completion of the grammar school, Mr. Thomas went to Leamington, to which town his brother, the architect, had removed, where he officiated as assistant in designing and making drawings for mansion houses, &c., but not getting satisfactory remuneration for his labours, he returned to Birmingham, where his amiable disposition, modest demeanour, and high talent had secured him a number of kind and influential friends. He there executed several works, and was employed by Mr. Blore to model and carve in stone and wood at Crewe Hall, as well as at Capesthorpe Hall, large coats of arms and heraldic devices. Shortly after this he was engaged at the railway stations on the North Midland line, carrying out Mr. Thompson's ideas in ornamentation and in carving coats of arms appropriate to the various towns at which the stations were built. So soon as the new palace

at Westminster was ready for ornamentation, Mr. Barry engaged Mr. Thomas to superintend the stone-carving of the entire structure. The statues on the north and south fronts, the panels, with the Royal Arms of England, from the Conquest till Victoria; the statues and bosses in Victoria Tower; the bosses in St. Stephen's Hall, representing the leading incidents in the life of St. Stephen, may be cited as specimens of Mr. Thomas's industry and talent. When the Royal Commissioners for the Fine Arts invited artists wishing to be employed on the carved wood-work of the new palace to send in competition designs and specimens of their work, Mr. Thomas's design for the door to the House of Lords was the first named in their report, and he was one out of nine sculptors selected to execute the eighteen statues which are to be placed in that magnificent hall. This success induced Mr. Thomas to aim at high Art, and at last year's Royal Academy Exhibition his statue of "Miranda" attracted much attention, while the statue of "Musidora," in the present year's exhibition, shows still higher attainment in this most delightful department of Art.

Recently Mr. Thomas was commissioned by Prince Albert to execute two large bas-reliefs of "Peace" and "War" for Buckingham Palace, and these have been finished in a style which has elicited the high commendation of royalty. The immense lions on the entrance piers at Britannia bridge, Menai Straits, each of which measures twenty-five feet in length and weighs eighty tons, even in these gigantic dimensions, display fine symmetrical proportion and masterly general conception; these are also the production of Mr. Thomas. Mr. Brunel, the eminent engineer, having recently reared and fitted up in his house a superb apartment called "The Shakespeare Gallery," has commissioned ten of the most eminent of the Royal Academicians to paint illustrations of the poet's productions to adorn the walls, and Mr. Thomas has chiselled for the fine marble Elizabethan mantelpiece terminal statues of "Tragedy" and "Comedy," both of which figures are full of grace and expression.

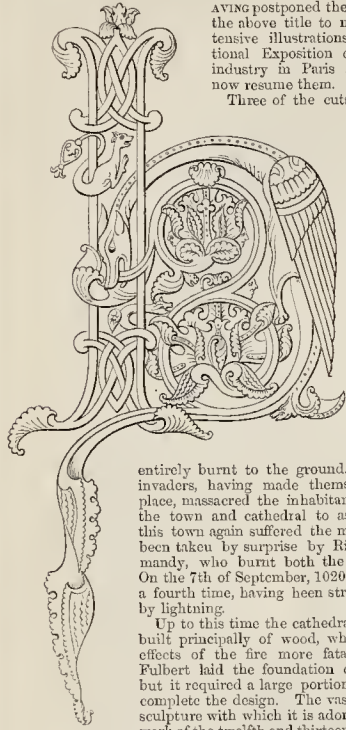
The superb new station at Euston Square is adorned by a series of large bas-reliefs from the studio of Mr. Thomas, typifying in a very characteristic manner the chief cities and towns connected with the North Western Railway, as well as a large group in alto-relievo representing "Britannia," supported by "Science" and "Industry."

The National Bank buildings at Glasgow, the Imperial Fire Office, London, the Law Courts at Bristol, and a number of our finest public structures contain specimens of Mr. Thomas's skill as an architectural sculptor, and fine examples of his monumental sculpture are in many of our churches. Lincoln's Inn Dining Hall contains several excellent specimens of carving in solid oak by Mr. Thomas, in life-size effigies of bishops, judges, and eminent men connected with that Institution; and another exquisite specimen of his skill in that department of Art, is a most elaborately carved oaken altar-screen, in Kildoun Church, the property of R. Beresford, Esq.

Perhaps, however, the most important incident in the life of this excellent artist and worthy man, was his having been employed by Mr. Peto, M.P. to alter and extend his mansion house of Summerleyton, in Norfolk. This he has accomplished by an extraordinary effort of skill and judgment, having transformed an old square country box into an English Versailles, with fountains, groups of statuary, rich parterres, ornamental flower-gardens, &c. The mansion is designed in an Anglo-Italian style peculiarly original and characteristic, and the interior furnishings are from designs by the architect.

Since this mansion house has been erected, Mr. Thomas's talents as an architect have become known and appreciated, and lately, in his studio we saw a design for a very large mansion house now being erected near Maidstone, remarkable for pictorial effect and symmetrical proportion. Nothing seems to come wrong to Mr. Thomas in the shape of Art. His whole career shows a remarkable aptness for adaptation: sculpture, carving, designing, drawing, painting, and architecture,—he is equally at home in them all.

EXAMPLES OF MEDIEVAL ART  
APPLICABLE TO MODERN PURPOSES.



AVING postponed the series of papers under the above title to make room for the extensive illustrations taken from the National Exposition of the productions of industry in Paris and Birmingham, we now resume them.

Three of the cuts represent portions of priests' vestments taken from sculptured figures under the south porch of the cathedral at Chartres. This cathedral is one of the most ancient in France, and has suffered from an unusual number of casualties by fire. M. Lejeune, the talented librarian of the city, has published a curious essay on this subject under the title "Des Sinistres de la Cathédrale de Chartres." It appears that in 723 the town and cathedral were

entirely burnt to the ground. In 858 the Norman invaders, having made themselves masters of the place, massacred the inhabitants, and again reduced the town and cathedral to ashes. In 962, or 963, this town again suffered the miseries of war, having been taken by surprise by Richard, Duke of Normandy, who burnt both the church and the city. On the 7th of September, 1020, the church was burnt a fourth time, having been struck, as it is supposed, by lightning.

Up to this time the cathedral of Chartres had been built principally of wood, which had rendered the effects of the fire more fatal. In 1023, Bishop Fulbert laid the foundation of the present edifice, but it required a large portion of three centuries to complete the design. The vast mass of statuary and sculpture with which it is adorned, appears to be the work of the twelfth and thirteenth centuries. The por-

als, from which our examples are taken, seem to have been executed in the early part of the twelfth century. After a period of nearly five centuries had passed since the disaster of 1020, in the July of 1506 the tower of the cathedral was struck by lightning, and the fire committed great ravages, but the most important and interesting parts of the building were happily saved. In 1539 the tower was again fired by lightning. Another fire was caused in 1674 by the imprudence of one of the watchmen. The last, and one of the most deplorable of the modern disasters of the cathedral of Chartres, was the great fire which was caused by accident on the 4th of June, 1836, when some workmen were employed in the tower. This calamity destroyed many important portions of the cathedral, but it spared some of the more ancient and ornamental parts. Among these, not the least important, are the interesting sculptures of the portals, which, besides their excellence as works of Art, are extremely valuable as specimens of the costume, &c. of the period.

Our first cut represents the embroidery round the lower part of an alb. An alb is a vestment worn by the priest at the Eucharistic sacrifice, and from the earliest times had nearly the same form as those in use at present. It was generally of fine white linen, though sometimes of rich silk, and ornamented with a peculiar round decoration of gold, which has long ceased to be used in any country; but whether of one or other of these stuffs, it was almost always hemmed at the bottom with a brightly tinted silken, or golden border. Among the several regal gifts made to St. Peter's by our Anglo-Saxon King Ethelwolf, when he took his renowned son Alfred to Rome, A.D. 855, were silken albs richly ornamented with gold: *Camisias albas sigillatas holosericus eum chrysolavro.* (*Libor Pontificalis in vita Benedicti III. t. iii. p. 163. ed. Viguolio.*)

But if, under the Anglo-Saxons, a stuff so very costly, and so rare as silk

must have been in their times, was often bestowed upon the Alb, this vesture, instead of losing, gained new splendour in the hands of the English at a later period; while linen of the finest quality continued to be, as now, the material of which it was then always made for common use,—on great occasions, and in the larger churches, it was to be seen formed, not only entirely of silk, but sometimes even of velvet and cloth of gold. But this was not all, for though white was of course its usual colour, yet we find a green, or blue, or red, or black Alb to have been occasionally worn; and Albs were not called by the name of one or the other of these dyes, because their apparels only were of that colour, but because they were tinted throughout, red, blue, or green, as the case might be.

Though there cannot now be found any rubric, either in the Salisbury or the other of our old English "Uses," showing exactly how these beautiful silken Albs were worn, yet, if it may be guessed from illuminations in manuscripts, the practice was to put them on immediately over an appaueled alb of linen. As will readily be supposed, these rich albs of silk, or cloth of gold, were brought forth and used upon the higher festivals and more solemn functions only.

Our specimens seem to represent embroidery with pearls and uncut jewels set in a band of thin gold, and terminating with a rich fringe. The triangular interlacings in the lower panels are evidently symbolical of the Holy Trinity.

Our engraving on the following page represents a very beautiful Monstrance in the Cathedral at Rheims, and has been copied from the interesting publication from which we selected a specimen for our number issued in February last, entitled "Mélanges d'Archéologie, d'Histoire et de Littérature, par Charles Cahier et Arthur Martin."

Pugin, in his "Glossary of Ecclesiastical Ornament," describes a Monstrance as a transparent Pyx, in which the Blessed Sacrament is carried in solemn processions, and exposed on the altar.

It is derived from the latin *Monstro* (to show), as it was in these vessels that the holy Eucharist was first exposed to the adoration of the faithful in processions, benedictions, and on other solemn occasions.

The use of Monstrances is not very ancient. Father Thiers, in a learned treatise on the exposition of the Blessed Sacrament, states that he has found it impossible to fix the precise period when the custom of exposing the Blessed Sacrament, and the consequent use of Monstrances, commenced; but as the solemn procession of Corpus Christi is not older than the early part of the fourteenth century, and as the Blessed Sacrament was originally carried in a covered pyx in that procession, it is not probable that monstrances were introduced before the end of the fourteenth, or generally used before the fifteenth century.

The ancient form of these vessels was very varied. The first, which I imagine to be the most ancient, is a tower of precious metal, with four apertures of crystal. The Celestinus of Marconcy, in France, formerly possessed a manuscript missal, written in 1374, in which an initial letter D, occurring at the commencement of the prayers of Corpus Christi, contained an illumination, representing a bishop bearing the Blessed Sacrament in a tower of this description, attended by two acolyths holding lighted tapers.

2. Monstrances were made in the form of images, containing crystal pyxes. Father Thiers mentions a Monstrance of this description, which belonged to the parish church of Menechon, in Champagne, in the year



1486. It consisted of an image of St. John the Baptist in the act of pointing with his right hand to a lamb, which he held on his left arm, and in which was a pyx faced with crystal. This description of Monstrance was frequently used in England.

In the account of the solemn service at Durham, on Easter Day, we read that two monks came to the sepulchre, out of which, with great reverence, they took an extremely beautiful image of our Saviour, representing the Resurrection, with a cross in his hand, in the breast whereof was inclosed, in the brightest crystal, the Holy Sacrament of the Altar; through which crystal the Blessed Host was conspicuous to the beholders.—*Antiquities of Durham*, p. 17.

From the inventory of the ornaments formerly belonging to the Cathedral Church of Lincoln:—An image of our Saviour, silver and gilt, standing upon six lions, void in the breast for the sacrament of Easter Day, having a heral before, and a diadem behind, with a cross in his hand, weighing thirty-seven ounces.—*Dugdale's Monasticon*.

3. There are Monstrances in the form of Crosses: one of this description is mentioned in the inventory of ornaments formerly belonging to the Cathedral of Notre Dame, at Paris, made in 1439. Item, une croix d'argent doré, que soutienne deux anges, pesant eu tout douze marcs, en laquelle on porte le corps de nostre Seigneur au jour du sacrement, que donna M. Gerard de Montagu, chanoine et depuis évêque de Paris.

A Monstrance not very dissimilar to the above is described in the inventory of St. George's Chapel, Windsor, given in Dugdale's Monasticon. Item, two standing angels, bearing a crystal pyx for the sacrament of our Lord, which is surmounted by a cross of silver, gilt and enamelled, &c.

4. Monstrances were made with a large tube of crystal, fixed on a metal foot, with a knob, and surmounted by a canopied cover of elaborate design. Of this, which was the most common form of the ancient Monstrances, there are many fine examples yet remaining, especially in Flanders. A silver one of exquisite design, executed in the latter part of the fifteenth century was presented to St. Mary's College, Oscott, by the late James Wheble, Esq., and is always used on solemn occasions.

5. The usual form of modern Monstrances is that of a radiated sun with a crystal pyx in the centre. This style of Monstrance did not come into general use until the seventeenth century, but there is an example as early as the commencement of the sixteenth century. Father Thiers cites a manuscript Gradual, formerly belonging to the Sainte Chapelle of Paris, written in the reign of Louis XII, who died in the year 1515, in which a miniature initial represents a procession of the Blessed Sacrament, carried in a Monstrance of this form, and borne on a feretrum by two priests in red cassocks, surplices and robes.

In the inventory belonging to King's College, Aberdeen, 1542:—Una Monstrantia argentea, duos cubitos prope alta (Eucharistia vulgo appellat.) ad Christi Corpus, adorationis causa a populo, deportandum incredibili arte confecta. In ea herillum pulchrum.

Monstrance sometimes signifies a transparent reliquary. "Item, a Monstrans, w<sup>h</sup> a relike of Sent Marten, the fote sylv<sup>r</sup>, and gilt, and the flat edge about the relik sylv<sup>r</sup>, and all the residue cop and gilt." Inventory of St. Martin, Dulwich, Loudon. *Nichols's Illustrations of Ancient Times*.

The example we have chosen is obviously composed of two fragments of utensils made for other purposes, as the engraving round the crystal in the upper part is of a much later date than the stem. In fact, an engraving on the inside representing our Saviour teaching the gospel, has been mutilated by the process of attaching the one to the other. It is clear also from the date of the stem, which cannot be placed much later than the middle of the thirteenth century, that it could not have been made for a vessel which did not come into use for a long while after that period. As our chief object, however, is to give examples susceptible of application to secular purposes, we have felt that the beautiful forms and elegant details of this curious relic made it one highly calculated to supply hints for a great variety of purposes, notwithstanding a little inconsistency observable in its style, and its disagreement with other specimens of Monstrances.

The two last engravings represent the ends of a Stole, and a Maniple.

The stole in ancient times was made of sufficient length to reach almost to the feet, and to

show both its ends below the chasuble of the priest, and the still lower dalmatic of the bishop; if not always, at least, sometimes, growing wider in a slight degree at the ends. It might often

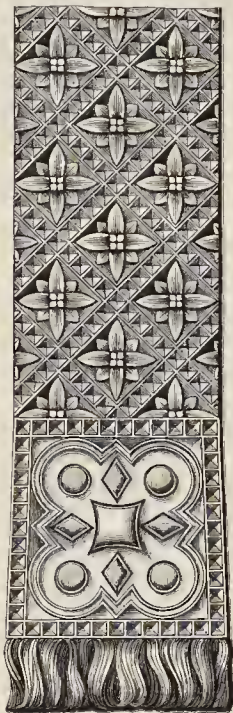


be said to be of pure gold; for that precious metal, instead of being wrought into what is now called gold thread, was drawn out into very thin

wire, and in this light but solid form was woven, with the help of a very little silk, into a kind of metallic web, leaving at proper intervals bare

spaces for the working of the figures of saints, by the needle, or the fastening on of the jewels with which it was sometimes studded.

As around the bishop's tunicle, so to both ends of the stole, little bells of silver used sometimes to be fastened, in Anglo-Saxon times, there is strong reason for supposing; certain, indeed, it is that, for ages after the Saxon period, such bells, as well as delicately twisted chains of silver and of gold, having little knobs of the same metals hanging to them, and beautiful silken and golden fringes, knotted fretty-wise, to use a term of heraldry, continued to be sewed to the extremities of our English stole and maniple. Since the end of the fourteenth century the



stole has always been borne crossed on the breast of the priesthood of England, when vested for the Holy Sacrifice. Previous to that time it was allowed to hang straight down from around the neck.

A few old English stoles still exist. Lord Willoughby de Broke is in possession of two; one of these is ten feet long by two inches in breadth, and ornamented with no less than thirty-eight shields of arms, on a ground alternately green and pink, worked in silk and gold. In the middle of its length, or at the part which would fall at the nape of the wearer's neck, it is marked with a cross crosslet; and from the heraldry of the bearings, it would seem to be of the date of Henry VI. The other stole is nine feet in length by three inches broad, and has this inscription,—“In hora mortis succurre nobis Domine,”—worked in large letters all down it, each letter of the inscription being in the centre of a quatrefoil on a gold ground; at each end is a shield displaying a cross sable; and in the middle of its length, the arms of Lacy, Earl of Lincoln, or, a lion rampant purple; another inscription in capital letters, but defaced, is on the lining. From the shape of the characters and the ornament, this stole seems to be of about the reign of Edward III., or the early portion of Richard II. Neither of them widens at the ends, but both are lined with linen.

The difference between the length of the stole in ancient and modern times, is very striking. Among all our national ecclesiastical monuments, either in painting or sculpture, from the earliest Saxon epoch up to the last days of Queen Mary, there is not one to be found of a priest in his mass vestments, in which the two ends of the stole are not to be seen falling down some way lower than the chasuble.

Now, however, the stoles are made so short that not even the smallest portion of them is seen below that garment.

The Maniple was at first, most probably, nothing more than a plain narrow strip of the



finest and whitest linen, more like a napkin than to the present ornament; very soon, however, it began to be enriched, here, as everywhere else throughout the western parts of the Church; and if the maniple at that time in France may be looked upon as a sample of the Anglo-Saxon one, then was that article of sacerdotal attire often made of the richest golden stuffs, and had, like the stole, not unfrequently an edging of little gold or silver bells hanging to it. The Maniple was not always worn as it is at present; for from the figured as well as written documents of ecclesiastical antiquity, we see that at first it was held, thrown over the outstretched fingers of the left hand; afterwards, it came to be borne, as now, fastened on the wrist.

The more general type of the stole and maniple was for them to run quite straight all through, yet, every now and then, examples are met with, showing the ends of both these clerical ornaments widened, sometimes by stopping short and spreading in the form of an oblong square, as in our example of a stole, and sometimes the maniple had a gradual diminution to its centre as in the one here given.

The initial letter with which we have commenced this article is taken from an illuminated bible of the twelfth century, in the public library at Rouen.

HENRY SHAW.

#### LADIES' WORK-TABLE.

We think it a duty incumbent on us in our desire, not only to point out to manufacturers the high road to excellence, but also to place before our readers every occasion on which that road has been successfully travelled, to call attention to the very elegant works lately produced by Mrs. Purcell, of New Burlington Street, the house formerly occupied by Miss Lambert, whose command over the needle and the pen took always an important standing in public estimation. We have been much gratified by an inspection of Mrs. Purcell's rooms, in which are displayed examples of every conceivable form of embellishment that can be secured by the needle, displayed too to far greater advantage from the lady's judicious exercise of her good taste in the composition of the various screens, frames, tables, &c., to which purposes the works are principally devoted. In the embroideries themselves natural flowers are of course the favourite feature of design, while in life-like effect of execution many of them have perhaps never been surpassed. We must not forget to mention the impetus which the Art has received from the increased study of ecclesiastical architecture and its appurtenances, nor omit to notice the choice examples of altar-cloths, pulpit-fronts, cushions, &c., which have been the result of this happy revival of artistic offerings to Christian churches.

The work-table which we have selected for engraving, from Mrs. Purcell's establishment, is a graceful union of novelty and convenience. It is of wood, partly gilt and partly coloured white, exhibiting a contrast of the most pleasing and



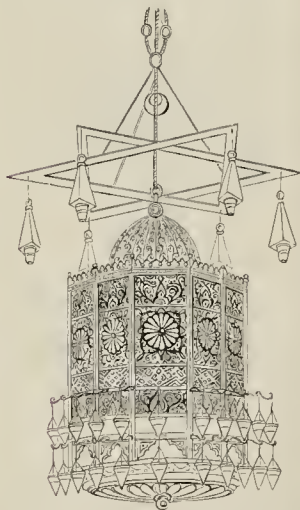
lively nature, with a crimson silk bag at the top and its depending tassels. There are many other objects in the establishment, of which, had our space permitted, we might have been tempted to place illustrations before our readers, but we must content ourselves with simply congratulating Mrs. Purcell on the right course she has pursued in the fabrication of her works.

ILLUSTRATED  
BIBLICAL LITERATURE\*.

THERE is often as much knowledge communicated through the eye, as is acquired by any other medium of deriving information. Some things there are in which it must be the only teacher, any oral or written description being totally inadequate to reach the understanding. Hence the mass of pictorial juvenile publications which have emanated from the press during the last quarter of a century for the benefit of the young generations; and hence too, the constant appearance of similarly illustrated works addressed to children of a larger growth, who yet stand in need of instruction and of information. It is therefore unnecessary to offer any apology for introducing to the notice of our readers the two volumes which Dr. Kitto, assisted by a body of the most eminent Biblical scholars in Europe and America, has placed before the public. To the general student of history, sacred and profane, they will prove most valuable helps, nor less so to the artist requiring a knowledge of the manners, customs, dresses, &c., of the ancient and modern oriental nations. Other books of a like character have at various times been issued from the press; but this "owes its origin to the editor's conviction of the existence of a great body of untouched materials, applicable to such a purpose, which the activity of modern research and the labours of modern criticism had accumulated, and which lay invitingly ready for the use of those who might know how to avail themselves of such resources." The various branches of Biblical science comprehended in the work are—Biblical Criticism, Biblical Interpretation, History, Geography, Archaeology, and Physical Science. These subjects are carried out in their numerous and diversified ramifications sufficiently diffuse for all practical purposes, yet concise enough to guard against unnecessary loss of time, on the part of the student, in acquiring the information of which he is in search. We have taken some pains to go through the volumes, and have compared them with others of a similar nature; and the result of our investigation is, that both in plan and execution, they are all that could be desired in such a work.

The Theology it contains is, of course, a matter beyond our purpose, which is to offer some examples of the illustrations that very profusely embellish it. Every word whereby the written text may be in any way elucidated, or to which a clearer meaning can be given by pictorial description, is explained by an engraving as here introduced.

LAMP.—Of this object several examples are given, borrowed from ancient authorities. That we have selected is one of the richly ornamented lanterns used on festive occasions, and suspended across the streets. It has numerous small lamps attached.



\* A Cyclopaedia of Biblical Literature. Edited by John Kitto, D.D., F.S.A. Illustrated by numerous engravings. Published by A. & C. Black, Edinburgh.

COLOSSÆ.—Formerly a city of Phrygia, now a village named Khonas, behind which rises the huge range of Mount Cadmus. There are still traces of ancient ruins in its vicinity.



BAAL-GAD is better known to us by the name of Baalbec, or Balbec. The ruins of this once magnificent city are still famous, and are visited by every traveller who wanders into their vicinity.



CESAREA.—The engraving below represents an old castle at the extremity of the ancient mole. The remains of the town, about fifty miles from Jerusalem, are very extensive, but a heap of ruins.



EGYPT.—From the variety of engravings which illustrate this text, we select the Great Hall of the Temple of Carnak, next to the Pyramids, the most wonderful relic of Egyptian Art.



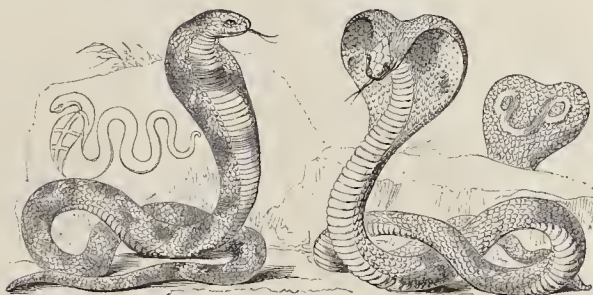
**BURIAL.**—Sepulchres and tombs are described under this word, which is also illustrated by several specimens. That engraved below is a modern oriental garden-tomb, over which lamps are sometimes hung and occasionally lighted.



**BEDS.**—A bed, with a tester, is mentioned in the Apocryphal Scripture (Judith, ch. xvi., ver. 23), which, in connection with other statements and the frequent mention of rich tapestries hung upon and around a bed, proves that bedsteads, not unlike those in modern use, were among the luxuries enjoyed by the ancient Jews of wealth and lineage.



**ADDER.**—The two specimens here introduced are of the *genus Naja*, respectively designated in the book before us as "Naja Haje;" and the form of Ceph from the Egyptian monuments;" and



"Naja Tripudians and Cobra di Capello; or Hooded and Spectacled Snakes." Illustrations of this species frequently occur in eastern sculpture and painted decorations.

**ALTARS, FORMS OF.**—This term supplies abundant material for illustration, from the immense variety employed in different countries during successive epochs, both for out of door use and in sacred edifices; from the rude pile of unhewn stones, to the richly-carved altar of Christian worship. There is no doubt that the altars of the Jews, when they became a wealthy and luxurious people, and less restricted in their forms, were highly ornamental. Of these, examples are given, but we have chosen rather to select a group of designs of oriental and classical antiquities. The figures indicate to which nation they appertain.—1, 2, 3, Greek; 4, Egyptian; 5, Babylonian; 6, Roman; 7, 8, Persian.



**ERES, or ARES,** is a word occurring many times in the Hebrew, the precise definition of which is variously stated; Celsus considering it to be a general name for the pine tribe, to the exclusion of the cedar of Lebanon, while the majority of writers



are of opinion that it indicates this tree alone. Dr. Royle, who contributes the article "Eres," to

the Cyclopaedia, appears to think that one plant is not strictly applicable to the several passages of Scripture wherein the word occurs. The cedar of Lebanon furnishes, notwithstanding, the illustration.

**CROWNS,** though generally applied to the ornaments worn by royal personages, are not exclusively so in scripture. The origin of this decoration is supposed to have arisen from the simple fillet fastened round the head, and tied behind; this was followed by the diadem, which, when surrounding the head-dress or cap, may be considered as



having become a crown. The forms of these crowns appear to have varied in every age, with successive generations of princes, and in a great measure to partake of the character of the nations, as symbolical of their power and wealth. The five examples here given are of modern Asiatic crowns.

The last illustration we introduce occurs under the word ARABIA. It represents a group of Bedouin Arabs, or as they are sometimes called in the Bible, "dwellers in the wilderness;" a pastoral but warlike people, who, in their mode of life, their food, dress, and dwellings, in their manners, customs, and government, have continued, and still continue, almost unalterably the same, from the earliest period to the present time. The history of this singular and interesting people proves an important feature in the researches of the Biblical student, as it throws considerable light on many passages which might otherwise be deemed obscure; and also exhibits, in a remarkable degree, the fulfilment of prophecies, which might otherwise have confirmed the infidelity of the sceptic.



These examples are amply sufficient to show the manner in which the illustrations to Dr. Kitto's work appear; they are upwards of five hundred in number, and are engraved in a very superior manner. The text, which after all is the most important part of the volumes, is equally entitled to commendation.

## ANCIENT SHIPS.\*

WE have now traced "the horses of the deep," as the old Scandinavian bards fancifully termed the ships of their own day, from the simple portable coracle, or light bark timidly pushed from the shore by a single rower with a simple paddle, through the many forms they assumed during the middle ages, until they became the great and powerful vessels, seen at the conclusion of our last paper, as used by the navy of Elizabeth. We see no perceptible difference between the latter and those constructed in the early part of the seventeenth century, the form and structure of which may be readily comprehended in our first engraving on this



page, copied from one of the maps of Abraham Ortelius, the famous geographer. The same high decks and general aspect which are visible in the "Great Harry" may also be seen here, with all that quaintness, and it must be added, insecurity, which characterised the clumsy "wooden walls" that then protected our island.

There is a striking similarity in all European vessels at this period. The general build was the same, varied only in the smaller craft by the necessities or circumstances which were the results of peculiar localities. The pinnaces and pleasure-boats, which might also be used for coasting, were of smaller but scarcely of lighter construction than the larger vessels. Ship-builders at this time appear to have chiefly considered strength, and this gave a tub-like clumsiness even to little boats. Our second cut exhibits the vessel which conveyed the Duke of Anjou



to Antwerp on the occasion of his visit to that

\* Continued from page 189, and concluded.

"thrice-renowned city" in 1582, and which is depicted in the rare and curious folio pamphlet published by Plantyn at the time, and profusely illustrated by pictures of the whole ceremony. The pendant hanging from the fore-top and yard, the shields arrayed round the edge of the vessel, and the raised fore-castle and covered place for the steersman, still remind us of the older boats, and show how slowly improvements were adopted in any branch of the navy.

At this time Antwerp was the great centre of European trade. Here was deposited, as in a vast store-house, the productions of the East, and the merchandise of most other nations, from whence it was disbursed to other countries of Europe. Guicciardini has left us a curious picture of the state of trade between our own country and that famous city, then in its zenith, and the occasional residence and place of business of such merchant-princes as our own Sir Thomas Gresham, and which is a very concise and curious account of our occupation there. Speaking first of what we obtained there, he says:—"To England Antwerp sends jewels and precious stones, silver bullion, quicksilver, wrought silks, cloth of gold and silver, gold and silver thread, camblets, grograms, spices, drugs, sugar, cotton, cummin, galls, linens fine and coarse, serges, demi-ostades, tapestry, madder, hops in great quantities, glass, salt-fish, metallic, and other merceries of all sorts to a great value, arms of all kinds, ammunition for war, and household furniture. From England Antwerp receives vast quantities of fine and coarse draperies, fringes, and other things of that kind to a great value; the finest wool, excellent saffron in small quantities, a great quantity of lead and tin, sheep and rabbit skins without number, and various other sorts of fine peltry and leather; beer, cheese, and other sorts of provisions in great quantities; also Maltesey wines, which the English import from Candia. To Scotland Antwerp sends but little, as that country is chiefly supplied from England and France. Antwerp however sends hither some spicery, sugars, madder, wrought silks, camblets, serges, linen, and mercury; and Scotland sends to Antwerp vast quantities of peltry of various kinds, leather, wool, indifferent cloth, and fine large pearls, though not of quite so good a water as the Oriental ones. To Ireland Antwerp sends much the same commodities and quantities as to Scotland; and Antwerp takes from Ireland skin and leather of divers sorts, some low-priced cloths, and other gross things of little value."

The house at Antwerp inhabited by the English traders is still shown, near the Town Hall of the now-decayed port. The Bourse, in imitation of which Gresham erected our first Exchange, still receives its merchants; but religious intolerance and foreign rule have ever destroyed this noble city as a centre of European trade.

Commercial industry and maritime adventure being now uppermost in men's minds, they became an anxious part of legislative enactment. James IV. and V. of Scotland paid much attention to their navies; and the latter king, in 1540, made an expedition to the Western Islands, to tame his turbulent chieftains, in twelve large vessels, the chief of which contained the king, who, like the old Norsemen, wandered over the waters to do justice, and look to the proper subjection of his refractory chieftains.

The Dutchmen, with that cautious looking toward the main chance for which they had been long celebrated, framed their course in prudential manner. Their policy was to buy up the wares of every country, and transport them to others at great profit, so that it became remarked, that a dearth of one year in England, France, Spain, Portugal or Italy, sufficed to enrich Holland for seven years after; Amsterdam being rarely without a store of seven hundred quarters of corn, none of it the produce of their own fields, but which was thus stored to be re-sold at immense advantage, perhaps to the very growers themselves. It was the same in many other important branches of trade. They had a thou-

sand ships in the wine trade, while England had not one; it was precisely the same with timber; while our woollen cloth was exported to them undressed and undyed, to be re-shipped to other countries under the name of *Flemish* Bays.

These anomalies could not but attract the attention of the government, and Elizabeth, with a wise policy, provided for the extension of trade; but as she grew old, and the end of her reign drew nigh, trade again decreased. On the advent of her northern successor, nothing was done for our languishing commerce, although Sir Walter Raleigh wrote his "Observations concerning the trade and commerce of England with the Dutch and other foreign nations," and in it pointed out the ease with which England might rival the Dutch in this vital matter of wealth and necessity, and plainly discovered to what circumstances that nation owed its commercial superiority. Yet during the whole of this reign English commerce remained in a languishing state, nothing being done to relieve it, or free it from vexatious restrictions and unnecessary taxations, so dear to a short-sighted and impoverished government.

It was to the exertions of private individuals that commerce was indebted for its improvement; the energy of the trader, and the wealth of the citizen being devoted to its enlargement. Private hands did then in England what they do still, and individual spirit took up the position which government should have pre-occupied. The East India Company took the lead, and having obtained additional privileges, they built, about 1609, the largest ship ever constructed for the merchant service, its burthen being variously stated at from a thousand to eleven hundred tons. This ship was named the "Trades Increase" by the king, who, with his nobility, attended its launch, and partook of a splendid banquet, an act more within the king's capacity than taking the proper means for really making trade increase. The quarrels with the Dutch, their infamous aggressions at Amboyna and elsewhere, with which the Company had to contend, and the carelessness of the government at home, towards the end of the reign of this, one of England's most useless sovereigns, almost determined the directors to give up the whole of their Indian trade.

The Merchant Adventurers, a body whose trade consisted principally in voyaging to Germany and the Low Countries, appear to have been the most successful body of traders at this time, and numbered about four thousand individuals. Shipping began to be constructed of a more serviceable kind than before; and Gerard Malynes, in his "Lex Mercatoria," 1622, says, that in the Newfoundland fishing alone, there were two hundred and fifty ships, the united burthen of which amounted to fifteen thousand tons. One of the largest ships of the East India Company was of 1293 tons burthen; and a man-of-war, called "The Prince," was constructed in 1609, of the burthen of 1400 tons, and which carried sixty-four guns.

In the early part of the reign of Charles I., that monarch began to pay the attention to commercial industry which it required and deserved. The destruction of many Continental monopolies (for so must be considered the powers of Antwerp and Venice), and the throwing open of a wider field to our own merchantmen enabled them to trade to ports which had been closed to them before, and dispute them with their neighbours. Thus the trade of Venice with the rest of Italy was really carried on by England at this time, while East and West we traded in various commodities once exclusively obtained from foreign markets, and even the Turks received from our merchants the spices of India.

The unfortunate disputes between Charles and his parliament, which ended so disastrously to that sovereign, occupied too large a share of attention at that time, to allow a proper amount of care to important naval regulations. The first great event which connects itself with our maritime glories, is the noble heroism of the Admiral Blake during the ascendancy of Cromwell. With true patriotism and noble single-mindedness, that wonderful man looked but to the glory and pre-eminence of his own country as sovereign of the seas, and was free to fight



conscientiously for that alone, irrespective of the source from whence that order came. An enemy to tyranny at home, vehemently exerted by Charles, Cromwell, or the parliament, he held himself responsible only to do his duty by his native land, and act like a brave sailor and a free-thinking member of the community; his mind unshackled by prejudice, his hand free to defend his opinion. The navy has ranked among its commanders some of our purest and noblest patriots, but none worthier than Blake.

The victory this true-hearted man gained over Van Tromp, in 1653, is among the most remarkable on record. After his little fleet had been conquered by the powerful Dutch Admiral, whose vessels far outnumbered his own, he restored his ships with wonderful celerity, and, nothing daunted, sailed forth toward Tromp, whom he met in the Channel, nearly opposite Weymouth, and set on him as a mastiff would on an unwieldy bull. Tromp had, when the action began, about seventy-six men-of-war and thirty merchantmen, most of the latter being armed; these he placed in his van. Blake had, at the same time, but thirteen ships "to begin with," but a few others, delayed by adverse wind, joined him. With their aid a furious fight began; and in the course of it the Dutch lost six men-of-war, which were either sunk or captured by the English fleet, who lost not one vessel. So far the first day's fight was successful. The next day the action recommenced, and after hard fighting, more merchantmen were captured in Tromp's squadron, which kept up a retreating fight toward Boulogne, and ultimately one of his best ships was boarded by Captain Lawson. Night again stopped the battle, which was again renewed on the next morning, and continued

brave Dutch Admiral Van Tromp have put to sea in 1653, when he placed a broom at his



mast-head to declare that he would sweep the English Channel free of all opponents; and with

the ship that the utmost amount of decoration was lavished; and our engraving shows how richly that portion of the vessel was ornamented. The royal arms and badges of the kingdom formed part of its heraldic display. Caryatides of quaint form supported the various stages; seated figures, emblematical of commerce or victory, decorated the side galleries; while nymphs and tritons, mounted on sea-horses, filled the pediment above. Enormous poop-lanterns crowned the tall erection, above which floated the banner of England. The imposing majesty of this portion of the ship must have been very striking; and the old engravings which represent them, when closely viewed, towering above the spectator, and the little boats around, are extremely picturesque, and possess all the elements of grandeur.

The head of the vessel had also as much decoration as could well be given to it; our cut, at the bottom of the page, will show how tastefully it was sometimes sculptured. The same style of ornament is here carried out, but there is a degree of lightness imparted to that style which is appropriate and agreeable.

Such were the vessels of the Cromwellian Era; a few years passed, and he and his gallant Admiral slept together in the burial-place of kings. His son, weak and unfitted for the government, quietly gave place to the exiled Stuart, as weak but more vicious than himself. One of his first acts was to disinter and hang at Tyburn the body of the Protector; an act of pitiful revenge, but one that party-feeling might excuse. But what tongue or pen shall dare to defend the dastard spite, that dragged the courageous and honest Blake from his grave with ignominy? One of the bravest of the brave, who had fought conscientiously for his country alone, who had never allowed his actions to be swerved by puritan or cavalier, but steadily asserted the supremacy of the seas, might surely have been allowed a quiet grave in the old Abbey of Westminster; a few yards of honoured space in the country he had helped to save for a debauched and unprincipled king.

The maritime history of Charles II. is as disgraceful as the political one. The country was soon sold for a pension to the French king, and a determined system of aggression on all constitutional rule was perseveringly pursued while Charles lived. Tyranny went hand in hand with corruption, and the degraded state of the country toward the conclusion of this reign, politically as well as morally, can only be fully understood by the historical student, and would scarcely be credited by those who only know Charles through the pages of the novelist and dramatist, as the "Merry Monarch." Such merriment, like the hideous grin upon a skull, excites similar repugnance.

A twelvemonth after his restoration, Catharine of Braganza came to England as the wife of Charles II. There is a very curious and rare series of engravings by a Dutch artist, named D. Stoop, which depicts the ceremonial obser-

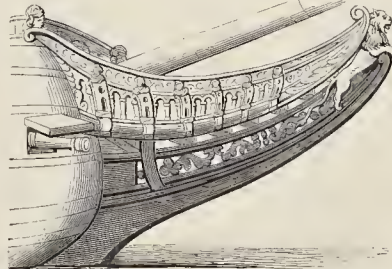
till four in the afternoon, when Tromp escaped to Calais, favoured by the wind; and the fight ended with Blake's victory, after three days' struggle, in which he lost many men, but only one ship, while he had taken or destroyed eleven ships of war and thirty merchantmen, killed 2000 men, and captured 1500 more.

The form of these Dutch ships of war is clearly shown by the pains-taking and accurate Hollar, who has etched several of them with all that minute truthfulness which makes his works as valuable to the antiquary as they are acceptable to the lover of Art. The heavy build which characterises these vessels, and which, to the present day, has been a distinguishing feature of the ships belonging to this nation, is here visible. With great strength is combined much clumsiness, and these unwieldy "monsters of the deep" might have been sorely surrounded by smaller and lighter vessels, as they lay like logs upon the water, unable to make those rapid movements which the less imposing but more useful barks might accomplish. Like the famous Invincible Armada of the days of Elizabeth, these Dutch vessels were scarcely a match for the evolutions and perseverance of the English men-of-war.

In such a vessel as that just depicted may the

120 sail, determined again to face the heroic Blake. That noble Admiral stood out to sea with his ships prepared for all encounters; and one of the Dutch captains imagining this to be a flight, eagerly desired Tromp to follow up the flying fugitives. But Tromp knew his enemy better; and he calmly replied, "Sir, look to your charge; for were the enemy but twenty sail, they would never refuse to fight us." He lived not through the battle, to again bear such testimony to British valour. He was shot in the encounter, amid the close and furious contest which waged between the combatants; and his fleet, struck with a general consternation at his death, speedily retreated, after a loss of thirty ships. Blake returned home with only two of his vessels destroyed; and Cromwell was freed from Dutch opposition on the ocean.

At this time it was usual to bestow much labour and cost on the decoration of ships. The ingenuity of the wood-carver carried out the taste of the ship-builder, and enriched the vessel wherever it was possible. It was upon the stern of



vances connected therewith; from one of these we obtain the representation of "the Duke of York's Ship," which is engraved on the other side.

It is a capital example of a ship of the period; and the reader will observe that it is decorated with carved work at the stern, of a similar kind to that which we have exhibited in our previous cut. We need scarcely remark that the Duke was the Lord High Admiral of England, and that this vessel may therefore be received as a good specimen of a first-rate man-of-war. The print from which it is copied represents the meeting of the royal navy with the Spanish ships in the British Channel.

The smaller kind of vessels in use at this time partook of the character of the larger ones. The same heavy build is discernible among

by tickets no one would cash. The Diary of Pepys, who was Secretary to the Admiralty, paints a sad picture in a few plain words. He writes: "Did business, though not much, at the Navy Office, because of the horrible crowd and lamentable moan of the poor seamen that lie starving in the street for the lack of money, which do trouble and perplex me to the heart; and more at noon when we were to go through them, for then above a hundred of them followed us, some cursing, some swearing, and some praying for us."

Charles's reprisals had more of the nature of pitancies than fair fightings. He sent out a few



them: from the series of prints just named we now copy "the Duke of York's pleasure-boat," and its general construction will at once be seen to be very similar to the more important vessel. The windows are decorated with carving and gilding, as are the sides and stern of the boat. The royal standard flies at the stern; that of the Admiral at the mast-head. It is "the yacht" of the seventeenth century.

The state of the English navy toward the end of the reign may be gathered from the fact of the reprisals made by the Dutch in 1666, who came into the Downs under the command of De Ruyter with a fleet of eighty sail and many fire ships; and sailed forward with impunity, blocking up the mouths of the Thames and Medway, destroying the fortifications of Sheerness, spreading consternation at Chatham by

ships to capture the merchant vessels of the Dutch, which were coming home richly laden from Smyrna. But by these attempts he gained nothing but disgrace; the vessels were too strong for him, and war being declared soon afterward, in the first engagement the Earl of Sandwich and nearly all his crew perished by the fire ships of the enemy, and the Duke of York narrowly escaped the same fate. The combined fleets of England and France fared as badly in other engagements, and De Ruyter repulsed them in three regular engagements. At the close of Charles's reign, England had lost its power on the seas, but the French king, whose paid pensioner he was, had a large and effective fleet at sea.

A first rate man-of-war of this period concludes our series of cuts. It is copied from a print of



their appearance there, while others of the fleet penetrated nearly to Gravesend. The money which Parliament had voted to pay seamen and fit out a fleet, the king had spent in his own discreditable pleasures. The consequence was, that the country was totally unfit to defend itself. Upnor Castle, opposite Chatham, had no gunpowder to defend the docks, and some of our best ships were taken or burned. The fact is, that but a few second and third rate ships were in commission, the others were unprovided with powder and shot, and the streets were filled with starving sailors, who were paid



1680, and is a very excellent specimen of these "bulwarks of the ocean." The nautical reader will perceive many variations in the build of these vessels and those of our own time. The form of the bowsprit with its small mast and

sail above; the entire front of the vessel, as well as the carved stern and side galleries, are all different from what we now see. The long pendant streaming in the wind from the main-top, reminds us of the picturesque glories of "the Great Harry," or the fleets of Howard, Drake, and Raleigh; but independently of these few features, the improvements which had appeared in ship-building do not make this vessel differ much from those in which Rodney and Nelson fought.

The prints delineating the embarkation of William III. and his landing at Torbay, the best of which were executed by the Dutch artist, Romain de Hooge, represent similar vessels to this, as those which attended that sovereign, whose happy advent gave freedom to our laws and institutions, and clearly defined the prerogatives of prince and people. During his reign we see but little alteration in the form of man-of-war. They had all that heavy Dutch build we have seen in our previous cuts, and the same sort of structure is visible until the middle of the reign of George III.

From the period of the accession of William III. until the present time, an abundance of authorities for the accurate delineation of vessels occurs. Prints are extremely numerous and inexpensive; and the naval picture gallery at Greenwich, or the rooms at Hampton Court devoted to such paintings, will furnish numberless examples. The necessary reduction of such vessels to our pages would render them of little use; and it is not advisable to do so, when artists may easily avail themselves of these excellent sources of information. The object of this series of papers has been to collect and engrave such ancient examples of ships as are scattered through a variety of illuminated manuscripts of the early ages, seals of towns and admirals, or other sources not so readily available; and which involves a great degree of trouble to unpractised searchers, who are not in the habit of going to such sources for information.

We, therefore, at this point conclude our labours. We have started with the wicker boats of the early Britons, saw them superseded by the victorious galleys of the Romans; succeeded by the fanciful barks of the Saxons and the "cockle-shell boats" of the Normans; tracing the improvements in their fittings as warships in the middle ages, with their painted sails and "panoply of pride," until they became the picturesque but unwieldy "monsters of the deep" which carried "Bluff King Hal" to his French friends, or Howard on a less friendly meeting with the Armada. The present paper takes up the thread of narrative and illustration, exhibiting the heavy and highly wrought vessels of the

seventeenth century, and carries our inquiries up to the great revolution of 1688, after which time, authorities for the painter are common.

F. W. FAIRHOLT.

## THE GOVERNMENT SCHOOL OF DESIGN.

WHERE there are so many attacks, anything in the shape of defence will have, at least, the charm of novelty, if no other merit. Not that we have any intention of advocating at all hazards, nothing of the kind; but we venture to appear in behalf of the School of Design, in the absence of a more able defender, simply because we are convinced that the establishment has been most gratuitously traduced, and, as it would appear, not with the best of motives.\*

The long looked for Report† of the Special Committee of the House of Commons, has now been some time before the public. This report has, in several quarters, been received with anything but courtesy; it is, in fact, too impartial for the mere partisan, and perhaps too general for the genuine advocate of the schools. Appended to this report, however, is another, a Rejected Report, and upon this we have a few remarks to make.

It would have been strange if such a masterly digest of the evidence, as that unique pattern-book, the *Journal of Design*, terms it, had met with any other result. The chief fault of this draft report is, doubtless, that it is too masterly; the evidence is, certainly, well sifted; not one sentence favourable to the School has been left in the sieve, nor has one adverse statement escaped it; the sifter deserves great praise for his dexterity, but, unhappily, this very dexterity seems to have rendered the document "unparliamentary." Though one or two members might be imposed upon by this plausible sifting, it is a moral impossibility that a whole parliamentary committee could be so misled, and its rejection can be no matter of surprise to any one who may have leisure and inclination to compare any page of it with the evidence itself; perhaps, so one-sided and unjust a document was never before presented to any committee of inquiry at the House of Commons.

The upshot of all this sifting appears to be, that the Schools of Design will never be of any use to the community until a "well paid" deputy-president be appointed to control the whole working machinery of the Schools. This is the scheme of Mr. Henry Cole; and the chief feature of this rejected report is its constant bearing on the evidence of this witness, from which, indeed, it makes long extracts, and evinces altogether an irresistible propensity to father its most hostile paragraphs.

Before we leave this rejected report, we will venture to notice two passages in it, especially concerning us. In page 23 of the *Report*, &c., under the head "Lectures," occurs the following statement:—"Your committee can hardly feel surprise in learning that the *abstruse nature* of these lectures does not appear to have excited much interest in the country schools;" and lower down, "It is obvious that such lectures must be much too erudite to beget the average class of students at the provincial schools; and your committee have great doubts of the propriety of their continuance."

The animus of these extracts is apparent; the source of the animus is not so apparent; and here certainly the writer seems to have brought his imagination into play: the offensiveness of these lectures is in their assumed *abstruse nature* and their erudition; at least it is "obvious" in the imagination of the writer that they are too erudite for the Provincial Schools.

The lectures in question were the first two of a course, on the History, Principles, and Practice of Ornamental Art. One on Egyptian ornaments as applied to decorative Art and Manufacture, and the other on Greek ornaments, previous to the time of Pericles, as applied to decorative Art and Manufacture.

The various ornaments were not only described as to their peculiar characters, uses, and names, but drawings of all, from the best sources, were exhibited to the students. And it is this exhibi-

tion and explanation of ornaments, it appears, that constitutes the *abstruse nature* of the lectures which rendered them unintelligible to the students of Ornamental Art "in the country schools." This is asserted without any reference to evidence; and no evidence whatever of this nature was offered to the committee. Here, too, then the writer displays his imaginative qualities equally as much as in the matter of the *abstruse nature*; both have been imagined. Imagination is all very well, especially in a dull climate like ours, but like other good things, it has its place, and that is certainly, not even the draft report of a Parliamentary committee. The loose observation attributed to a late master of the Manchester School, that "no one understood the lecture" there, which he could not possibly substantiate, appears to be the sole foundation for this broad assertion with regard to all the country schools; that those lectures are obviously much too erudite for provincial students; and it is considered a sufficient reason for making a formal recommendation to Parliament that the lecturers should be forthwith dispensed with.

With regard to the implied imputation on provincial intellects, our experience has taught us that the provincial audiences are fully in every respect as intelligent and attentive as a metropolitan audience, and, indeed, have generally evinced more interest and curiosity at the conclusion of the lectures; which have hitherto averaged very large attendances.

But now to the more important matters of this paper, the objects and uses of the School of Design with regard to the manufacturers of this country, and the public taste in general.

Though a great mass of evidence has been adduced in favour of the School, a considerable proportion of the witnesses out of the few who were examined, have implied that the School, as regards its fundamental object, has proved a failure; and it is this portion of the evidence only that has been taken notice of in the public prints. We do not propose to examine the evidence at present, but rather to speak generally to this impression, and to point out some of the great difficulties the School has had to contend with. That they have been great, must be evident from the constant agitation and changes to which the School has been subject almost from its foundation; and yet with all these efforts, it is alleged the School has "not hitherto produced any decided impression on decorative manufacturers, either in the execution of them, or in the creation of original designs for them," (*Rejected Report*, p. 15). This appears a remarkable result after so much government support and national co-operation in the form of local subscriptions and advice; a result still more remarkable when contrasted with the very different fruits of the unaided labours of a single individual in the same field, according to the testimony of this same *Rejected Report*, p. 11, where it is stated that Mr. Cole (*Ev.* 2043, &c.), "adduced several instances before the committee, proving almost the generation of new branches of ornamental trade which had been created by his *Art-manufactures*;" that is to say, of F. T. S. SUMNER'S ART MANUFACTURES. Mr. Henry Cole and Mr. Felix Sumner being designations of one and the same individual.

No wonder that Mr. Henry Cole, having met with such extraordinary success in his own Art-undertakings, should feel himself qualified to set the Government right in its efforts, which have had so very opposite a result (?). This is only another corroboration of the old proverb, *Too many cooks, &c.* Many have failed, while one has been pre-eminently successful!

Every man, it seems, no matter what his occupation, considers himself fully competent to judge in matters of Art, in general, and of the operation of Schools of Design, in particular. Each new school as it was established, was simply a new array of schemes and opinions—to reconcile all these schemes and duly credit all these various opinions, has been the no easy task of the management of the Schools of Design. Not only have different localities given birth to opposing schemes, but the most diametrically opposite systems have been insisted upon at different times in the same locality.

The great complaint at present is, that the schools are not *manufacturers of patterns*. Now what was the feeling of Manchester in the beginning of 1842? This will be best answered by an extract from the Report of Mr. Dyce, who officially visited the Manchester school in that year:—"The prejudice that exists against the introduction of pattern designing as a branch of instruction is so strong, and so much connected with views of self-interest on the part of those who, on the whole, are the best supporters of the school, that it seems to me useless to contend with it. A notion has possessed them, that it is proposed to convert the school into a sort of manufactory of patterns, and this they

have set their faces against with such determination, that I was given to understand, the least hint of such a scheme would be followed by the withdrawal of every member of the committee connected with the printing trade. A little explanation seemed to remove this misapprehension, but still the prejudice against pattern designing, as a branch of instruction in the school, remained; there seemed therefore no other course than to limit my suggestions to such improvements in the conduct of the school as the committee were prepared to adopt."

However different the present agitation may be, here is a very strong case of a local committee interfering to obstruct the very practical and excellent system established by the central committee of the schools. The primary object of all the local or provincial schools was that the advantages of a knowledge of ornamental design should be brought to bear immediately upon our staple manufactures; that is, that in each locality, the exercises of the pupils should be more especially directed to that class of design best calculated to further the local trade; and no sounder principle could possibly be adopted.

It does not at all follow that because a school prominently teaches one branch, that all others are to be neglected. Every man turns his mind to some one subject in particular, but he does not by this wholly neglect all other subjects; and it is only by this subdivision of labour that any substantial progress whatever is made; the general advancement is but an aggregate of special advancements, and it is to the local schools of design, that, as sound theorists, we must look for the general improvement of the ornamental character of our manufactures. Let each do its part, and the whole will be found to be not wanting—but if each locality attempts to remedy the defects, or supply the wants, of all; or because it cannot do all, wrap its talent in a napkin and be content to do nothing; then indeed is the establishment of provincial schools of design futile.

"Schools of Design" and academies of the "Fine Arts," have two distinct objects in view; as one cultivates ART for its own sake, while the other cultivates Ornamental Art for its express application to specified purposes. Thus a school that might educate good artists might at the same time be wholly unfit to educate even a very ordinary ornamentist. There are hosts of forms with which the good ornamentist must be familiar, which do not come into the category of "Fine Art" at all—as leaves, flowers, plants, stems, corals, shells, insects, reptiles, minerals, crystals, geometrical combinations and forms; and the various conventional modes of treating all these things in the different localities and ages, where and when such things have exerted the ingenuity of man. Now to suppose that by teaching a man to draw the human figure you have sufficiently qualified him to practise as an ornamentist, is something equivalent to supposing that by teaching a boy his A B C, you have done all you can towards educating a Socrates or a Newton.

The teaching of the human figure is no greater part of the education of the ornamentist, than the teaching to read is of the education of the man of letters.

It is well to teach the drawing of the human figure; it is a good exercise for the eye and the hand; but do not let us suppose for a moment that when we have gone so far we have gone far enough. If our object is to stock society with a legion of bad artists, to the exclusion of the ornamentist, then is this a good system. It is high time that the vulgar notion should be exploded, that when you have taught a boy to draw you have given him all the essential of an ornamentist's education—as well might we infer that, teach a lad the conditions of manufacture, and you have made him a pattern designer; or teach a child a good round hand, and you have made an author of him—a good author, perhaps, of *pot-hooks and hangers*; but our literature would not be much benefited by such authors. As the author must have something to write about, so must the ornamentist know what to design—writing and drawing are the mere elementary mechanical processes.

It has been often imputed to our "Schools of Design" that they are mere nurseries for the Royal Academy; an imputation which proclaims aloud the very wrong appreciation of these institutions which prevails. According to the present system of Art-tuition, which consists simply in instruction to draw and to paint, the artist's education really leaves off where the ornamentist's ought to begin; so that it would be a much more legitimate order of things if the Local Academies were one great nursery for the Schools of Design, instead of our Schools of Design being so many little nurseries for it.

\* Although we publish, without hesitation, the views and opinions of Mr. Wornum, we by no means adopt them entirely as our own. There are two sides to every question; and Mr. Wornum claims the right to be heard, not only because of his position in connection with the School of Design, but as a accomplished gentleman, whose experience cannot fail to qualify him for the task of judging as to the difficulties which surround the school, and as to how far they have become overcome, or otherwise. And we consider that a publication such as ours ought to be at all times open to the advocates of both sides on any question of public interest. In political journals this principle may not be always attainable. A certain measure may have to be pushed at all hazards; and a particular party may have to be supported at all costs. No such obstacle stands in our way; and it will be our continual duty to give to our readers the means of judging for themselves so as to arrive at TRUTH.—Ed. A. J.

† The Report from the Select Committee on the School of Design; together with Proceedings of the Committee, July, 1843.

This evil might be easily avoided, by having no elementary instruction going on in the Schools of Design themselves, but let Government Elementary Drawing Schools be established in every large town, and let the students be drafted from these to the School of Design in the nearest large manufacturing town where such an institution may be established. One hundred good designers would be infinitely more valuable than ten thousand of inferior capacity. As quality is admitted to be better than quantity, it is evident that fewer institutions well supported by elementary schools would be much more efficient than many Schools of Design actually choked by the mere elementary classes.

We admit the value of the division of labour in other matters of education, why not in the education of the ornamental designer? Establish elementary drawing schools where pupils may be taught to copy, and copy well, what is before them; the human figure or any thing else; then if they are disposed and qualified, let them be admitted into the School of Design. These schools would not be expensive establishments, as there would be no occasion to employ expensive masters. The present system is bad in principle and bad in economy; for a master assumed to be qualified to teach much higher things, and paid to teach higher things, is so much occupied in superintending the mere elementary drudgery that he has neither strength nor time to teach that which he was especially engaged to teach—ornamental design; a great injustice to him, and to those pupils sufficiently qualified and willing to be taught ornamental design: unjust to the master, because he has no proper opportunity of developing his qualifications; and unjust to the pupil, as he is left to teach himself what he was led to believe he would be well instructed in. The master is not to blame for this, for the school is, in nearly every case, literally choked by the elementary class, and the great object of the institution is most effectually frustrated. Where there is a building large enough, the Elementary School and the School of Design might be under the same roof, but never in the same apartments; they should in no wise interfere with each other; and they must, of course, be under separate masters: with a proper inspection, the Elementary School could not go far wrong. There is, however, no occasion to connect these two schools; they could only be connected in some cases, as the Elementary Schools would have to be at least four times as numerous as the Schools of Design, already more numerous than need be, if restricted to their specific functions—the teaching of Ornamental Art.

Of course, the aggregate number of students in the Schools of Design would be materially diminished, to the very great advantage of the schools. The 3000 pupils of the provinces might be reduced to 300, or even less, while the numbers in the Elementary Schools would considerably increase; and if they did nothing else more immediately practical, would at least engender a more general taste for Art; and thus greatly contribute towards creating a demand for what the Schools of Design are destined to supply—works of taste in all branches of manufacture, and thus elevate the feelings and add to the contentment and happiness of the people at large.

At present some fifteen or twenty gentlemen have the very arduous task of teaching 3000 pupils all the complicated processes of drawing, decoration, and design for manufacturers, and this in many instances at salaries so low that they cannot afford to give more than one-half of their time to these enormous classes. Under such circumstances such men must be more than human if these institutions fully satisfied the ostensible object of their foundation. With so many difficulties to contend with, it is really wonderful that so much has already been done. Even Mr. Henry Cole admits that "the beneficial influence of the schools may be already traced in the improvement of design in certain classes of manufactures; and he can bear personal testimony to the fact, that several of the rising ornamental designers of the present day have been pupils of these schools." (*Report, &c., App., p. 13.*)

But Mr. Cole demands still more from these young institutions, from these twenty gentlemen. "It has appeared to me that a working system might be devised, whereby the schools might be made to produce designs for those articles which are used in the several government departments, the Navy, the Army, the Office of Works, &c. &c.; and that the articles might be introduced in the ordinary channels of trade, independently of the school."

It is not enough then that twenty gentlemen should have to teach three arts to three thousand individuals, in the half of the time that they have to spare, but they must superintend the designing

of all articles of manufacture, required by the Army, the Navy, the Board of Works, &c. &c.; must know exactly what the Army, the Navy, and the Board of Works may happen at any moment to require; must at any moment supply the wants of the Army, the Navy, and the Board of Works, &c.; and not only this, but must put themselves into communication with all the manufacturers of the kingdom, to explain to these gentlemen or their agents, what it is that they are to manufacture for the said Army, and Navy, and Board of Works, &c. The scheme does not say whether these gentlemen are to see that the articles are manufactured agreeably to the designs furnished by them, but probably that is understood, as they are responsible for the designs.

As to converting the Schools of Design into pattern-shops, there could not be a more impracticable scheme. Manchester alone consumes 30,000,000 worth of patterns in a single year; add to these what are used in other towns, and this will give some idea of the enormous amount of designing required to be carried on, and the space required, in the schools on such a scheme, even supposing the schools executed only one-tenth of the patterns required.

And, of course, as the pupils of the schools are not accomplished designers, but very tyrosin Art, whatever designs are produced must be the work of the masters. It is assumed that when a student becomes a competent designer he leaves the school, and commences to glean what he can by his labours in the world. The duty of the School ends with teaching the art, and developing the capacity of designing. It has nothing to do with either the selling or the manufacturing of designs, any more than it is the business of our universities to sell essays or print books. Those who can write essays do so on their own responsibility, and provide for their manufacture or publication as they can, without calling their schools or colleges to account if the speculation should not turn out very profitable. Competition in designing must ever be as free as competition in literature. The schools cannot teach designers and maintain them too; which they would literally do if they kept them in the schools to work, and carried their designs to market for them.

Again, as regards the application of designs to manufacture. Was it the power of production or the ability of application that this country felt the want of? The innumerable designs which were annually applied to our manufactures, show that the ability of application was not that which this mechanical country required, and which Schools of Design were established to foster. Our manufacturers knew well enough how to apply designs; the designers, even, required no aid in this matter.

What the manufacturers required was better designs because, it was alleged, they could not compete with other countries in the market of the world, with goods which were chiefly recommended by their ornamental character. Their best designs were procured from France, yet it seems a still greater development of Ornamental Art was thought necessary; it was not thought sufficient to compete with the French with their own weapons, though acknowledged to be far superior to ours, but something of a still higher character of design was required. How was this to be accomplished?—by the establishment of Schools of Design, for it was found that those countries which excelled in the ornamental character of their goods had long had these useful establishments. The superior texture of English goods was formerly sufficient to give them the preference in the market, but this mechanical quality was eventually superseded by the foreign manufacturers, in the very superior ornamental character of their goods, a result of the slow development of the operation of Schools of Design. There was no question as to the manufacture itself, but its design; little was to be gained by merely importing foreign designs, but much might be gained by establishing rival institutions in this country and by rearing at home a race of accomplished designers of our own—and Schools of Design were established, not to show the pupils the use of a Jacquard loom—which was sufficiently well understood already, but to produce ornamental designs of a higher character than had been produced up to that time. It was not how to apply a design, but what to design, that was the great desideratum hoped to be attained by the establishment of Schools of Design. The great business of the schools therefore is clearly the teaching of Ornamental Art, and this can be done only by a thorough investigation of its principles and examples, and a student who has once mastered these will not be deterred by any difficulties of their application to manufactures; it is not more difficult to apply a good design than a bad one.

Designers have for ages contrived to overcome

this difficulty of the application, while the difficulty of producing good and elegant designs has hitherto been too remote for them even to attempt it. While the accomplished knowledge of Ornamental Art may be a matter of five years, the mere mechanical process of application is, in comparison, a mere matter of five hours. No wonder then that while one has been familiar, the other has been ever far distant.

It is just this state of affairs that the Schools of Design will change; their great business is the teaching of Ornamental Art; with increased means and greater accommodation they might show also the processes, but this will ever be a secondary matter. The schools are doing much and will do more; we have no right to quarrel with them because they are not perfect. Their defects are not of their own creating, because they arise almost exclusively from a want of means, and this want has been impressed upon the Parliamentary committee of inquiry, as we find from the following recommendation:—"Your committee desire strongly to urge upon the house the necessity in increasing the annual grant for the support of Schools of Design." What other faults they have is chiefly from an attempt to please all parties, which has brought them very much to the plight of "the man and the ass." They have come out too soon, before they were matured—and because some defects are evident, their merits have no credit. This is perhaps nothing uncommon in popular justice; but if a man give a beggar a crust of bread, he would be very much surprised to be kicked, because he had omitted to butter it. Yet this is very much the treatment the management of the Schools of Design has received for the efforts already made.

That the schools have done some good even their opponents admit. The system on which they are working is sound; and they require only more means and the separation of the elementary classes from the classes of Design or Ornamental Art itself, to fulfil the highest expectations that were formed of them. It is their misfortune that they have come so much before the public, for they have been seriously injured by it; it is, however, not the first time that valuable institutions have suffered from the officious meddling of incapable persons.

R. N. WORNUM.

Oct. 10, 1849.

#### MICHAEL AND SATAN.

FROM THE GROUP IN MARBLE BY J. FLAXMAN, R.A.

THE subject of this noble group of sculpture represents the Archangel trampling on the Spirit of Evil, as described in the Book of Revelations: "And there was war in Heaven; Michael and his angels fought against the dragon, and the dragon fought and his angels."

"And prevailed not; neither was their place found any more in Heaven." The great dragon was cast out, that old serpent, called the Devil and Satan, which deceiveth the whole world; he was cast out into the earth, and his angels were cast out with him."

The design of this subject, at once so bold and magnificent, is borrowed from the well-known picture by Raphael; but though it cannot thus claim the honours of originality of conception, it may be adduced as a work of amazing power, which could only have been done by a master-mind. Yet it must not be supposed that our great countryman was incapable of composing a group of sculpture equally lofty in character with that here engraved; his powers of invention and design, as manifested in works legitimately his own, leave no doubt on the question. Notwithstanding, however, what some may regard as detracting from the merit of this production, it certainly stands forth as one of the greatest of the English school, and may take its place worthily beside the best examples of ancient or modern Art.

The execution of the group in marble was the result of a commission given by the Earl of Egremont to Flaxman, and it now stands in the mansion at Petworth. It is of colossal size, measuring, from the top of the rock, eight feet and one inch. The figure of the Angel, in its original position, is six feet and four inches in height, but, if erect, would measure somewhat more than seven feet. The spear is longer than that seen in the engraving, part of the upper portion being taken away to bring the subject within the limits of our page.



This evil might be easily avoided, by having no elementary instruction going on in the Schools of

of all articles of manufacture, required by the Army, the Navy, the Board of Works, &c. &c.;

this difficulty of the application, while the difficulty of producing good and elegant designs has hitherto



M. ... STATU

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NEW STYLE OF ORNAMENTAL  
PAINTING ON GLASS.

SOME specimens of a very interesting process by which ornamental works of a superior order may be produced, and which are peculiarly applicable to all those purposes for which papier-mâché can be employed, and some others, have been submitted to us by Mr. G. W. Pettitt, now under an engagement with Mr. Lane of Birmingham. The process, as it is described to us, is in itself so curious, displays so much ingenuity, and gives evidence of so large an amount of careful experiment, that we have much satisfaction in introducing it in the inventor's own words.

"I give you part of the method whereby fac-similes of engravings are obtained.—By subjecting the engraving to chemical action, a thin layer or film of ink spreads itself over the surface of the engraving, attaching itself to the marks of the engraving only, the blank spaces being left perfectly white. The ink can be deposited on the engraving from the faintest tone, through all degrees to the most intense; that is, according as the ink is deposited, so is the fac-simile either faint or strongly marked; every line receives the ink, from the fine lines in the sky to the black masses in the foreground, each line according to its intensity. It is then passed through a solution, which takes all superfluous grease from the paper, and leaves the hues of the engraving clear and sharpened; it is then carefully laid on damped blotting-paper, which absorbs all moisture from the blank parts of the engraving, and leaves the engraved parts as wet as when just come from the press; it is then gently laid on a prepared stone. Blotting-paper perfectly dry is placed over it, and the whole is put under a press for twenty minutes, or a little more; the engraving is carefully removed, and the fac-simile remains on the stone perfect in all its parts; the light and dark parts being as forcible as those parts on the engraving. When the fac-simile is on the stone, copies are printed from it in a similar manner to the lithographic printing. Impressions are then taken from the stone on paper, and from paper to the glass. You will perceive that I have only sent you impressions from wood-engravings, but the same principle exists in respect to steel-line engravings, requiring, of course, a greater nicety of action through all the process. I have tried a steel-engraving, and with perfect success, though the time taken with steel impressions is thrice that of a wood-engraving, the latter being done in a few hours, the other perhaps in a day, or a little more."

The fact of inking an impression from an engraving on paper was so curious, that we made further more particular inquiries; in reply to which we have received an impression of a wood-engraving, and some copies of engravings, produced by simply rubbing off the ink from one piece of paper, by hand, on to another. We thought the ink might have been softened, and thus rendered easy of transfer, but we are assured—"The ink on the engraving (say a page of the *Art-Journal*), is thoroughly hardened, after which the film of ink is deposited on the lines of the engraving, leaving the blank parts uninjured. No matter how elaborate the design may be, every line receives a deposit of ink, according to its strength, from the faint lines in the sky, to the more forcible ones in the foreground; the method of giving the deposit constitutes the invention or secret. The ink being hardened on the pure engraving first, the fresh layer leaves the engraving for the stone, so that the engraving is but slightly injured. Twenty impressions have been taken from the engraving itself without visible injury, every impression being the result of a relayer of ink on the engraving; that is, the process has to be repeated, for each impression; fifty could be so taken from the engraving itself before having it produced on the stone, but where quantity is wanted, of course, the stone is adopted from the first fac-simile. You will see that by so repeating the process, a half-dozen stones might be covered from one engraving, all fac-similes, by which much time would be saved."

Impressions being thus obtained on glass, Mr. Pettitt has a peculiar process of painting in opaque and semi-transparent colours, and some new features of decoration, which combined produce a very pleasing effect. Mr. Pettitt's object is to introduce his process in connexion with papier-mâché ornamented works, such as folios, desks, screens, panels, tables, &c., and we trust that he will be successful. A more interesting style of decoration we have seldom seen, and as such we recommend it strongly to notice, and appears to us susceptible of many improvements, which will naturally present themselves as the process is pursued with a mercantile object.

## THE EXPOSITION OF 1851.

MUCH progress has been made during the past month in reference to this project: meetings on the subject have been held in several parts of England: the result is reported to have been everywhere highly satisfactory.

The great event of the month, however,—an event pregnant with mighty issues—is the meeting which took place at the Mansion House, London, on the 17th of October;—the Right Hon. the Lord Mayor in the chair, supported by a very large proportion of the intelligence and wealth of the Metropolis. The resolutions adopted, and the names of the Committee appointed for carrying them out, will be found in our advertising columns.

A circumstance of scarcely less importance, and almost equally auspicious to the movement, is the strenuous and hearty support it receives from the *Times* newspaper. In two leading articles the plan has been advocated with powerful eloquence and sound argument; and we cannot do better than transfer these articles to our pages. They have, no doubt, been read universally throughout the country; but in the columns of a journal—teeming daily with topics equally general, interesting, and often even more exciting—they may be forgotten where they ought to be remembered. It is a theme for sincere congratulation to the British manufacturer, to the Society of Arts, and to the nation, that this great organ of public opinion has thus early taken the matter in hand; not only with a view to help and sustain the project, but to guard it from those perils to which it cannot but be liable, even from the magnitude of the undertaking, and the numerous and mighty interests it involves.

"The proposal submitted, at the suggestion of Prince Albert, to the magnates of the city is one against which nothing but its grandeur can be objected. An exhibition of the industry of all nations speaks for itself, if it can only be accomplished without signal failure or inequality of execution, and if, as has, indeed, been suggested, it is not engulphed by its own magnitude. Its desirableness is evident from the numerous attempts which aspire and converge in the grand and comprehensive idea embodied in the present design. Our British Association has its ambulatory exhibition of Physical Science and Mechanical Art for the city favoured by its presence, and for the few who can follow its wanderings. Our Agricultural Associations have shows of prize cattle and implements. The Society of Arts deserves to be more extensively useful than it is. We have museums for natural history, antiquities, geology, the spoils of India, and the curiosities of war. The Hudson's Bay Company, and even the Missionary Societies, have interesting collections. Our great manufacturers are glad to exhibit to customers not only the beautiful results, but also the ingenious processes of Art. Distinguished or wealthy foreigners see everything that is to be seen, and often turn to valuable account the trainings of their memories or their pencils. Our young people learn a good deal at the Polytechnic and other similar exhibitions. A mere walk from Piccadilly to Cornhill is an exposition of manufacture as instructive as showy. Nor can it be said that in London there is any jealousy of foreign ingenuity and taste; but, notwithstanding all these opportunities, it is confessedly difficult, besides being a matter of time and expense, to obtain a good survey and estimate of our present industrial state. With abundance of money in his pocket, with a vacation at his command, with some knowledge of the arts, with good introductions and fortunate opportunities, and by dint of much travelling, walking, and talking, a man may contrive to learn a good deal; yet he will be sure to miss even more than he sees. In fact, he wants a guide, and that guide, under existing circumstances, must be a preternatural one, for he must know everything, and be able to bring everything within the compass of mortal locomotion and inspection. If such is the case when a man with plenty of appliances and means devotes himself to the task, what must be the case of those who have less leisure or means? And if British industry at present is more multifarious in its operations than one man can learn, what must we say of the industry of the world?"

"The example has already been set by our neighbours. The exposition in the Grand Exhibition of this year, and those at Berlin, Brussels, and other cities of the Continent, are successful models which

our greater opportunities will enable us to improve on. Even the Russians in their annual fair at Nishni Novgorod have shown us the way. It was from such fairs that Arts and Manufacturers derived their chief support in ages when the intercourse of nations was not such a daily and hourly affair as it now is. We might, indeed, go further back, and take a hint from the periodical games of antiquity, which we know were as much the gatherings of merchants, of artists, of philosophers, and of poets, as of pugilists and of charioteers, and their vulgar admirers. There is nothing new under the sun. The idea is universal as well as old. What we have to do is to apply the idea in its noblest and most appropriate form—in the words of the critic, *propre communia dicere*. Nothing can be so proper to London as an exhibition which shall represent the genius and invite the attendance of all nations. This peaceful metropolis is the asylum of the outcast and unfortunate. All parties find refuge here; the Absolutist here meets his Republican foe, and the Imperialist the rebel to whom he is indebted for his own exile. We have recently opened our ports to the produce and the ships of all nations. What place so appropriate for the mutual aids and intercourse of peace as this free and open metropolis? what office so proper to London as the reconciliation and improvement of the civilised world, now unhappily distracted and thrown back? Our immunity from war qualifies us for precedence in the operations of peace. This is but a peace congress, as a worthy alderman observed. When nations meet often on the neutral ground of Science and of Art, they are the less likely to misunderstand one another's sentiments. We may smile at conventions of the human race, from that of ANACHARSIS CLOOTS to that which lately met at Paris, surrounded by fortifications and a hundred thousand men. We have no particular affection for the visits of allied Sovereigns and their victorious marshals. Such events seem out of the natural and beneficial order of nature. Not so the peaceful and happy reunion of the arts which tend to the present comfort and improvement as well as the eternal welfare of man.

"What more is wanting to the success of so grand and so useful a design than the auspices of royalty, the zeal of science, and the substantial encouragements of enterprise and wealth? The pecuniary amount of the prizes, not to speak of their glory, is certain to allure all nations to the arena. In that universal competition it is impossible but that all will mutually impart something of their several excellencies; England her mechanical ingenuity, America her boldness of invention, France her unequalled delicacy and novelty of taste, and even the least and lowest nation its traditional crafts and household lore. Nothing is more certain than that England may learn as much as she can teach, and requires the stimulus of emulation as well as the most sluggish and laggard of her neighbours. So far everything promises well for the utility and success of the exhibition. But all depends on one point. A leak will sink a vessel, and the thickest beam will break if one part be unsound. All will be thrown away, unless by the choice of high and honourable names, secure from the very imputation of jobbery, of partial bias, or of narrow views, the conduct of the exhibition and the award of the judges shall obtain the confidence and submission of the world. It is no every-day matter to decide between the conflicting claims of different nations, arts, and minds, and to settle whether the discoverer, the artist, or the manufacturer deserves best of his species. Such is the task, however, to be imposed on the judges in this instance; and therefore we urge no precipitate, no casual, no interested, or otherwise dishonest selection."

"As far as it is possible to estimate a design of almost formidable novelty and magnificence, we are of opinion that the country is indebted to Prince Albert for an important move in the development of its genius and resources. The pacific congress which he has proposed to the world is, on many accounts, the very thing we are in want of. Supposing it to be conducted with ordinary judgment, and to meet with moderate patronage and success; supposing also that other nations take up the idea, and that every year sees a great congress of arts in one metropolis or another, we anticipate benefits peculiarly fitted to our national deficiencies. We are an island and want international communication. Our merchants and gentry go abroad upon business or pleasure; but the great bulk of the people know the nearest nation of the continent only by name. Industrious and ingenious as our countrymen are, they want some of the qualities which contribute not only to intellectual elevation, but even to commercial success. Large sums are annually lavished in the vain attempt to create a school of taste, yet at this moment our manufacturers are obliged

to pilfer French patterns, and think themselves eminently successful when they disguise the invention of Paris and Lyons without spoiling them. As a general rule, our native manufacturers have no resources except a beggarly dependence on foreigners, a servile adherence to classic and other conventional forms, and the merest imitation. Our position, our mineral wealth, our machinery, our commerce, and the inexhaustible energy of our race, enable us to carry all markets before us, and to force our commodities on the world; but the want of native taste is a continual drag on our efforts, and entails severe losses in a market continually affected by the caprices of fashion. Now, just as manners are learnt in good society, and morals among the virtuous, so taste in all its branches can only be acquired by communication with those who possess the precious gift, and by familiarity with their works and ideas. No amount of solitary thought, no effort of unassisted industry, can make a man, a good Christian, a good poet, a good artist, or a good anything else. He must condescend to be helped; and if this is true of the relation between man and man, it is not less true of the intercourse of nations.

"There is scarcely an article that could be mentioned in which our sterling qualities do not turn to less account than they should do—all for want of the graces. Our manufactures are cheap and good—often too good, as they only perpetuate ugliness. Our furniture is calculated to last for centuries, but is generally insipid and heavy. The wood may be well-seasoned, the lines may be straight, and the corners right angles. The drawers may fit, and doors may be well hung. What is more, the lock and key do their duty. But the whole is a mere stupid repetition, line for line, of some vulgar model, of which there are ten thousand too many in the world already. In any third-rate French town there are dozens of cabinet-makers whose politics may be rather loose, and whose workmanship may not be always trustworthy, but who at the price of the London article will turn out a real work of imagination. For comfort and for use we might prefer the home goods, but if we wish for the occasional refreshment of an agreeable object, or covet a poetical air for our apartments, we should find it much cheaper to import. It is the same with every other sort of manufacture. From millinery to men of war, from rockets to lighthouses, from cookery to tactics, from *bonbons* to triumphal arches, our neighbours surpass us in the science and the taste necessary to bring these things to perfection. As for us, it must be confessed that we live by 'sucking their brains.' The tortoise beats the hare. Our dogged resolution serves us for genius, and we reap the crop which others have sown. Such we say is our case for the most part. We have amongst us extraordinary instances of science, genius, and taste; but as a general rule, there is more of these qualities in a French operative than in an English employer."

The *Times*, although the most powerful, is by no means the only journal from which this great project has received advocacy: indeed, we have reason to believe that every public organ throughout the Kingdom will be active and ardent in its support. We expected as much—and some years ago foretold as much—whenever a proposal for a National Exhibition upon a sound basis should be made to the people of these countries.

This month we do not consider it necessary to extend this article by any remarks of our own. It will be our pleasant duty—every month for many months to come—to report the progress of the Society of Arts and its allies in the proceedings for holding this great "Peace Congress," and to stimulate manufacturers to the arrangements necessary for properly upholding the Exposition and extending their own renown. Let them not postpone these preparations: it is notorious that in France long intervals ensue between Exhibitions, chiefly in order that the exhibitors may have sufficient time to produce the objects they desire to exhibit: the time allotted to us is short, but it is not arrogant to assume that British energy, enterprise and capital, may effect in one year and a half as much as the manufacturers of the Continent can effect in three the number of months: it will be obvious, however, that no time is to be lost.\*

\* We shall ourselves act upon this principle; and cannot be premature in inviting communications from Manufacturers with a view to enable us to report extensively and worthily the Exposition of 1851. It will be, no doubt, our

We have marked in italics two or three passages from the *Times*; it will be at once obvious to every intended contributor that a guarantee for pure impartiality and integrity must be assured. If the project fail to obtain the entire confidence of the manufacturer and the public, it will, to a certainty, fail: a very small error may be as fatal as the pebble in the horse's shoe. We requote the passage from the *Times*, inasmuch as it is the only source from which peril can by any possibility arise:—

"All will be thrown away, unless by the choice of high and honourable names, secure from the very imputation of jobbery, of partial bias, or of narrow views, the conduct of the Exhibition and the award of the judges, shall obtain the confidence and submission of the world."

We have no reason to anticipate any danger on this head, but the magnitude of the interests involved will make all persons nervously sensitive—it may be, even unduly suspicious—on the subject. For our own parts, we may say that it was this apprehension which induced us to withdraw from pushing the matter further than the correspondence we held regarding it (and to which we have heretofore made distinct reference), with several members of Her Majesty's government. It seemed, and still seems, to us, above all things necessary, that the conductors of such a movement should be free from the remotest suspicion of being influenced by personal and interested motives.

#### ART IN THE PROVINCES.

NEWCASTLE-UPON-TYNE.—The anniversary meeting of the School of Design, under the patronage of Government, was held in October, in the Society's Rooms, Market Street, and was numerously attended, both by local patrons, and pupils of the establishment. W. Ord, Esq., M.P., presided; and among the company were Mr. Saville Ogilvie, M.P., Mr. Hutt, M.P., the Worshipful the Mayor of Newcastle, Mr. Crawshaw, Dr. Headlam, and others connected with the manufactures of the district. The walls of the apartment were covered with drawings, executed by the students, including those for which prizes were awarded; and the sculpture-room contained a number of well-executed models. A beautiful picture, "The Triumph of Love," painted by Mr. David Scott, the brother of Mr. Scott, the superintendent of the School of Design, was exhibited, and excited much interest and attention.

The Report, which was read by Dr. Greenshaw, appears of a highly favourable nature. It alludes to an intimation from the Board of Trade, that the Government intends to withdraw its support from the School, a purpose, however, which the Board had agreed to re-consider, on the representation of numerous parties interested in the success of the School; and which, it is now hoped, will terminate

duty to engrave a very large number of the objects exhibited; and this will be more than difficult unless we are enabled materially to lessen the labour by obtaining drawings and procuring engravings "beforehand." We desire to devote, each month of the coming year, a part of our Journal to such works, in progress or executed, as are designed to be contributed to the Exposition; and with this view we require the co-operation of the manufacturer, our ultimate plan being to collect the whole of the engravings thus accumulated, and to re-issue them as a guide to the collection when entire—a project which it would be impossible to carry out except in parts, which parts will be subsequently combined as a whole. We shall thus be enabled to represent the Exposition as it ought to be represented—and to place it worthily before the world. In order to accomplish this object we shall during the coming year visit, or revisit, the leading manufactories of the kingdom. While, therefore, we shall report the present position and progress of each, and make immediately known the best works that each has produced, or is producing, we shall obtain the manifest advantage of preparing without haste or want of finish, a full and ample report of the Exposition, completed, in the end, by the addition of such objects as will have been fabricated expressly for it. We thus hope and expect best to aid a movement we have earnestly and zealously advocated during the last five or six years—to the accomplishment of which we presume to say we have in no slight degree contributed—and the anticipated success of which is a large reward for our anxious and continued labours.

in its favour, especially since Mr. R. N. Wornum has delivered his course of lectures there, at the desire of the Government. With respect to the number of students attending the classes, it is satisfactory to find the Newcastle School maintains a prominent place, and that the past season has been an advance on former years, although the attendance has always been remarkable for number. During three winter months it amounted to 108, each month being an increase on any previous season, and, indeed, requiring the services of an assistant to aid Mr. Scott in the labours of tuition. The attendance was likewise more permanent than heretofore, and up to the close of the classes in July it was more steadily maintained. The committee regret to find a considerable deficiency in the funds; but they are persuaded that the measures they contemplate, particularly that of the removal of the School, will rectify the deficiency; and they have further in contemplation to hold a fancy fair and sale of works of Art, on an extensive scale and under the most influential patronage of the north of England, which will effect, if carried out in the manner anticipated, the result desired, by freeing the Society from their present incumbrances. This fancy fair will be particularly appropriate to an institution for the furtherance of Ornamental Design and Fine Art.

Mr. Hutt, M.P., in moving that the thanks of the meeting be given to Mr. W. B. Scott, the master of the Newcastle School, alluding particularly to the painted glass-windows manufactured in the town, stated that "he had lately had an opportunity of seeing one in a beautiful church in Worcester-shire. On expressing his admiration, and inquiring of the attendant if it had been obtained in London, 'No,' said he, 'we could not get it in London; we were obliged to send to Newcastle!' He hoped such reputation would not be confined to painted windows, nor to any particular article, but would extend to the various articles manufactured in connexion with the Arts established in this town, so that they might have an opportunity of hearing those who wished to obtain the best specimens say, 'we must send to Newcastle for them!'"

Mr. Crawshaw, another speaker, said, "he had lately visited the British Museum, and on applying for admission to the statue room, the attendant inquired if he knew anything about the School of Design in Newcastle? He replied that he was a member of the committee. Then said the attendant, 'I shall be happy to show you everything, for the best of our young men come from Newcastle.' When, in the British Museum, where young men came to draw from all parts of the country, such an observation was made, it reflected the highest degree of credit on the students, and proved an excellent mode of tuition practised by Mr. Scott."

Such testimony is highly flattering to those who manage here; and must operate strongly as an encouragement to future success.

#### THE VERNON GALLERY.

##### THE FIRST EAR-RING.

Sir D. Wilkie, R.A., Painter. W. Greatbach, Engraver. Size of the Picture, 2 ft. 5 in. by 1 ft. 11 in.

The name of Wilkie has been as familiar to the lips of the present generation as "household words," and the numerous engravings from his pictures are a sort of *Penates* in the dwellings of thousands; it would therefore be a superfluous act to criticise now the works of one so universally popular. In the words of his friend and biographer, Allan Cunningham, Wilkie "was the most original, and vigorous, and varied of our British painters; the darling artist of the people, learned or illiterate, for he spoke to all degrees of knowledge, and to all varieties of taste." This panegyric is both true and just, and will be recognised as such so long as the canvas endures which reflects his genius. But we were highly we may estimate its versatility, his fame will most assuredly rest on that class of works whereon it was primarily founded.

The "First Ear-Ring," though one of the painter's own familiar subjects, would perhaps scarcely be known as such at first sight, except to those who had studied his works in their infinite variety; there is comparatively less of subject in it, and its execution shows much of that free manner which Wilkie had gradually adopted. The scene lies in a richly-furnished apartment of a mansion, wherein are assembled a lady with her young daughter, and a more elderly female, who may probably be intended for a "maiden aunt." The latter is the operator, and is evidently desirous of performing her duty as tenderly as the circumstance of the



MISS MARY ANN BROWN

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case will admit; yet the action of the child, in clasping her mother's hand, and her nervous look, show a feeling of pain, real or imaginary. The group is charmingly composed, and the points of the subject not to be mistaken. A capital episode in the tale, is the little spaniel scratching his ear, as if in sympathy with his young playmate. The work bears the date of 1835.

It has been previously engraved of a larger size by Mr. Chevalier for Mr. Alderman Moon, whose courtesy with reference to our own plate we beg to acknowledge.

### OBITUARY.

MR. ROBERT STAINES.

When, last month, we presented to our readers Mr. Staines's engraving of "Malvolio," we little expected that it would be the last with which his name will be associated; or that we should so soon be called upon to fulfil the painful duty of announcing his decease.

Mr. Staines was born in London, on the 21st of October, 1805. He acquired the rudiments of his art under the tuition of Mr. J. C. Edwards, a distinguished line-engraver, with whom he had as a fellow-pupil, Mr. Hatfield, whose works are also favourably known to the public. It appears, however, that nearly half the term to which his articles of apprenticeship extended, was completed in the studio of the Messrs. Finden, in whose establishment he also passed ten or twelve years as an assistant, executing several plates in a highly satisfactory manner, though his name is not attached to them; there were others subsequently published with his name, principally after Richter, Westall, &c., in the "Literary Souvenir," and the "Friendship's Offering." Those works, however, on which his reputation must rest, are the two from the "Vernon Gallery," which have appeared in the *Art-Journal*—"Sancho and the Duchess," and "Malvolio." These are highly creditable to his talent; they exhibit a good sound style of workmanship, united with very considerable true artistic feeling; qualities which, had his life been prolonged, would, without doubt, have soon ripened into higher excellencies, especially as he had felt himself stimulated to increased exertion, by the conviction that his name was associated with a great national work, and, consequently, that it had become widely and favourably known. Mr. Staines had already commenced for us two other plates from the "Vernon Gallery," and we may here express our sincere regret at being deprived of the assistance of one, whom we esteemed not more for his professional talent, than for his amiable disposition, and remarkably gentle and unassuming manners. The character of his life was irreproachable; indeed, we may go farther and say, it extended beyond the fulfilment of mere moral duties to those of a higher and purer nature, so that "his end was peace."

Naturally of a delicate constitution, an attack of diarrhoea and dysentery, commencing about the middle of August last, so far undermined his strength, that he gradually sunk, and died on the 3rd of October.

Mr. Staines was three times married, and has left three orphan children (his last wife being dead) to lament his loss.

### COPYRIGHT IN DESIGNS.

SIR.—Permit me to congratulate you on the honour accruing to you in the beneficial results, already evident, of your (nationally important) efforts to stimulate our ornamental manufacturers to improve their designs by employing high Art in their productions; they are under great obligations to you both for counsel and the monthly presentation of superior and original subjects. I feel I need not apologise to you for earnestly requesting your able advocacy of an immediate change in the law for protecting Copyright in Designs. It is open to two prominent objections, viz., the term of protection being too short, and the charge for registration too great; the former should be extended to seven or ten years, as the short period for which articles are now shielded, barely allows time to get them well introduced into the market, and I cannot imagine that any bad effects would result from the extension I propose. I presume when the Government fixed the present registration fees, it was calculated merely to cover the expenses of the office; but there can be no doubt that the reduction I propose, in the greatly increased number of designs registered, would prove a remunerative change, and consequently not objectionable as creating a charge on the public exchequer.

BIRMINGHAM, October, 1849.

ORNAMENTOR.

### MINOR TOPICS OF THE MONTH.

THE EXPOSITION AT BIRMINGHAM.—The Birmingham Exposition, which we reported at length in the *Art-Journal* for October, still continues to attract its thousands of visitors, affording another striking proof of the value of such collections in directing public attention to the state of our manufactures. It is another great "fact" in confirmation of that for which we have so long contended—it will aid powerfully in educating the public mind, and in preparing it, and manufacturers generally, for the great Exposition of 1851. As we have already stated, it is the most gigantic, the most perfect, the nearest approximation to what an Exposition should be, which has yet been brought together in England. It has delighted the public, and not a few sales have been made in consequence. It has removed from the great manufacturing capital of England the reproachful application of the term "Brummagem," and it cannot fail to show that everything sold in the great metropolis is not "town made." It has developed the resources of the "toyshop" of Europe, and introduced not a few deserving individuals to notice. If it did nothing more than this, it did well; but it has done more; and we cannot but doubt that the healthful spirit of emulation it has called forth will operate for good. We have heard resolutions made which we doubt not will be carried into effect. Daily and nightly are the rooms crowded with attentive and inquiring visitors, canvassing the respective merits of the specimens exhibited, and the excellence of the rival manufacturers. Since the exhibition opened, 25,000 individuals have paid for admission; but in addition to this, the associates and members of the British Association visited the rooms free of charge. 14,000 season tickets have been sold, and upwards of 3000 catalogues disposed of. Cheap trips from Leeds, Derby, and the Potteries have also visited the Exposition. The single admission has now been reduced to afford all classes an opportunity of visiting the collection, and we will not speculate on the good which may be effected by the Exposition, to the working classes generally, of the best works by the best manufacturers. In no district is the claim for education in artistic knowledge more paramount or necessary; in none is there a greater deficiency of good authorities to which the artist-mechanic can apply. Throughout the length and breadth of Birmingham there is no collection or museum to aid in stimulating the fancy, or educating the ideal faculty. We can only hope that a good surplus arising from the present undertaking may be swelled by liberal contributions, and a foundation laid for a permanent local museum, which shall contain within its walls some works by the old masters in design as applied to manufactures, with not a few of the best works of to-day. Such a collection would be invaluable in a town like Birmingham, where fertility of invention and artistic execution are so much connected with her manufactures. That the power and ability are present, we doubt not; that the will ought to be, is also most true; and we do most earnestly hope that a time so auspicious and apposite will not be lost to take a decided step in that which would operate so much to the advantage of the country. All experience proves that it is not the accidental exhibition of what is excellent which will effect a revolution in the public taste, but the daily and hourly contact with the same, which is to effect satisfactory results. All art, all history, is prolific of proof to this effect; from the age of Pericles until to-day we have so many evidences of it. England is certainly the most parsimonious of nations in this respect. While France has her Louvre, her Versailles, her Tuilleries, and her Place la Concorde, England can boast no such assemblages; the consequence thereof is paucity in design, feebleness of execution, and limited power of conception. If we are to be a great minded people we must be a liberal one, and we must not count our pence, but spend freely our pounds. The time is at length come when the almost complete annihilation of time and space render it dangerous for us to remain ignorant. The facilities of travel will transfer the demand to

others better educated in the art of design; that we have much to learn is true, but the sooner that education is begun by which our errors are to be amended the better. The time is come; let the men of Birmingham then strike home; a permanent museum should be established to second the working of these schools of design. To a surplus, if any is left from the Exposition, let them add liberal subscriptions, and call in the aid of the Local Museum Act. A collection of some value could thus be brought together, which would effect much good alike to the public, the manufacturer, and the artisan.

PLATE-PRINTING.—Some weeks back, Mr. S. Leitch, long known in Edinburgh as a highly skilful lithographer, called to submit to us various specimens of engravings which had undergone a novel and very important operation. In the course of Mr. Leitch's experimental researches in the process of lithography, he has discovered a method whereby prints on common plate paper were transformed into what seem to be India-paper impressions, by the mere application of a chemical composition. It may not be generally known that the printing on India-paper is performed by its being simply laid on the ordinary white paper when damp, and the pressure of the machine causes the two to adhere without the application of any adhesive matter. This process is open to many objections, the principal of which is that, in course of time the India-paper often becomes detached in parts, the print is *blistered*, and consequently half-spilled; this is obviated by Mr. Leitch's method; his composition entirely penetrates the surface of the paper, so that there is no possibility of removing it. But the most striking feature of the invention is the power of applying it to engravings that have been a long time printed, and by which they are restored to much of their original purity, as it appears to bring out such parts as have become deteriorated by age, and clears away damp-spots and other injuries. Another advantage is that the process completely fixes any work recently printed, so as to prevent the *setting-off*, as it is termed, or rubbing, and it likewise gives greater brilliancy to, without diminishing the delicacy of the engraving, and lastly, it is cheaper than the ordinary method of printing India-proofs. All this manifest superiority entitles Mr. Leitch's discovery to serious consideration; the value of India-proof engravings over those on common white paper is too well known to require comment; if therefore what is equal in appearance, and superior to them in point of endurance, can be obtained at a less costly rate, the importance of the invention cannot be too highly estimated, as it may be applied to every style of engraving, whether in line, stipple, or mezzotint, and the deception, if such it may be termed, would almost defy the most practised eye. We at first had our doubts as to the efficacy of Mr. Leitch's process, and to test it forwarded to him, at Edinburgh, two plain impressions from a plate of the "Vernon Gallery" series which had just been placed in the printer's hands; Mr. Leitch shortly afterwards returned them to us as India-paper impressions, in different tints, but so closely resembling those which our printer had taken off on the veritable India, that we could not detect the slightest difference, even to the apparent raw edge always discernible in the latter.

MACHINE ETCHING FOR PREVENTING FORGERY.—Many plans have from time to time been proposed for the prevention of forgery. Mr. G. F. Sturm, of Granby Street, Hampstead Road, forwards to us some specimens of what he calls "machine etching," which appear to be very ingenious. Of the character some idea will be formed by the following description as given by the projector himself, it being understood that the designs are traced by a machine, the order of which is varied at the will of the operator. The scheme proposed is an operation that may be called "machine etching;" it is intended to produce designs mainly depending on *mental* application and close attention, consequently, no machine of itself, as usually worked, could possibly produce an imitation. The least mistake or inattention, by making a false movement, would spoil the whole work; and if allowed to remain, would in some measure serve as a key

or clue to produce a similar design; if any accident occurs, though just finished, the whole must be recommenced. Defects or reparings that may not be visible when printed in ordinary black ink would be liable to become very perceptible if printed in certain colours; if a small addition of simple contrivance be applied, the machine may be so arranged as to produce designs much more difficult to counterfeit: printing them in two distinct and separate colours from one or two plates, mechanically combined would make it utterly impossible to transfer otherwise than in the combined colours, which would then reprint in one colour only. It is submitted to have "machine etchings" as large and as delicate as may be considered most convenient, as it would cause them to be much more difficult to imitate, and to have them done on case-hardened steel. The designs could be varied ad infinitum; such is the unlimited capabilities of production, that a distinct design might be arranged for every year, month, or week, and still an uniformity of effect be maintained: it might also be extended so as to indicate the sum or value of a note; medallions, portraits, and various objects can be produced by "machine etching," and introduced into the designs with considerable advantage; it would be impossible to remember exactly how to reproduce any of them after a time, or after several have been done, unless memorandums are preserved. Some might possibly be reproduced by guess, if tried for, but this would be very uncertain.

**FORGED PICTURES.**—This subject, to which allusion was made in our last number, we are by no means inclined to lose sight of the more especially, since, both personally and by letter, we have received several communications urging us, by every means in our power, to trace the evil to its source, and destroy it root and branch. This it is our fixed determination to do, but it is necessary to proceed cautiously and deliberately in a matter which requires due care, in order that our object may not be defeated, or the desire to bring the guilty to punishment recoil upon the heads of those who attempt it. To convict a thief or a swindler in a court of justice, something more is necessary than even the strongest suspicion of his crime, there must be the fullest *proof* of guilt; and however satisfied our minds may be that we are cognisant of the parties who have been the agents in the fraud practised upon Mr. Herring and other artists, as well as on the public, we must be able to substantiate our charges in the clearest manner to guard ourselves against the chance of an action at law, which would assuredly follow a failure on our part. As we stated before, we are in possession of names which we will assuredly make public so soon as we can do it *with safety*. This is a duty which the public, as well as the honest dealer, has a right to demand from us, and in the performance of it we know that they shall be seconded by the public press. The *Times* has spoken out well on the subject; and in the *Globe* of some days back, there appeared an excellent leading article, from which we quote the following extracts:—"It is patent to all that this mean trade in counterfeit originals exists to the prejudice of Art, and to the shame of the miserable men whose necessities lead them to this prostitution of their talent. \* \* \* If we pause to trace back to its birth a spurious REMBRANDT, from the discolouring of the canvas to the final glazing and baking of the picture, we cannot but be struck with a feeling of deep and earnest sorrow to behold so wuch human ingenuity and talent leagued to play a cheat upon mankind. If we could follow the unhappy artist back to his garret, where only the low picture-trader stands between him and the wolf Hunger prowling about his door, and could mark the agony of shame with which he is called upon to desecrate the works of the high-priests of his Art, we should, in sober truth, light upon one of the most appalling pictures of human agony which this metropolis of two millions can offer. For, be it remembered, that little of the ill-gotten wealth accruing from this trade in forgery falls to the lot of the miserable wretch who forges; no, the gain comes in large lumps to the middleman, the trader; who, without a sense of

the refinement of Art, with no feeling beyond that concerned in his banking account, preys upon starving talent for his living." However discreditable such a statement as this is, it is nevertheless but too true; yet the *starving* artist is not always, nor even generally, the only *particeps criminis*: we have known those who could not plead such excuse practise the imposition; and again, we have known instances where not even indigence and destitution could tempt an honourable mind to engage, secretly, in the work of fraud. But a few months back, the wife of an artist called at our office, to ask advice about a picture he desired to get into the exhibition of the Royal Academy. In the course of conversation we learned, that though in the extreme of poverty, the few articles of furniture they possessed being then in execution for two or three week's rent of their lodgings, the husband had indignantly refused a proposal to enter a *picture manufactory* (the name of which we are acquainted with), at a tolerably comfortable annual salary, to copy Stanfield, and other marine painters. Whatever effort we, in common with other journalists, may make to put a stop to such practices as we have denounced, we have a right to call upon the artists to co-operate with us. It is more their affair than ours, and there are many ways in which their assistance might be available, especially in the detection of counterfeits, if they would only take the trouble to lend their aid. The writer of the article in the *Globe* offers a good suggestion, whereby the system might be materially checked for the future, namely, to establish a rule, that every living artist, when disposing of a picture, issue with it a certificate of its genuineness; to which we would add a remark of our own, that this certificate should, in all cases where the work might chance to be re-sold, be demanded by the purchaser and handed over to him ere the sale be completed. It is in some such plan as this where the assistance of the artist would be most effectual in checking fraudulent transactions.

**EXHIBITION OF PICTURES AT THE PANtheon.**—It is tolerably well known that this establishment possesses some large and well-lighted rooms, expressly built for the exhibition of pictures; indeed, they have for some time past been devoted to this object; but, with very few exceptions, the works hung there have not been of a class to attract much notice. A project has been submitted to us for opening the galleries as "a perpetual Auxiliary Exhibition for the sale of works of living artists which have been previously exhibited," and, we presume, also of such as have not hitherto been placed before the public. It is intended to keep it open through the year, so that persons visiting London at any season may have the opportunity of inspecting and purchasing pictures at all times. The director and manager of the gallery is Mr. J. F. Gilbert, himself an artist, who was, and we believe is now, one of the committee of the Hyde Park Free Exhibition. Presuming, and there is no reason to doubt the contrary, that everything connected with the management, will be conducted in perfect good faith, we think the project entitled to the consideration and support of the artists and the public. The locality is a good one, the rooms are excellently adapted for the purpose, and, moreover, some such scheme has long been wished for by a large number of the artistic body. Any application, respecting the plan and regulations, may be addressed to Mr. Gilbert.

**PANORAMIC EXHIBITION.**—We have been informed that a new panoramic and dioramic exhibition, on a very extensive scale, will, ere long be opened at the Parthenon Gallery in Regent Street, in which the best scenic art will be employed.

**PHOTOGRAPHY.**—M. Blanquart Everard has suggested a great improvement in photography in using plates of glass for the pictures instead of paper. This process consists in beating well together a weak solution of iodide of potassium and the white of eggs. When, after standing, the mixture has become perfectly clear, it is to be spread very uniformly over a well-cleaned plate of glass, and allowed to dry. When dry, the surface should be perfectly free from cracks and very uniform. Upon this is spread the

ordinary calotype material, the aceto-nitrate of silver, and then the gallic acid; and the picture being obtained in the camera, is developed by the gallo-nitrate of silver. Indeed, every step of the process, after the aluminous covering is obtained, is the same as that observed in the calotype.

**MANUFACTURERS' PATTERN BOOKS.**—If evidence were wanting of the enterprise and taste of many of our large manufacturing firms, it would be abundantly supplied by the inspection of some of the books of patterns which are occasionally submitted to us. We have now one lying on our table, from the house of Messrs. Jackson & Sons, of Rathbone Place, manufacturers of ornamental works in papier-mâché, which, for variety and profuseness of design, and for delicate execution in lithography, cannot be surpassed. It contains nearly seventy large pages of designs of every conceivable style of pattern, and for every purpose to which this material can be applied, many of them showing the utmost elaboration of detail, and the purest taste in decoration. The cost of producing such a book must have been very large, and could only be sustained by a firm of most extensive business.

**MR. LINTON'S LAST OF COLOURS.**—Two or three errata have inadvertently been made in this notice, which appeared in our September number, from the lines being misplaced. In a line with "Strontian yellow," the notice in the third column belonging to that colour is placed against "Cadmium yellow," the former thus becoming mixed up with the earthy oxides below. Again, "Indian red" is made a "Bisulphuret of mercury" by the printer's lead being placed higher, and the type removed to bring it on the same line; and, lastly, the account of "Ultramarine" should not have been divided by the line.

**INDUSTRIAL HOME FOR INDIGENT GENTLEWOMEN.**—It has been a fashion of late to find a meaning, political or satirical as the case might be, in every nursery legend; and very entertaining papers, aye, and whole books, have been written to prove that the rhymes which our great-grandmothers sang to those venerable ancestors of ours, their babies, were redolent of balphiddeu treason, or biting satire. Now we think it might be no difficult task to trace in the purse of Fortunatus, a shadowing forth of the ever-ready benevolence of the present day: it seems impossible to exhaust the readiness with which every successive appeal is answered, or the activity of mind which seizes on fresh channels for the ready bounty. We feel it a pleasant duty to bring another new charity before our readers, springing from the kindly feeling of one individual, but to be upheld we hope by hundreds, and to benefit hundreds more. Some time since, the individual to whom we have alluded, was deeply interested by a tale by (we write it with a proud and thankful heart) Mrs. S. C. Hall, entitled the "Governess." The impression was strong and durable, and the sympathy excited for governesses soon gave rise to a new thought—"If such is the life of a teacher, what becomes of destitute ladies who have no such resource? Supposing there are four sisters left equally without provision, *all* cannot be governesses; what becomes of those who cannot teach, and are to beg ashamed?" This idea dwelt on, and digested and matured, has given rise to the establishment of a Home for the widows and daughters of professional men, where they are to have board and lodging at the easy rate of 7s. 6d. per week, and employment furnished them to enable them to meet that charge—their earnings over and above that sum being, of course, their own. The plan has our hearty good wishes, as every plan for the amelioration of distress in any shape would have, but especially distress hefalling those so unfitted by all previous training for struggling with the world. We find a spacious old fashioned house in Harpur Street, Red Lion Square, has been obtained, and partially furnished to make a beginning; a lady superintendent appointed, and a committee formed; and we will only add one hope, that amongst our many readers, some will be found to go and see the Home, hear the particulars from those who can explain all the details, and give this modest attempt at usefulness a helping hand. C. L.



## REVIEWS.

THE ANATOMY OF THE EXTERNAL FORMS OF MAN. By Dr. J. FAU. Edited, with Additions, by ROBERT KNOX, M.D., &c. &c. Published by BAILLIERE.

Extremely rare are the qualifications necessary to give to the world of Art a really practical compendium of anatomy. We have continually found in anatomical publications addressed to painters, that the teacher has been somewhat too much of the anatomist, much too little of the painter,—the poetic element of both professions being wanting. We can signalise the most splendid results in modern art of the converse which painters have held with the remains of their fellow mortals; but these men have generally laboured for themselves—the lessons of their teachers have never been the end—they have only been the beginning of their anatomical studies. The purely surgical lecturer, although he illustrate from the living nude, is nevertheless more impressed with the inanimate structure before him than the spirit of the life we seek in art, and this impression he generally conveys to his audience. Our own school of medicine has put forth nothing, as a simply artistic anatomical treatise. Much may be gathered from the works of John and Charles Bell; indeed, the former, in his quarto on the Bones and Muscles, dwells so much upon the beautiful, that his work is virtually rejected by the medical profession. With *vi zalis* they have nothing to do—and having been written for this profession, the book is unsuited as a physiological manual for the painter. The artists of the Continent have addressed themselves much to the works of Albinus, whose feeling was exclusively surgical—the objection urged against him by Camper, who laboured with a feeling for art. But inasmuch as the drawings of Albinus are entirely intended for medical education, it is absurd to complain of their want of adaptation to the purposes of the artist. Those artists who may have had the advantage of studying in any of the Continental schools, must have satisfied themselves of the fallacies propounded by Charles Bell, more particularly in relation to the studies of Raffaele, Michael Angelo, and Leonardo. The "Anatomie du Gladiateur Combattant," by Jean-Galbert Salvage, is a work in which osteology and myology may be studied to great advantage. How resolutely sever teachers may, in their love of their profession, insist upon the value of a knowledge of the deeper human organisation, this is an acquisition of no use to the artist; he paints the heart, it is true, but in the colours of the face divine. It must not however be forgotten, that there are certain deep muscles which qualify superficial form, a fact which is too frequently overlooked both in study and practice. The form of the fore-arm depends much upon the powers of the great flexors and extensors of the fingers; and in other parts of the body the close observer will see, when the figure is in action, effects which are not to be accounted for by the simple office of the superficial muscle. In ordinary poses, the muscles with which we have to do, are the *musculus magnus, pectoralis, rectus ventris, magni obliqui, magni dorsalis, rhomboides, magni et medii glutei* in the trunk, the *sternocleidomastoides* and *trapezi* in the neck and shoulders, the *deltoides, biceps, triceps, longus supinator* in the arm, and the *rectus anterior internus et externus femoralis, biceps, the gemelli and tendo Achillis* in the leg.

With all our modern means and appliances, we must still look back to the wonderful excellence of our masters in the Rhodian art—the more astonishing, when we remember that the Greeks did not dissect; at least there is, we believe, no direct evidence that they did. Writers who have touched upon this subject are divided in their assumptions. Kurt Sprengel (Gesh. der Arzneikunde) supposes the first attempts at dissection to be indicated in Aristotle, and assumes as a certainty that it was practised under the Ptolemies. According to others, even Galen himself dissected only apes and dogs, and theorised analogically on the human economy. On the other hand, Hirt attempts to prove a synchronic relation between the development of dissection and the plastic art. The statues of the Parthenon exhibit the most perfect truth; but all that is of genuine Greek creation, participates in this perfection. In many of the works of the Alexandrine period art became ostentatious, and the Roman *marmorarii*, attached only to generalities, lost the warmth and reality arising from the direct study of nature. Without a knowledge of anatomy on the part of the Greek artist, the best antique remains are singularly perfect; and hence it is argued by some writers, that to them this knowledge had been useless. But who will say

that with a scientific knowledge of the human structure, they would not have arrived with a more rapid assurance at those splendid results. Their school was the gymnasium—and there, gifted with an apprehension which no other people has yet shown, they attained to a power of describing vivacious action with a spirit that has never yet been equalled. It occurs every day in the course of study and practice, that the model supplying the subject falls, while resting from the pose, into attitudes far surpassing in their natural ease the studied position. This we say occurs daily in every school and atelier, and it is this genuine and unconstrained nature that the Greeks have caught with such infinite felicity in all their moving figures. The structure of the Hercules, however, is erroneous; that is, the figure does not describe the attributes of the character; its muscular volume is altogether inconsistent with swiftness and activity, and not in such proportions favourable to the exertion of strength.

Dr. Fau's work, as translated by Dr. Knox, is the best anatomical work we have yet seen offered to the English student of artistic anatomy. It consists of a portfolio of twenty-eight well-drawn lithographic plates, accompanied by a volume of descriptive matter, reduced to the form of a series of simple and abundantly explicit lectures, a few of the immediate subjects of which are, "Of the entire skeleton, and the various parts composing it;" "Of the principal articulations;" "Forms produced by the skeleton;" "External forms of the head;" "External forms of the torso, or trunk;" "Exterior forms of the thoracic extremities or arms;" "Exterior forms of the lower limbs or extremities," &c. &c. The last of the series of Dr. Fau's plates is a drawing representing an ideal dissection, of the principal figure of the Laocoon group, the remarks on which, offered in the text, are extremely interesting: "The general expression of the Laocoon is that of mental and physical agony; he raises his eyes to heaven as if to supplicate the gods. This expression of pain or suffering pervades the entire frame; he utters no cries—no lamentations. His vast forehead shows the power of a superior man; the largely modelled superciliary protuberances may also be taken as an index of this quality. The lower extremities are magnificently sculptured; you feel that in despite of their gigantic and convulsive efforts they are about to be fixed to the soil. The convulsive efforts of the left arm cannot be described in words; unhappily the right arm is soft and heavy; there is something theatrical about it; the fire of genius which inspired the original sculptor was wanting in the restorer of the lost parts. The master or masters who formed the Laocoon have neglected nothing which might express suffering; the expression of horrible agony extends even to the reproductive organs. In the face, with the exception of the orbicularis muscles of the eyelids and the zygomatic, the beard conceals much of the physiognomy; and, moreover, muscular action is not so strictly represented on the surface of the face as in the other parts of the body; we refer, therefore, to what we have said on the modifications which the face undergoes on the influence of motion. Observe, on the other hand, the contractions of the left sterno-mastoid, and the depth of the supra-clavicular and supra-sternal fosses. The elevated shoulder draws with it the collar-bone; the deltoid displays its aponeurotic depressions and various fasciæ; the intermuscular space, dividing it from the powerful pectoral, is quite distinct; the contracted fibres of these muscles deepen the sternal groove," &c. An appendix is added by the editor, in which the merits of the Elgin Marbles are briefly pointed out; also descriptions given of other relics in the Museum and the Royal Academy, thus directing the attention of the British student to a source of wealth readily within reach. The text is accompanied by additional plates, as of the Thebans and the Lyssas, the Vexos of the Dowry collection, and the busts of the young and elder Hercules; and the text is extended to a notice of much that is interesting and profitable to the student. The recent exhibitions at Westminster showed, in the greater number of the productions that were contributed, an extreme degree of infirmity in those figures which afford opportunity for the display of some anatomical requirement. This was conspicuous even in the works of painters who, in small pictures, have numbered years of success. Without a knowledge of superficial anatomy all is uncertain; weariness, or the slightest movement of the model, confuses the student, inasmuch that his only resource is to follow the figure in its relaxation; he cannot with certainty put the muscle in its place from any knowledge of its exact position. The editor of the work before us believes that the vitiation of the artistic study dates from at least the time of Michel Angelo; that is to say, that at

that time the anatomy of the medical schools began to supersede the entire reliance upon living nature which had previously prevailed. "But the artist," he continues, "ought also to be acquainted with the anatomy of the dead, at least to a certain extent; how to combine these with each other; how to avail himself of all legitimate resources of his art; how to eschew the errors of those who tell him, or who have told him, that on the one hand he may have ready-made physiognomies suited to all occasions, and on the other, that from the lifeless and dissected corpse he may sketch with safety; copy dead forms for living ones—forms which nature never intended should be seen—forms, in the high tide of beauty and youth, most carefully concealed from human sight. To enable the artist, in fact, to escape from a misdirection which is sure deeply and fatally to influence all his future aims and works, is the object of the concluding chapters of the work."

This is the work addressed solely to the artist, in language—especially that of Dr. Knox—sympathetic with the feelings of the aspirant. The system is easy, comprehensive, and thus accompanied by letter-press, must convey to the student all necessary knowledge. Plates, without letter-press, are as the dissected structure without a lecturer. The written expositions which accompany this series are simple essays, conveying most valuable information in a most profitable form.

RAMBLES IN NEW SOUTH WALES: With Sketches of Men and Manners; and some Hints to Emigrants. By JOSEPH PATRICK TOWNSEND. CHAPMAN & HALL, London.

The writer of this interesting volume has some claims on the increasing fraternity of literature. He is the nephew of Mr. Jesse, to whom the book is dedicated; and facts and incidents he strings together with more tact than could be expected from a young author. He hopes for an indulgence on account of his inexperience, which, we assure him, is by no means necessary. Mr. Townsend may well call it a "startling fact," that in two years, ten thousand persons left the colony; but he asserts his belief, that many persons would have remained if they could have obtained land, the last thing we should have supposed it difficult to procure. There is a good deal of information given, that will be very useful to emigrants, as well as to people before they decide upon a step, which may well excite the astonishment of involuntary exiles. The resources of many countries are generally exaggerated, and very few accounts from actual residents can be relied upon. There are interests to serve, and principles to advocate, and articles to sell; some latent cause or another operating upon the mind of the letter-writer or the journalist, which even colours facts, so as to render them opposite to realities. But Mr. Townsend has returned to his home, not as a disappointed man, but an intelligent traveller; and has given us a readable, pleasant volume, which greatly increases our knowledge of New South Wales, and our thankfulness that we are not obliged to wander forth from our own country.

A HISTORY OF ARCHITECTURE. By EDWARD A. FREEMAN, M.A. Published by JOSEPH MASTERS, Aldersgate Street, and 78, New Bond Street.

This is a comprehensive but brief review of architecture, from the Pelasgic period down to the Gothic predilections of Wren. The intellectual history of architecture commences truly with the Greeks, but who can refrain from inquiry into the origin, character, and uses of the mysterious structures of Egypt and India? As a philosophical review, the book before us rejects all details and technicalities; indeed, had these been embraced, the work might have been extended into a treatise of twenty volumes. The purpose of the author is an analysis of the essence of architecture—an exposition of principles—of political and religious symbolism; thus considering structures only according to the spirit of their entire composition. In comparing architectural study with antiquarian research, the author sends the latter many frigid degrees down the scale, to a place scarcely short of zero, but we humbly submit that in the veritable antiquarian there cannot be so much veneration for the beautiful as in the pure architect. The merit of antiquarian research is dissolved, but yet Wren's attempts at Gothic are wretched for want of that very antiquarian knowledge which had rendered them perfect: "in a word, Sir Christopher was no antiquarian, but he was a very great architect, and had not his taste been warped by the infection of the day, he might have been the restorer of Gothic architecture instead of the dealer of its deathblow." The work is, however, a valuable addition to

architectural history in a much desiderated form—that of a series of popular untechnical essays, and the more likely to win the public confidence as professing acknowledgment of such authorities as Hope, Petit, Dr. Whewell, and others who have treated earnestly of the science. For ourselves, regardless, perhaps, sometimes of the mass, we think technically, and speak in like manner, even when approaching the philosophy of science. We could have wished to devote some space to the consideration of this work, but this is denied us from the pressure of matter; its spirit may, however, be understood from the heads of some of the chapters, as Pelasgic Architecture, Early Column Architecture, Indian Architecture, Egyptian Architecture; then follow the Greek, with its deductions, and all other styles down to our own times.

**THE VARIOUS MODES OF ANASTATIC PRINTING AND PAPHYROGRAPHY.** Published by DAVID BOGUE, London.

The various presumed utilities of Anastatic printing were first introduced in this journal some years ago, before, we believe, it had attracted serious attention from any other journal. We have from time to time observed its progress, but the result has been disappointment, because it has failed to realise its promise of extended application. Having witnessed the process on its first being patented in this country, we ventured to express a hope that it would be effective in the reproduction of old letterpress and priuts, for the reprinting of works at once curious and useful, and that it would afford a cheap and available method of stereotyping. But the first great difficulty has never been obviated—that of taking a fac-simile of a page of letterpress of an age sufficient to have indurated the ink with which it had been printed; for when the matter to be transferred has been printed only a few weeks or months, so that the ink still retains a portion of its oily ingredients, the process is a very simple one; but when the impression has been made several years, and the ink has become thoroughly dry, the operation is more complicated. Such is the admission in the little volume before us, and this is precisely the reverse of what is wanted; reprints of works only a month or two old are not required, and hence the term "anastatic," or resurrectional (from *ἀναστασις*), is at least premature; and that it will ever be truly applicable may be reasonably doubted, considering that, according to the observations before us, "the complicated chemical process necessary to revive ancient letterpress and to transfer it from the paper to a plate of zinc is uncertain in all its results, and sometimes destroys an original without producing a copy." Under such circumstances, no possessor of any rare impression would ever submit it to the risk of injury or destruction. The little work which recalls the subject to notice presents a few examples, in which are given the original and the anastatic copy. The frontispiece is the head of a lion, apparently from a woodcut or a drawing; an impression from a small copper-plate is then imitated with perfect success, as also other impressions from wood and lithographic surfaces; but we fear that if nothing beyond this has been accomplished, the discovery will only take a place among scientific curiosities.

**THE BOG-WOOD CUTTER.** Engraved by C. G. LEWIS, from the Picture by E. LANDSEER, R.A. Published by H. GRAVES & Co., London. The well-known gallery of Mr. Wells, of Redleaf, contains the original picture from which this engraving is taken; it is a small and early work of the artist's, yet in style and execution possesses many of those admirable qualities which have gained for Mr. Landseer his universal popularity. It represents a scene in the Highlands,—a moor, backed by a lofty range of mountains; in the foreground stands a shaggy pony, harnessed, with his hoofs imbedded in the soft heather; on his back are bundles of the same, surmounted by some thick logs of wood, such as are commonly found, black as ink, in many of the moorlands of the United Kingdom. A young girl is seated by the horse, which she is feeding with a bunch of fodder, and on the opposite side of the animal, leaning against a large trunk of some ancient forest-tree, is the ordinary attendant, a dog. At some little distance from this group, a sturdy Highlander, with uplifted axe, is busily at work on a huge log. The composition of this subject is very effective, there is not a part without some interest, and the arrangement of the *chiar'oscuro* tells remarkably in the engraving, every portion of the work being subdued in tone, except the horse, which comes out

\* Our attention was called to the discovery by the late Mr. Joseph Woods, of Barge Yard Chambers, Bucklersbury, where an anastatic press had been established. Mr. Woods had, we believe, an interest in the patent.

in strong, but not forced, relief, from the surrounding objects. Mr. Lewis may fairly class this print with the best of the many he has engraved after Landseer.

**THE REAPER.** Engraved by H. T. RYALL, from the Picture by E. LANDSEER, R.A. Published by H. GRAVES & Co., London.

The original picture of "The Reaper," here engraved, like that we have just noticed, is also in the collection of Mr. Wells, of Redleaf. A girl, unhomely, with her hair loosely tied, is resting her elbows on a stone wall, which conceals all the lower part of her person; on her back is a sheaf of barley, the produce, most likely, of her evening's gleanings, when the labour of the day is done. Her sickle lies on the top of the wall, where also sits *the dog*, whose attitude is that of one who looks out. His companion is evidently engaged with her own thoughts, the expression of the face, which is seen in profile, being that of abstracted musing. The work is very nicely engraved in the mixed style of mezzotint and stipple, and will, doubtless, prove a popular one of its class.

**PORTRAIT OF JOSEPH LOCKE, ESQ., M.P.** Painted by F. GRANT, A.R.A. Engraved by H. COUSINS. Published by H. GRAVES & Co., London.

This engraving forms an excellent companion to that of another great civil engineer, the late Mr. G. Stephenson, which we received two or three months since. Independent of the interest that science has attached to the name of Mr. Locke, his portrait, as here seen, is worthy of special notice as a work of Art. The expression of the face is highly intellectual, the attitude of the figure perfectly easy and natural, while the accessories of the subject, or more properly speaking, the landscape portion is in true harmony. The engraving has been executed for the members of the "College of Civil Engineers," and is a fine example of Mr. H. Cousins' mezzotint work.

**THE BURNING OF THE OCEAN MONARCH.** Painted by MOREL FATIO. Engraved by F. OUTHWAITE.

The occurrence of this deplorable catastrophe is of too recent date to be lost to the recollection. M. Fatio is a French artist, and the valuable assistance afforded by a large French steamer on the occasion, has, we doubt not, drawn the attention of the painter to the subject, of which, judging from the engraving, he has made a most effective picture. The only portion of the ill-fated ship that is seen is the forepart, to which the crew and passengers are clinging by hundreds in every direction, to escape the flames, burning fast and furiously from about midship to stern. At some little distance, with her harbour broadside to the head of the "Monarch," is the French steamer, whose boats are busily engaged on all sides in rescuing the crew and passengers from destruction; while, in the middle distance, between the two larger vessels, the little yacht is bearing up to lend a hand; and still farther off, the English steamer, that subsequently assisted, is seen. All the real facts connected with the calamitous event are thus brought forward, and in a way that tells most effectively in the composition; there is, indeed, a truthfulness about it quite appalling. It is excellently engraved in a mixed style, line and stipple we should think, by Mr. Outhwaite, an Englishman resident in Paris.

**THE DRAWING-ROOM SERAP BOOK.** Edited by CHARLES MACKAY, LL.D. Published by PETER JACKSON, late FISHER'S, London.

The motto on the title-page, from the pen of the first editor of this favourite Gift-book, took us back—now, long years past—to when Lestia London gave utterance to some of her highest aspirations—

"Gifts are the beads of Memory's rosary,  
Wherein she reckons kind remembrances  
Of friends and old affections."

So run her lines; and surely the memories "of friends and old affections" crowd around us, when the date of 1850 reminds us that the century we remember young is growing old; but it is not to mourn upon a sad theme that we take up our pen to perform a task which, like all others, is of a mingled nature. If we mourn for those gifted beings who have passed into a more exalted state of existence, our sorrow is subdued by calling to mind how we enjoyed their society; and how much we owe them of the highest and best pleasure; though the natural voice is silent to us here for ever, their spirit breathes in their works, and those have become to us as household GODS, to be cherished until our space of time mingles with eternity.

Neither is "Fisher's Drawing-room Serap Book," Fisher's—the name of a new publisher is on the title-page, and a new editor has ascended the throne which Mrs. Norton so long and so gracefully filled. Dr. Mackay has won and worn his laurels too long, to have his claim to them questioned; if it had not been so, he might appeal to the brilliant book before us to prove his title to the poet's crown; and while we agree with him in the opinion that his task was one of extreme difficulty, "when he reflected upon the elegance and purity of its first, and the passionate eloquence and deep feeling of its last, editress," we are the more bound to congratulate him on the triumph he has achieved. We remember poor L.E.L.'s lamentations over the impossibility of "writing to plates which all the world had seen;" and in this instance the difficulty has not decreased. The *recherché* of engravings yielding an abundant variety to the reader, must have been all the more perplexing to the Poet; if he has been fettered, he certainly has concealed his fetters most effectually, treating the subjects as though they were of his choice, not of his necessity.

The volume contains a number of engravings which, though not remarkable as works of Art, will grace the drawing-room table. Mr. Parris, whose fine taste as a decorator we have so frequently mentioned, is here seen according to his first calling; and there are two portraits—one of Lamartine, another of the President of the French Republic, which, as novelties, will create much interest.

**TOIL AND TRIAL.** By MRS. NEWTON CROSLAND, (late CAMILLA TOULMIN.) Published by ARTHUR HALL, VIRTUE & Co., London.

Earnest, sincere, and careful in all she did, and does, Mrs. Crosland has produced a sketch of the "Toil and Trial" of a particular phase of London life—which none can read without interest, and it is to be hoped, few without improvement. We have the principle of this story over and over again—it pleads the cause of the *London Shopman*; it craves for him those fag-ends of morning and evening toil, which there can be no reason to refuse, that he may have that rest so necessary to mind and body, to the exercise of healthful industry and honest labour. The story is admirable as far as it goes, it shows the employer and the employed, but it does not show the *positive cruelty* of those who encourage the late closing of our shops by making their purchases at a late hour; as long as ladies permit their dependants to "shop of an evening," so long do they encourage a system of slavery quite as severe as that from which they would emancipate their "darker brethren." The little volume contains two other tales, each written with a view to ameliorate suffering, and create a habit of "thinking upon what we do." Of these, "a Story of the West-end" is the best, and the artistic tact with which the author has managed to arrest attention, while conveying the knowledge we sadly lack, as to how the various classes of society hang together, and where labour could be lessened without doing injustice to the employer, proves how much this excellent lady's mind is matured, and how anxious she is to devote her talents to the actual good of society. We would entreat our fair readers to weigh well the suffering caused by thoughtlessness; if they combined and agreed not to patronise any shops not closed at an early hour, they would cause many a heart to throb with joy, and give repose to many an aching head. We could dilate upon this subject and fill page after page with the *realities*, which Mrs. Newton Crosland has so bravely and faithfully embodied in her fiction; but we have surely said enough to induce a perusal of the volume, simply throwing out a suggestion to the author, that she publish as an *addenda* to the second edition of "Toil and Trial," the *facts*, which the Secretary of the Early Closing and Distressed Needlewomen's Society could so abundantly furnish, and they would prove, what, though frequently quoted, is not sufficiently thought upon, "that *Truth is strange, stranger than Fiction*."

**BEAUTIES OF THE ROSE.** Part I. By H. CURTIS. Published by GROOMBRIDGE & SON, London; and J. LAYARD, Bristol.

This work is an emanation from the provincial press, and must be regarded, not so much for its pictorial beauties, as for the valuable information it gives to the amateur-grower of these gems of our English gardens. The various kinds of flowers, the best method of cultivating them, and the most productive soils for ensuring good growth, are clearly and concisely stated; the coloured illustrations are faithful portraits, such as are suited to a work of this description.

## THE ART-JOURNAL.



LONDON, DECEMBER 1, 1849.



PLEASANT custom commands that we say a few words to our Subscribers on the expiration of another year. We trust we may do so with freedom, under the belief that its pledges we gave at its

commencement have been redeemed, and that the several improvements we promised have been fully carried out.

ELEVEN years have elapsed since we undertook the Editorship of this publication. Its progress was slow—its circulation, for a time, very limited. We laboured, in spite of many obstacles and much discouragement; but our hopes have been fulfilled, and it cannot be presumptuous to think, that—with a monthly circulation, now averaging FIFTEEN THOUSAND—we may enjoy the belief that we have been the means of aiding the advance, and promoting the interests, of the Arts of our country.

Upon the Prospects of these Arts, in the year 1850, it will be our duty to comment, in opening the TWELFTH Volume of the ART-JOURNAL, in January next; and to refer especially to that anticipated event which even now engages the attention of all Europe—the Exposition which in 1851 will develop the Art-resources of the Kingdom—an event to which we have much contributed by preparing for it, the Public on the one hand, and the Manufacturer on the other.

The Volume which this Number completes will contain Twenty-five Engravings on Steel from the Pictures in the Vernon Gallery; Twelve Engravings on Steel from the productions of British Sculptors—in nearly all cases from their original and recently executed works; above Eight Hundred Engravings on Wood, and Four Hundred pages of Letterpress, at a cost to the purchaser of Thirty Shillings. It is scarcely too much to say, that a very few years ago a work so extensive and so illustrated could not have been issued for less than as many pounds.\*

\* We may quote a few examples:—"The Dutch Girl," after Newton, size 9½ by 7½, (1831) 12s. "The English Girl," Newton, size 9½ by 7½, (1831) 12s. "The Gentle Shepherd," Wilkie, size 8½ by 6½, (1831) 12s. "The Cottage Toilet," Wilkie, size 8½ by 6½, (1831) 12s. "The Spanish Flower Girl," Murillo, size 8½ by 6½, (1835) 12s. "The Deserted," Newton, size 9½ by 7½, (1836) 21s. "Lover's Quarrels," Newton, size 11 by 9, (1831) 12s. The very large circulation we enjoy enables us to produce engravings equal in size, and generally in merit, to those we have enumerated. It is, indeed, most fortunate for British line-engravers that our publication is successful; but for this work even the most eminent among them would be almost, if not altogether, without occupation. In producing the plates published in the *Art-Journal*, about thirty of the best engravers of the country are employed. It is gratifying to add, that they have in all instances aided us by zealous co-operation.

The circulation of such works of Art at such a price cannot but have benefited the whole community: for thus—to quote from one of the many complimentary notices we have received from contemporaries—"the gift of Mr. Vernon is made doubly the property of the people, inasmuch as to the humblest classes throughout the kingdom it becomes in some degree accessible, and a source of enjoyment and instruction."

It was, indeed, in this hope—and with this view—that the privilege to engrave his collection was presented to us by Mr. Vernon. He desired that the pictures from which he had himself derived so much true pleasure, should be made, as far as possible, the means of giving pleasure to others. He confided to us the work of engraving this series, in the full belief that it would be rightly discharged—honourable alike to the artists he esteemed, and to his own memory: and it is among the most gratifying of the incidents connected with this event, that on several occasions, previous to his death, he expressed the warmest approval of the manner in which we were executing the task he had confided to us.\*

We hope and believe we have neglected no part of our duty. We have obtained the assistance of the best Engravers, and we have endeavoured, by every available means, to engage the co-operation of Writers whose knowledge and experience could not fail to render their communications agreeable and profitable to our readers.

We shall commence the year 1850 with renewed vigour and augmented resources. We shall endeavour, by rendering "good Art cheap," to place its most meritorious examples in the hands of "the many"—so to become sources of pleasure and instruction; to obtain for the works of British Artists a larger fame and the means of teaching a more universal lesson; and to continue the medium through which information is circulated upon topics which are daily becoming more and more interesting to all who speak the language in which we write.

The ART-JOURNAL is at present almost the only Art-Journal of Europe. In France *L'Artiste* lingers, but can be hardly said to exist, with a monthly circulation of about three hundred; in Germany the *Kunst Blatt*, so long the organ and oracle of European Art, has ceased to be published; in Italy no publication worthy the name has of late years represented the Arts; and we are not aware of the existence in either of the other States of Europe of any work devoted to those "Arts of Peace" which struggle, oppressed and terror-stricken, amid the turmoil of domestic war. Under such circumstances, therefore, the best talent of the Continent is in a great degree at our disposal; and we quote the words of one of the most eminent and accomplished of German writers, Dr. Waagen, who, in one of the articles with which he has honoured our pages, says, "I now look to England as the only country in which the Arts can be permanently and securely fostered."

We desire to remind our Subscribers that when, in the year 1838, we undertook this publication, there was no journal in England which

\* In a letter written by Mr. Vernon in answer to an address of the artists and engravers who had been employed at his house copying and engraving the pictures, Mr. Vernon thus expressed himself—"The engravings are most beautifully executed, and I trust that when they are published in the *Art-Journal* they will be appreciated by the public, and by their diffusion at so moderate a cost, improve and increase the taste for the productions of our native artists."

did more for Art than to admit occasional notices concerning it into its columns. The experiment of such a publication had been frequently tried, but always unsuccessfully. In our own case, we laboured for nine years without any recompense of profit—the circulation of the Journal barely meeting its expenses—led on by the hope of ultimate prosperity, and cheered by the conviction that we were aiding the great Power which so effectually stimulates intelligence, and promotes the moral and social virtues.

Prosperity has attended our labours; and we have seen the Arts—whose humble assistant our Journal is—fostered by the Nation, and stimulated by the Prince, who, having effectually aided the Fine Arts and its Professors, is now devoting his energies and extending his protection to the Arts Industrial and the Manufacturers.

The attempt to associate the two, for the advantage of both, was an idea which we found, at first, opposed in some quarters, scorned in others; and deemed perilous by our best friends. We had no precedent in Europe: and when we commenced to describe, and to illustrate by engravings, the works of Manufacturers, we had little or no support, but much discouragement. The Artist considered the space devoted to the Industrial Arts as so much useless matter, which deprived him of benefit; and the Manufacturers, on their part, were unable to comprehend and appreciate a novelty to which they were so entirely unaccustomed. They shrunk from that publicity which they now eagerly covet; while the artists have learned that, by this association, their best interests are upheld and enhanced. The beneficial effects of such intercourse will be still more strongly perceived when the EXPOSITION of 1851 shall have shown how much the one has derived, and may derive, from the other. But assuredly ten, or even five, years ago, the promulgation of such a scheme would have been to the last degree visionary: nay, little more than three years ago, when we had the honour to correspond with an accomplished member of Her Majesty's Government, with a view to following the example of France—and establishing a periodical exhibition of manufactured Art in London—while he admitted its utility, he described it as impracticable.

We cannot fear the accusation of arrogance in claiming as our "exceeding great reward," the consciousness that much of this issue is the result of our exertions. We cannot doubt that if it be our lot to minister to Art-literature for ten years longer, we shall behold the Industrial Arts of England as famous for superiority as they have been hitherto conspicuous for inferiority; and that, as elsewhere, the Artist will be proud of alliance with the Manufacturer, whose tens of thousands of "pictures" in hundreds of forms must circulate, either to refine or delude the minds of millions.

These remarks will not, we trust, be considered either unnecessary or inappropriate; we are grateful for the very large patronage we enjoy, and our efforts to deserve it are not likely to diminish. We find our patron not alone in the atelier of the Artist, in the library of the Connoisseur, and in the house of the Manufacturer; but, we rejoice to say, also in the work-room of the Artisan. We shall continue to search zealously for the means by which we may continue to be useful to each and all.

MARLBOROUGH CHAMBERS,  
49, Pall Mall, Dec. 1, 1849.

## RESEARCHES

ON THE THEORY OF THE PRINCIPAL PHENOMENA OF PHOTOGRAPHY IN THE DAGUERRETYPE PROCESS.

BY A. CLAUDET.

ALTHOUGH the Daguerreotype process has, during the last ten years, been investigated by a great number of philosophers, and brought to a considerable degree of perfection by a still greater number of practitioners, it may appear surprising that the principal phenomena upon which this new science is founded, are still enveloped in a mysterious darkness. My constant endeavour has been to explain them, and at the two last meetings of the British Association, I have had the honour of stating the results of some of my researches.

Photography is so wide a field, that it may offer an interesting and useful task to many investigators. I have had the satisfaction to meet, among the members of the Association, an indefatigable competitor, who had embraced in his researches not only all the various processes of photography, some of which he has discovered himself, but many very ingenious and elaborate investigations on the different properties of all the rays composing light. Mr. Robert Hunt has taken this most important task, and he has so ably performed it, that it remains to me to confine myself to that particular branch of the science which refers only to the Daguerreotype, which has been my constant occupation since its discovery.

The principal phenomena in the Daguerreotype process which have not yet been satisfactorily explained, are those referring to the following points:—

1st, What is the action of light on the sensitive coating?

2nd, How does the mercurial vapour produce the Daguerreotype image?

3rd, Which are the particular rays of light that impart to the chemical surface the affinity for mercury?

4th, What is the cause of the difference in achromatic lenses, between the visual and photographic foci? Why do they constantly vary?

5th, What are the means of measuring the photogenic rays, and of finding the focus at which they produce the image? These are the various subjects I shall have to treat in the present paper.

At the last meeting of the British Association, which took place at Swansea, I announced that the decomposition of the chemical surface of the Daguerreotype plate, by the action of certain rays of light, produced on that surface a white precipitate insoluble in the hyposulphite of soda, which, when examined by the microscope, had the appearance of crystals reflecting light, and which, when seen by the naked eye, were the cause of a positive Daguerreotype image. This fact had not been observed before. The opinion of Daguerre himself and other writers, was that the action of lights on the iodide of silver had only the effect of darkening the surface and producing a negative image; but it escaped them that under the darkened iodide of silver another action had taken place, and that the hyposulphite of soda could disclose a positive image. I have proved this unexpected fact in obtaining by the action of light only, and without mercury, images having the same appearance as those developed under the action of mercurial vapour. This direct and immediate effect of light is certainly remarkable, but the Daguerreotype process is not founded on that principle on account of the slowness of its action. It is fortunate that long before light can produce the white coating I have alluded to, it produces another effect, which is the wonderful property of attracting the vapour of mercury. This vapour is condensed in white powder, having also, when examined by the microscope, the appearance of reflecting crystals. The cause of the Daguerreotype image is due to that property which was entirely discovered by Daguerre.

M. Moser has given an ingenious theory of the action of mercury. Knowing that the yellow ray had the property of continuing the effect

commenced by light on the iodide of silver, he has supposed that mercury, when in a state of vapour, evolves a latent yellow light; and it is to the action of that yellow light of mercurial vapour that he ascribes the continuation of the decomposition of the iodide of silver. But as the analysis of the surface discloses the presence of mercury, that metal must have been amalgamated with the silver set free after the action of light. We must therefore look for another explanation of the phenomenon.\*

It is more probable that light exercises two actions on the iodide of silver, whether it is or is not combined with chlorine of bromine. By one, the iodide is decomposed, and the silver set free is precipitated on the surface in a white powder or small crystal; by the other, which begins long before the former, the parts affected by light have been endowed with an affinity for mercurial vapour.

By means of my photograhometer, (*Art-Journal*, March, 1849), to the principles of which I shall presently refer, I have been able to ascertain that the pure light of the sun produces, in about two or three seconds, the decomposition of the bromo-iodide of silver, which is manifested by the white coating; while the same intensity of light determines the affinity for mercurial vapour, in the wonderfully short space of about  $\frac{1}{1000}$ th part of a second, so that the affinity for mercury is produced by an intensity of light 3000 times less than that which effected the decomposition manifested by the white coating.

For this reason it is difficult to suppose that the two actions are the same; we must admit that they are different. Long before it can operate on the decomposition of the chemical surface, light imparts to the sensitive coating the affinity for mercurial vapour, and this appears to be the principle of the formation of the image in the Daguerreotype process.

In a paper I communicated to the Royal Society on the 17th of June, 1847, and an abstract of which I read before the Association at Oxford, I stated that the red, orange, and yellow rays destroyed the action of white light, and that the surface recovered its former sensitiveness after having been submitted to the action of these rays. I inferred from that curious fact, that light could not have decomposed the surface, for if it had decomposed the compound, it would be difficult to understand how the red, orange, and yellow rays could combine again elements so volatile as iodide and bromine, after they had been separated from the silver.†

The action of light, which can be destroyed by the red, orange, or yellow rays, does not determine the decomposition, which would require an intensity 3000 times greater. It is the kind of action produced with an intensity 3000 times less, giving the affinity for mercury, which is completely destroyed by the red, orange, or yellow rays. It seems, therefore, that I was right in saying that there was no decomposition of the compound and during the short action, which is sufficient to give the affinity for mercury, or in ascribing the formation of the image only to that affinity, while light, or the chemical rays which accompany it, communicate to the surface the affinity for mercury, and the red, orange, or yellow rays withdraw it. I must remark here a singular anomaly, viz., that when the sensitive surface is prepared only with iodine without bromine, the red, orange, or yellow rays, instead of destroying the action of white light, continue the effects of decomposition or of affinity for mercury.

This phenomenon was announced first by M. Ed. Becquerel, and immediately after M. Gaudin found that not only these rays continue the action by which mercury is deposited, but that they develop, without mercury, an image having the same appearance as that produced by mercurial vapour. M. Gaudin not knowing the fact of the white coating, which is the result of the decomposition by the action of light, could

\* The speculations of M. Moser are too purely hypothetical to be admitted in explanation of the phenomena observed. Indeed, his doctrine of latent, or, as he calls it, "invisible light," involves some absurdities.—R. H.

† I have shown that the iodine does not escape from the silver plate, but that, as it is liberated from its combination, it attacks an under surface of the metal.—R. H.

not explain the cause of the image brought out under the influence of the yellow rays.

I have observed that the iodide of silver without bromine is about 100 times more sensitive than the bromo-iodide of silver to the action of light, which produces the decomposition of the compound forming the white precipitate of silver, while it is 100 times less sensitive for the effect which gives the affinity to mercury; another reason for supposing that the two actions are different. It may be that in the case of the iodide of silver alone, the decomposition being more rapid and the affinity for mercury slower than when bromine is added to the compound, the red, orange, and yellow rays having to act only upon a commencement of decomposition, have the power, by their own photogenic influence, to continue the decomposition when it has begun. This is the explanation of the development of the image under red, orange, or yellow glasses, according to M. Gaudin's discovery; but in the case of the bromo-iodide, the red, orange, and yellow rays have to exert their action on the affinity for mercury, begun a long time before the decomposition of the compound, and they have the property of destroying that affinity.\*

Thus it would appear that all the rays of light have the property of decomposing the iodide of silver in a longer or shorter time, as they have that of producing the affinity for mercury, on the bromo-iodide of silver, with this difference, that on the former compound the separate actions of the several rays continue each other, and on the second compound those separate actions destroy each other. We can understand that in the first case all the rays can operate the same decomposition, and that in the second the affinity for mercury, when given by one ray, is destroyed by another. This would explain the various phenomena of the formation of the two different deposits I have described, and I also explain the anomaly of the continuation of the action of light by the red, orange, and yellow rays, according to M. Ed. Becquerel's discoveries on the iodide of silver, and of the destruction of that action by the same rays, according to my own observations on the bromo-iodide of silver.

The red, orange, and yellow rays, when acting upon an unacted surface, are considerably less capable than the most refrangible rays of imparting the affinity for mercurial vapour on both the iodide and bromo-iodide of silver; and they destroy that affinity when it has been produced on the bromo-iodide by the photogenic rays. It follows from that fact that when the red, orange, and yellow rays are more abundant in the light than the other rays, the photogenic effect is retarded in proportion to the excess of these antagonistic rays. This happens when there exist in the atmosphere some vapours which absorb the most refrangible rays. In these circumstances the light appears rather yellow, but it is very difficult to judge by the eye, from the exact colour of the light and the proportion of photogenic rays existing in the atmosphere at any given moment.†

The vapours of the atmosphere which make the light appear yellow, act as any other medium interrupting the blue rays and those which are the most refrangible. I prove by a very simple experiment, the comparative photogenic action of rays which have passed through such media and of those which have met with no similar obstacle; and also that that media which intercept the photogenic rays, will allow the illuminating rays to pass freely. If I cover an engraving one half with light yellow glass, and place it before my camera obscura to represent the whole upon a daguerreotype plate, I find that during the time which has been necessary to obtain the image of the half not covered, not the slightest effect has been produced on the half covered with the yellow glass. Now, if I cover one-half

\* Being disposed to render the chemical action of the sun's rays as due to a principle, Actinism, distinct from light, I would rather refer the curious phenomena noticed by M. Claudet as due to light, and consequently a function of all the rays, rather than a property due to any particular colour.—R. H.

† These practical observations are of the utmost value, but they also admit of being explained upon the supposition, that the physical character of the atmosphere admits of the free passage of light, but obstructs the permeation of the chemically active agent.—R. H.

with deep blue glass and the other with the same light yellow glass, the engraving will be seen very distinctly through the yellow glass and not at all through the blue. In representing the whole, as before, on the daguerreotype plate, the half which was clearly seen by the eye has produced no effect, and the other which could not be seen, is as fully represented, and in nearly as short a time, as when no blue glass had been interposed. We may, therefore, conceive certain states of the atmosphere under which large illuminating power exists, and very few photogenic rays, and some other conditions, under which the reverse will take place.

Thus, we might construct a room lighted only through an enclosure of light yellow glass, in which light would be very dazzling to the eye, and in this room no photographic operation could be performed; or a room enclosed by deep blue glass, which would appear comparatively dark, but in which the photographic operation would be nearly as rapid as it would be in the open air.

In considering how difficult it is to judge by the eye alone of the photogenic state of the light, we can understand why the photographer is constantly deceived in the effect he tries to produce, having no means to ascertain beforehand, with any degree of certainty, the intensity of the light. For these reasons, I turned my attention to contrive an apparatus by which I could test at the same time the sensitiveness of the Daguerreotype plate and the intensity of light. I succeeded in constructing an instrument which I have called a photophotometer; the description of which I communicated in September, 1848, to the Academie des Sciences. This description has appeared in the *Art Journal* for the month of November, 1848. As I have since improved it considerably, and made with it a great number of experiments, I shall briefly refer to the instrument.

The photophotometer gives the means of comparing the degree of sensitiveness of two photogenic surfaces, differently prepared and of different kinds. This is done by employing two movable plates with seven vertical openings, and two plates with seven corresponding holes. Receiving both the same light during the same time, the number of spots on each surface will indicate the comparative sensitiveness of the two.

It is a remarkable fact that the photogenic light cannot be measured, except in a geometrical progression; the difference of the effect, in an arithmetical progression, being imperceptible. In comparing the intensity of any two spots following each other, although one has received double the light of the next, it is difficult to find a sensible difference in the colour given by the deposit of mercury; it is for this reason that I have adopted the geometrical progression.

The photophotometer has, therefore, taught me that when a daguerreotype picture is too black, I must double the time of exposure for the next, in order to obtain a marked difference; and, that when it is too white, or too much done, I must, for the next, considerably reduce the time of exposure.

This enables the photographer to try several experiments in order to improve the sensitiveness of his preparation, and to adopt the best. There cannot be a surer and simpler method of comparing two different degrees of sensitiveness. By this means I have found that the sensitiveness of the prepared plate increases by being kept some time before using it. A plate prepared one or two days beforehand, is twice as sensible as one prepared immediately. When the prepared plates are kept in well shut dark boxes, they may be preserved several days; I have employed some three or four weeks after they had been prepared, and I have found them excessively sensitive, and producing good pictures. I have also been able to compare the sensitiveness of the Talbotype and of the Daguerreotype, and I have found that the Daguerreotype is about eight times more sensitive than the Talbotype. This experiment has been repeated by my friend Mr. Malone, who is well known as a most skilful photographer, and who practises the Talbotype with considerable success. The most sensitive preparation for the

Daguerreotype is that produced by the bromides of iodine upon a plate lightly iodised.

Since the publication of my photophotometer I have made an improvement which renders it more complete. It has enabled me to try several important experiments. Instead of one series of seven round holes, I have introduced four series; and by means of sliding blades, I can open and shut at will any one of these four series. This enables me to continue by repeated falls the geometrical progression from 1' to 512 on one plate, and when a second plate is added from 1' to 8192; so that I can compare and follow the different effects of light in a considerable range of intensities. This is done in the following manner—After having given one fall with all the slides open, I shut one and give another fall, then shut the second and give two falls, and so on, always doubling the number of falls for every new slide shut. It is by this means that I have been able to discover at what degree of intensity of light the effect called solarisation is produced. On a well prepared plate of bromo-iodide it does not begin under an intensity 512 times greater than that which determines the first effect of mercury. I also learn at what degree the decomposition producing the white precipitate without mercury manifests itself, both on iodide and on bromo-iodide of silver. On the first it is 100 times quicker than on bromo-iodide, and on the last it is produced by an intensity 3000 times greater than that which develops the first affinity for mercury.

In the course of my experiments I have noticed a curious fact, which became very puzzling to me until I was able to assign a cause for it. I shall mention it here because it may lead to some further discoveries. I had observed that sometimes the spaces under the round holes which had not been affected by light, during the operation of the photophotometer, in a sufficient degree to determine the deposit of mercury, were, as it was to be expected, quite black; while the spaces surrounding them were in an unaccountable manner slightly affected by mercury. At first I could not explain the phenomena except in supposing that the whole plate had previously been by accident slightly affected by light, and that the exposure through the hole to another sort of light, had destroyed the former effect. I was naturally led to that explanation, having observed before that one kind of light destroys the effect of another; as, for example, that the effect of light from the north is destroyed by the light from the south, when certain vapours existing in the east part of the atmosphere impart a yellow tint to the light of the sun.

But after repeated experiments, taking great care to protect the plate from the least exposure to light, and recollecting some experiments of Moser, I have found that the affinity for mercury had been imparted to the surface of the Daguerreotype plate by the contact of the metallic plate having the round holes, while the spaces under the holes had received no similar action. But it must be observed, that this phenomenon does not take place every time. Some days it is very frequent, and at some others it does not manifest itself at all.

In considering that the plate furnished with round holes is of copper, and that the Daguerreotype plate is of silver plated on copper, it is probable that the deposit of mercury is due to an electric or galvanic action determined by the contact of the two metals; and perhaps the circumstance that the action does not take place every time, would lead to suppose that it is developed by some peculiar electric state of the ambient atmosphere, and to a degree of dampness in the air, which would increase the electric current. May we not hope that by understanding the condition in which the action is produced, and by availing ourselves of that property, it would be possible to increase on the Daguerreotype plate the action of light? for it is not

improbable that the affinity for mercury imparted to the plate is also due to some electrical influence of light. How could we explain otherwise that affinity for mercury given by some rays and withdrawn by some others, long before light has acted as a chemical agent?

Photography is certainly one of the most important discoveries of our age. In relation to physics and chemistry it has already been the means of elucidating many points which had not been investigated, or which were imperfectly known before. We may certainly expect that its study will be considerably useful to the progress of these sciences. But it is in reference to optics that it opens a large field of research and discoveries. Had Newton been acquainted with the properties of which light is developed in the phenomena of photography, there is no doubt that he would have left a more complete theory of light, and of the various rays which compose it.

Since the discovery of photography, opticians have turned their attention to the construction of new combinations of lenses, in order to increase their illuminating power without augmenting the aberration of sphericity. It is right I should state here that the optician who first produced the best lenses for photography was M. Voigtlander of Vienna, and they still are the most perfect that a photographer can use, particularly for portraits.\* In this country, an optician of great merit has constructed lenses on similar principles, and at all events has succeeded to produce some which work as quickly, and give an image as perfect in every respect. This optician is Mr. A. Rosse, well known as a learned, clever, and conscientious practitioner, and who seems, besides, well versed in the theory of his art. In Paris, M. Lerebour is renowned for lenses at longer focus, which are better adapted for taking views than any I have tried.

From the commencement of photography it was well known that the rays operating being the most refrangible, had a shorter focus than those producing white light, and for this reason Daguerre himself recommended the use of achromatic lenses, in which all the rays were supposed to coincide nearly at the same focus; all the camera obscura were furnished with achromatic lenses, and constructed so that the plate could be placed exactly at the same distance as the ground glass, upon which the image had appeared the best defined. But with these camera obscura it was very difficult to obtain a photographic image so perfect as that seen on the ground glass, and it was only now and then, and as if by accident, that good pictures could be produced.

I soon observed this anomaly, and imagined that it was due to some errors in the respective position of the two frames, one holding the ground glass and the other containing the plate, which, by warping or by some other causes, might have been shifted at different distances from the object glass. Not being able to assign another reason for the error, I constructed a camera obscura in which the ground glass and the plate were exactly placed in the same frame. In doing so I was in hope to avoid the least error or deviation; but to my surprise the more correct I was in my adjustment, the less I could obtain a well defined Daguerreotype picture. This proved to me that I had to seek for another cause of the difficulty, and before going any further I decided to try if the visual focus was, or not, really coinciding with the photogenic focus. For the experiment, I placed at a distance from the camera obscura several screens on different plans. These screens being covered with black lines I could see them very distinctly on the ground glass. I tried the focus upon one of the screens. To my surprise and delight I invariably found that the one which had appeared well defined on the ground glass was confused on the Daguerreotype plate, and *vice versa*. This was sufficient to prove to me the cause of the difficulty I had been labouring under, viz, that the visual focus was not coinciding with the photogenic focus. But the most surprising feature of that discovery

\* In my "Researches on Light," these phenomena are explained under the title of *Thermography*. My experiments distinctly prove them to be due to heat radiations.—R. H.

† Electricity produces these results on metal plates, but the effect is due to the development of heat by the electric discharge. See *Phil. Mag.*, vol. 35, p. 225.—R. H.

\* The lenses of Mr. Rosse are now in no respect inferior to those of the Continental opticians. Mr. Claudet will excuse our claiming some merit for our countryman.—R. H.

was that the photogenic focus was larger than the visual focus; at first consideration it should have been shorter, as the rays operating in photography are the most refrangible, although I could not at first understand the cause of that anomaly; it was sufficient to me to know that in order to have a well defined Daguerrotype picture, I had only to set the focus on the ground glass for an object nearer the camera, at the distance indicated by the various screens. In continuing my experiment I found some lenses in which the photogenic focus was shorter and some others in which the two foci were coinciding.\*

I communicated a paper on this subject to the Royal Society, and to the Académie des Sciences, in May 1844; and from that time photographers have been able to find the true photogenic focus of their camera, and opticians, who at first denied the fact, at last have studied and considered the question, trying to construct lenses in which the two foci could agree.

M. Lerebour, of Paris, was the first who, on my suggestion, examined the subject, and he soon published a paper to the Académie des Sciences, in which he explained the cause of the difference. He stated that, by altering the proportions between the angles inscribed in the curves either of the crown or flint glass, he could render at will the photogenic focus longer or shorter than the visual focus, and by the same means could bring them to the same point. There is no question that M. Lerebour was right, as far as the result referred to the chromatic correction, but if, according to the density of the two glasses, certain curvatures are required to correct the spherical aberration, these curvatures cannot be altered with impunity, only for the purpose of changing the direction of the most refrangible rays. For this reason I have always preferred lenses in which the spherical aberration is the most perfectly corrected, without caring if the photogenic rays are, or not, coinciding with the visual rays, having the means of ascertaining how I could obtain on my Daguerrotype plate the best defined image. In fact, from my own observations that the red, orange, and yellow rays are antagonistic to the photogenic rays, that the last rays have a greater power when the former are proportionately less abundant; I am of opinion that when the photogenic rays are only condensed on the plate, and that the others are disposed on the spaces more or less distant from the photogenic points, the action is more rapid; rapidity being the principal object in photography, I prefer lenses in which the two foci are separated, although the operation is a little more difficult, and requires considerable care.

The question of the photogenic focus is involved in another kind of mystery, which requires some attention; I have found that with the same lenses there exists a constant variation in the distance between the two foci; they are never in the same relation to each other; they are sometimes more or less separated, in some lights they are very distant, and in some others they are very near, and even coincide. For this reason I constantly try their position before I operate; I have not yet been able to discover the cause of that singular phenomena, but I can state positively that it exists; at first I thought that variations in the density of the atmosphere might produce the alteration in the distance between the two foci, or that, when the yellow rays were more or less abundant, the usual rays were refracted on different points of the axis of the foci, according to the mean refrangibility of the rays, composing white lights at the moment. But a new experiment proved to me that these could not be the real causes of the variation; I generally employ two object glasses, one of shorter focus for smaller pictures, and the other of larger for larger images. In both the photogenic focus is larger than the visual focus, but when they are much separated in one they are less in the other. Sometimes when they coincide in one they are very far apart in the other, and

sometimes they both coincide. This I have tried every day during the last twelve months, and I have always found the same variations. This density of the atmosphere or the colour of light seem to have nothing to do with the phenomenon, otherwise the same cause would produce the same effect in both lenses. I must observe that my daily experiments on my two object glasses were made at the same moment, and at the same distance for each, otherwise any alteration in the focal distance would disperse more or less the photogenic rays, which is the case as I have ascertained it. The lengthening or shortening of the focus according to the distance of the object to be represented has for effect to modify the achromatism of the lenses.

An optician, according to M. Lerebour's calculations, can at will, in the combination of the two glasses composing an achromatic lens, adapt such curvatures or angles in both, by which the visual focus will coincide with the photogenic focus, but he can obtain this result only for one length of focus. The moment the distance is altered the two foci separate, because the visual and photogenic rays must be refracted at different angles in coming out of the lens, in order to meet at the focus given for one distance of the object. If the distance is altered the focus becomes longer or shorter, and as the angle at which different rays are refracted remains nearly the same, they cannot meet at the new focus, and they form two images; if the visual and photogenic rays were refracted parallel to each other in coming out of the lens they would always coincide for every focus; but this is not the case; it seems therefore impossible that lenses may be constructed in which the two foci will agree for all the various distances until we have discovered two kinds of glasses in which the densities will be in the same ratio as their dispersive power.

There is no question so important in photography as that which refers to finding the true photogenic focus of every lens for various distances. I have described the plan I have adopted for that purpose. By means of that very simple instrument, every photographer can always obtain well defined pictures with any object glasses. But there is another method of ascertaining the difference between the two foci, which has been lately contrived by Mr. G. Knight, of Foster Lane, London. As that gentleman has been kind enough to communicate to me the very ingenious and simple apparatus by which he can find at once the exact difference existing between the visual and photogenic focus, and place the Daguerrotype plate at the point where the photogenic focus exists, I am very glad that he has entrusted me with the charge of bringing his invention before the British Association. For the scientific investigation of the question, Mr. Knight's apparatus will be most invaluable, as it will afford to the optician the means of studying the phenomenon with mathematical accuracy.

Mr. Knight's apparatus consists in a frame having two grooves; one vertical, in which he places the ground glass, and the other forming an angle with the first. The planes of the two grooves intersect each other in the middle; after having set the focus upon the ground glass, this last is removed and the plate is placed in the inclined groove. Now, if a newspaper or any other large sheet printed, is put before the camera, the image will be represented on the inclined plate, and it is obvious that in its inclination the various points of the plate will meet a different focus. The centre of the plate will coincide with the visual focus, and by its inclination it will, in one direction, meet the photogenic focus at a point more or less distant from the centre, if the photogenic focus is shorter than the visual focus, and in the other direction if it is longer. The frame is furnished with a scale of division, having the zero in the centre; when the image is represented on the Daguerrotype, by applying against it another moveable scale of division similar to the other, the operator can find what is the division above or under zero, at which the image seems the best defined; and after having removed from the camera the experiment frame, and set the focus as usual on the ground glass, he has only to move the tube of the object glass by means of the rack and

pinion, and to push it in or out of a space corresponding with the division of the scale indicating the deviation of the true photogenic focus. The tube of the object glass is for that purpose marked with the same scale of division.

Before concluding, I shall call the attention of all persons conversant with optics, to the singular fact I have observed respecting the constant variation of the foci. I have not been able yet to find its cause, and I leave its investigation to more competent persons.

A. C.

Since the statement I made to the Association at Birmingham I have heard some critical remarks, which induce me to add a few observations. When I announced that in achromatic lenses, the visual and photogenic foci did not agree; the fact was denied not only by practitioners, but by several opticians. These last, at all events, did not seem to have been aware of it before my communication, otherwise they would not have failed to mention it in selling their apparatus, and to recommend some plan in order to correct the error. Although I published this fact in 1844, in indicating a very simple means to find the true photogenic focus, and thereby to prove the accuracy of the discovery, still object glasses were for a long time sold without any mention of the position of the photogenic focus. It has been only very lately that opticians have taken the trouble to ascertain the difference, and M. Voigtlander has introduced on the sliding tube of the object glass some divisions, showing once for all how much the tube must be pushed in or out to meet the photogenic focus for every distance of object, after having found the visual focus on the ground glass. But I need not remark how much this plan must be subject to error, when I have proved that by some unexplained causes there is a constant variation between the two foci. I know that this fact has already been received with incredulity. I know that it is denied by persons who have not even taken the trouble of trying a single experiment. There are photographers who content themselves by saying that as they *always* obtain well-defined images without attending to any alteration in their usual mode of finding the focus, the variation I mention cannot exist. My only answer is,—what do these photographers consider well-defined images? are they really so? I grant that without attending to the variation between the two foci they may sometimes obtain images tolerably well-defined, but certainly it is only when, by the law I have alluded to and some other causes, the difference of the foci is at its minimum. Before I had discovered the anomaly, I was not without producing pictures of quite an unexceptionable character, but certainly I was more subject than I am now to failures, the cause of which I could not account for.

I must remark, that the principal difficulty of obtaining well-defined pictures is due to the dispersion of the chemical rays which are spread by glass prisms on a more or less elongated space; so that a spectrum formed by such glass prisms may be shorter or longer according to the dispersive power of the glass composing the prisms. It happens therefore that in some object glasses that dispersion may be less than in some others, and in such lenses the variation of the two foci will be less observable. It appears, besides, that with the same glass the dispersion is greater or smaller according to the quality of light or other atmospheric influences, and also according to the angle of incidence. Sometimes the various screens intended to try the focus appear all well defined, although the screens are placed at different distances from the camera, in a range of twelve or fifteen inches. In this case it is not so important to find the very best focus, and the image may be well defined, whether the object is placed at twelve or fifteen inches nearer or further from the camera. But in some other circumstances, in setting the focus on one screen, the next, which is three inches distant is confused, and the following still more; in those cases the dispersion is at its maximum, and it is then that it is of the greatest importance to attend to trying the focus before operating.

A. C.

\* Mr. Tonson, of Devonport, was the first to call attention to the fact that the luminous and chemical foci of ordinary lenses did not correspond. *Phil. Mag.*, vol. 15, page 351. Mr. Claudet was certainly the first to observe the fact with achromatic lenses.—R. H.

EXAMPLES OF MEDIÆVAL ART,  
APPLICABLE TO MODERN PURPOSES.



TITLE, we trust, need be said to satisfy our readers that the following specimens of ancient decorations are not only beautiful for the objects for which they were originally employed, but are capable of supplying hints for new designs, if not of being literally applied to other materials, and for other purposes.

Our first six illustrations are all taken from stained glass, and with the exception of the first, which is from the Cathedral of Chartres, from the magnificent work, in large folio, published in Paris by Messrs. Arthur Martiu and Charles Cahier, under the title of "Monographie de la Cathedrale de Bourges," in which the stained glass of the thirteenth century is treated with an amplitude, and an amount of care in the drawing, and the colouring, which leaves little to be desired on that particular class of

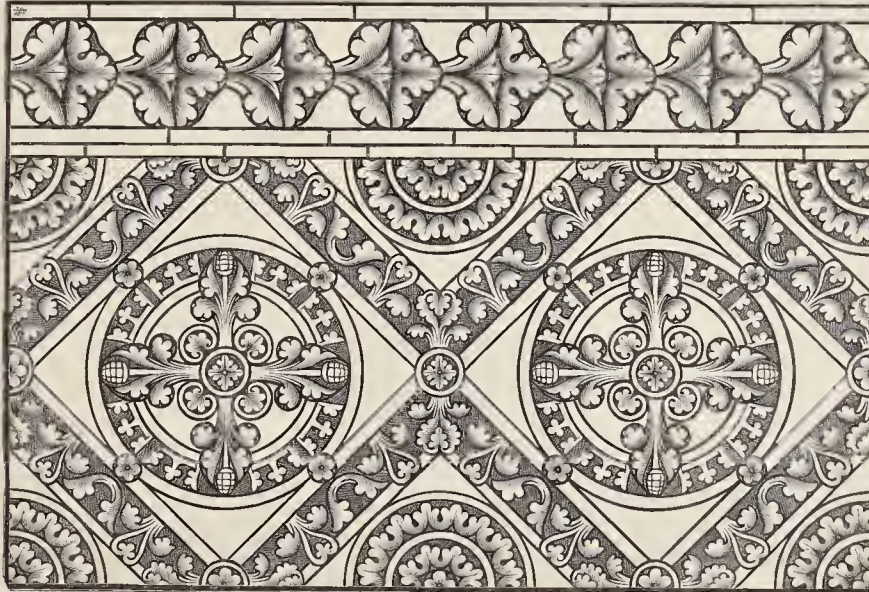
art. These specimens are all in what is called the mosaic style of painting, that is, where each colour of the design is represented by a separate piece of glass, and united together by means of leading. This system was indispensable till the discovery

the glass-house, or covered, or coated glass; that is, white glass covered with a coat of pot-metal colour. The early glass painters used but two pigments, a yellow stain and brown camell. With the latter the whole of the outlines and shadows were executed. The yellow stain was employed not only as a simple colour, but occasionally to give variety to the others. For instance, to change a blue colour into green, or after removing the coloured coating from the glass, by attrition, or the use of fluoric acid, staining the white parts yellow. Various shades of yellow may be obtained on the same piece of glass by repeating the tints.

Our first pattern is from the Cathedral of Chartres, the colours being yellow, red, and blue, as represented in the tints



on the block. The second is from the Cathedral of Soissons. The clusters of leaves are varied alternately. In the first, the upper one is white, the centre red, and the lower yellow. In the second, the upper one is yellow, the centre green, and the lower purple. The ground to the whole is blue, and the band on each side is red. A band of white glass separates the border from the centre. The pattern in the

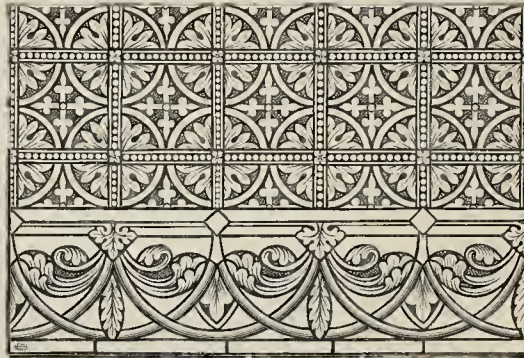


of enamel, or surface-painting in the sixteenth century. The glass previously employed was either stained through its whole substance, and called pot-metal glass, from the colouring matter being fused with the white glass in the melting pot at

middle of the large circle is yellow, surrounded with a red band, the centre one being blue, intersected with red roses. The ornaments are all white, with blue between the

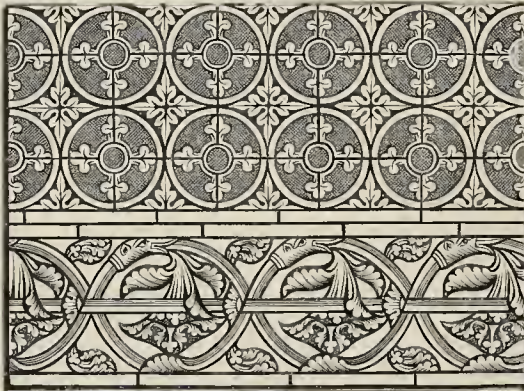
branches and the crowns. The ornaments on the square borders are white, with a red band on the outside, and a green next the circle, with purple

roses at the intersections. The ornaments on the small circles are white, the outer band green, and the inner one red. The spandrels surround-



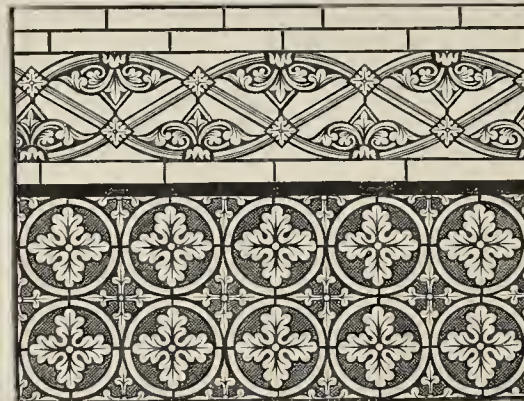
ing the larger circles are yellow, those round the smaller ones, blue.

The next four specimens are from windows in the Cathedral of Bourges, and form the borders



and diapering surrounding a series of geometrical figures, within which are represented sub-

jects taken from the New Testament. In the first the semicircles of the border are of white



glass with a blue band, the clusters of leaves are green, with a blue one in the centre, all on a red ground. The leaves at the intersection of the semicircles, yellow on a blue ground. The square bands of the diapering are green, with

yellow flowers at the intersections. The bands of the circles are white, the flowers within red, and those between them blue.

Our second specimen has a border in which the bands are white, with the exception of the

head, which is purple, the ground is all blue, with green, red, and purple leaves; a line of red and blue separates it from the diapering, the small circles in the centre of which are white. The large ones are in quarters, alternately red and blue, with yellow flowers between.

In the third example, the clusters of leaves are purple on the one side, on a red ground, and red on the other on blue; the little roses at the intersection of the bands, which are white, being yellow and green alternately. The circles are alternately a red band with a blue flower within, and a blue band with a red flower. The cross between being of yellow.

In the fourth cut the branches and leaves growing out of them in the border are white, with a red band on each side. The leaves in the middle are yellow, green, and blue, alternately. The ground in the centre being red, and without blue. The large circles of the diapering are all blue, with red between them. The bands yellow with red roses at the intersection.

Our last example is taken from a picture by Carlo Crivelli, sold during the late season by Messrs. Christie and Manson. The following description of it is taken from the catalogue of the sale, "The Infant Christ on the lap of the Virgin, who is habited in a rich dress, presenting the keys to Saint Peter, who kneels at his side, and surrounded by Saint Ambrose, Saint Francis, and other saints; behind the Virgin is a drapery suspended with a festoon of fruits above, and rich architecture on each side, with an angel seated on each wing of a pediment. The papal tiara lies at the feet of the Infant; beneath is inscribed, 'Opus Caroli Crivelli Vineti.'"

This magnificent picture was obtained by Signor Fidanza, from the Brera Gallery. It then passed into the collection of the Marquis de Gugelmi, at Rome, from whence it was purchased by Mr. Goringham, and now forms a striking feature in the fine gallery of Lord Ward.

This extraordinary example of early Italian painting forms quite a treasury of Ornamental Art. The architecture, the dress of the Virgin, the tiara, the vestments of the bishops, the croziers,—in fact, every portion is covered with the most delicate detail, drawn with the greatest care, and wrought up to the highest point of finished elaboration. The various heads are characterised by the most intense devotional feeling, and great individuality of character. These are so strongly marked that it seems evident the picture was intended to be viewed at a considerable distance. Our cut is taken from the cope of one of the saints, who is attired as a bishop; the foliage is of silver, the fleur-de-lis of gold, and the ground crimson. The metals themselves are in all cases employed in this picture, which gives it a rich and gorgeous, though more of a decorative, character, than is consistent with the highest style of Art.

The cope appears to have been the most costly vestment employed by the Roman Catholic priesthood, and was used by all its various grades; it was worn in processions, as well as at every part of the liturgy, during the year, more immediately connected with them, the chasuble being used for the more sacred service of the mass. The cope was semi-circular in form, being fastened over the breast by a kind of clasp, called a mors, which was in shape flat or convex, from five to six inches in breadth, either circular or square, or some one of the many graceful forms of outline to be found in the details of pointed architecture. It was made of gold or silver, of ivory or copper, or of wood overlaid with one or other of the precious metals; gems too, and pearls were given for its enrichment. But the workmanship as much as the material lent a value to this appurtenance; for all the cunning of the goldsmith's art was exercised on its design, and, although at times it was merely of copper, yet the beautiful enamel with which it glowed, rendered it, even then, costly.

Like the Anglo-Saxon, our English cope was rendered as beautiful as the loom, the goldsmith's craft, precious stones, and the needle of the embroiderer could make it. Cloths of gold, shot with the richest tints of colour, the most costly silks, and velvets of the deepest pile, were sought out for it; these, again, were wrought all



over in the most tasteful and elaborate patterns, with branches spreading out into leaves and

flowers, having birds and animals looking forth from amid them, and formed in part, to heighten



the effect, of plates of silver, or with flagree work in solid gold; at other times, the whole surface of the cope was overspread with circles, or quatrefoils, enclosing embroideries, each a little picture,—a work of Art in itself,—telling some story from holy writ or saint's legends.



For the above description we are indebted to the learned work recently published by the Rev. Dr. Rock, entitled "The Church of our Fathers, as seen in St. Osmond's Rite for the

Cathedral of Salisbury, with Dissertations on the Belief and Ritual in England before and after the coming of the Normans."

HENRY SHAW.

THE ART-UNION OF LONDON.

A GLANCE at the proceedings of this Institution during the past season, and at the prospects which it has for the future, may not inappropriately form a portion of our last number of the present year. Since the formation of the Society in 1837, we have given it our hearty and zealous support, because we have felt that its object was one of unqualified good to the Arts of the country, and of usefulness to the country at large; and also because we have ever been satisfied that they who have managed its affairs, have done so with true single-mindedness of purpose; and with a sincere desire to carry out its object for the interest of all concerned. Wherever failure has occurred, and such instances are few when compared with its successes, it has arisen from circumstances independent of the management, and which no human foresight could control; and whatever obstacles have arisen to impede its onward progress, and whatever dissatisfaction may occasionally have been expressed, when expectation has not been realised to its full extent, we are, nevertheless, assured that the Art-Union of London has not lost the confidence of the public. During the subscription-year which closed in April last, the unsettled state of the political world and the depression in every kind of monetary transactions, contributed, in no small degree, to curtail the usually long list of subscribers; notwithstanding which, however, the Council kept faith with the members and completed the very best print they had hitherto circulated,—Mr. Lightfoot's "Sabrina," after the picture by Mr. Frost, A.R.A.,—a work not only creditable to the Society, but one of honour to British Art; this will shortly be issued. Other works were also distributed, bronze casts, porcelain statuettes, medals, &c., in all of which the Council evinced every desire to develop the artistic talent of the country.

In the past year, 1848, in order to afford our wood-engravers an opportunity of exhibiting their proficiency and skill in this branch of Art, the Council published an illustrated edition of Milton's *L'Allegro* and *Il Penseroso*, a work of which we spoke highly when it first made its appearance. We have been permitted to make a selection from the contents of the volume, that a knowledge of its merits may be more readily gained than any written description could afford. The first illustration is from *Il Penseroso*; the drawing is by E. M. Ward, A.R.A., the engraving by W. T. Green.

"Hide me from Day's garish eye," &c.

The second, from the opening part of the same poem, is drawn by E. Armitage, and engraved by M. Jackson.

"Hence, vain deluding joys,  
The brood of Folly without father bred!"

The next two subjects are from *L'Allegro*; that placed at the top of the page is an exceedingly clever group by H. K. Browne, engraved by W. T. Green.

"Lap me in soft Lydian airs."

The lower illustration is a Claude-like composition by W. L. Leitch, engraved by S. Williams, suggested by these beautifully descriptive lines:—

"Straight mine eye hath caught new pleasures,  
Whilst the landscape round it measures;  
Russet lawns, and fallows gray,  
Where the nibbling flocks do stray."

It may readily be imagined that a work containing thirty such woodcuts as these,—for the four we have selected are chosen not so much for their superior excellence as for their suitability to our pages,—would prove an acceptable gift to the subscribers, and such, we have every reason to believe, it has been found.

The prospects of the Society for the coming year, are, we are pleased to find, of a most satisfactory nature. The two engravings of "The Smile" and "The Frown," after Webster's well-known pictures, have already won golden opinions from the public, and will no doubt eventually increase the subscription-list to a great extent. A strong inducement is held out both to retain the old members and to attract new names, in the power which the managers have, this season, to issue these engravings at once, instead of the subscribers being forced to



wait many months, as has been unavoidably the case in times past, ere the print was delivered to them. There is an old and trite saying,

"that a bird in hand is worth two in the bush," we, therefore, would advise the Council, whenever they can, to adopt this system, as one which

would work most advantageously for the Society. Besides these engravings, there is also preparing for the present year a series of etchings from



original drawings by D. Maclise, R.A., illustrating Shakspeare's "Seven Ages." We remember seeing these designs in the Royal Academy some

two or three years since, and very charming we thought them; there is no artist of our time, who, from his bold and accurate drawing of the

human figure, is so well able to execute a series of fine outlines. It will thus appear evident that the Art-



Union of London is not relaxing in energy to uphold the interests of the Society, or to promote the objects for which it was instituted. There

has been much to contend against; the dissatisfaction of those whom nothing can satisfy, the lukewarmness of others who might have rendered

it good service, and the open hostility of a few who, most unaccountably, would have rejoiced at its utter downfall, and endeavoured to rouse



the Government to work its ruin. It has, however, held on its way, with more or less of prosperity, and we trust, will do so for long years to

come. We know that it has brought comfort and happiness to many a struggling artist, whose name may hereafter adorn the Art-annals of his

country, fostered and encouraged, as he has been, in his onward progress, by the existence of such an institution as the Art-Union of London.

ORIGINAL DESIGNS  
FOR MANUFACTURERS.

We resume this month the introduction of our illustrated pages of "original designs," which more urgent, but scarcely less important, matter has compelled us to lay aside for some time past. A more glance at the large variety of engravings which accompanied our notice of the Birmingham Exposition, would suffice to convince even the most sceptical of the progress which a few years have made in British Industrial Art; and if our manufacturers have not in all cases availed themselves of the "means and appliances" that we have afforded them in the prosecution of their object, they have, at least, been directed by us to the right path, and have pursued it aright.

DESIGN FOR A CHINA FINGER-PLATE. By H. FITZ-COOK, (4, Baker Street, Lloyd Square). The scroll-work of this design is simple but well arranged: it would of course be repeated on the opposite side of the plate.

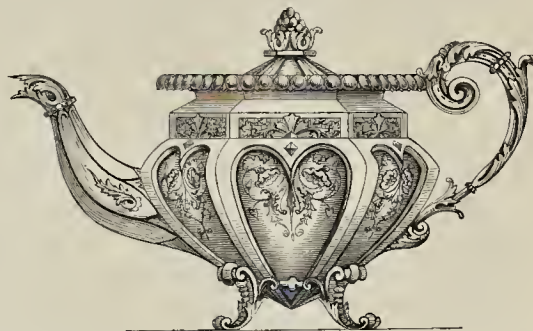


DESIGN FOR A TABLE-CASTOR. By H. FITZ-COOK. It is rare to find anything like novelty in this humble appendage to furniture. The design here engraved consists of a winged figure, sup-



porting the cup of the castor, and terminating with a foliated ornament which forms the wheel.

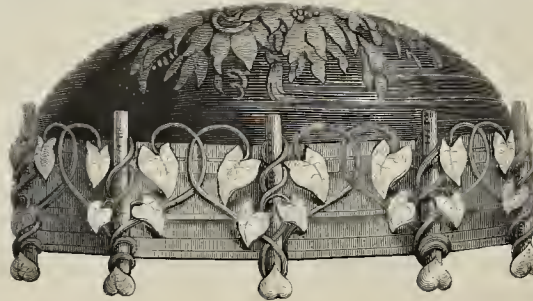
DESIGN FOR A TEA-POT. By G. M'KENZIE, (6, North King's Terrace, Bagnigge Wells Road). The style of this object is Italian of the *Renaissance* period. It is intended to be of silver or other metal, and the ornaments of the fillet and convex panel should be worked with the graver.



DESIGN FOR A SILVER WAITER. By G. M'KENZIE. The raised border is composed from the leaves, berries, and stalks of the ivy. The interior border consists of the blue-hell and the bells of a cultivated heath, tied with a ribbon; these should be engraved in the same manner as the former object.



DESIGN FOR A PIN-CUSHION. By J. STADWICK. The combination of beauty with utility cannot be too frequently insisted on, even in matters of comparatively trivial import. The contents of a lady's work-table, however, offer many objects in which the skill of the artist may be made available. The pin-cushion here introduced is of octangular form; the frame-work, which is ornamented with the

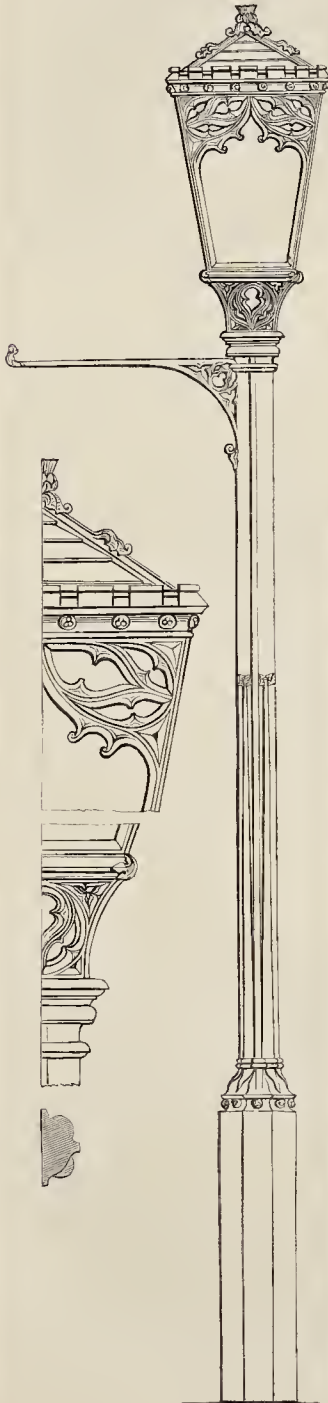


convolvulus, should be made of silver or other metal; and the covering of the cushion, of this or any other pattern, may be left to the taste of the embroiderer in silk, or it might be made of velvet.

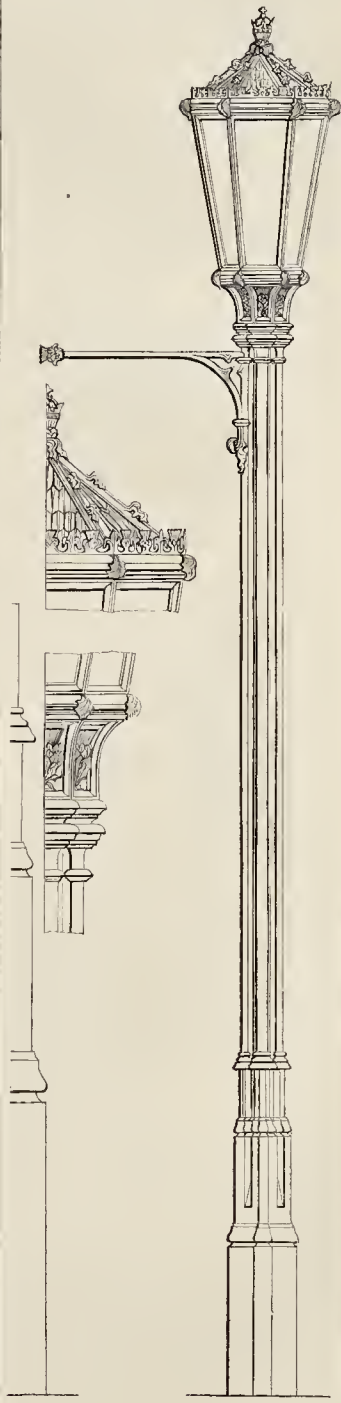
DESIGNS FOR LAMP-POSTS. By J. T. IRVINE, (1, Arthur Street, Old Kent Road). An attempt,

and one that exhibits considerable taste, is here made by Mr. Irvine to introduce into our ordinary thoroughfares something more agreeable to the eye than the plain unadorned iron-posts which bear our gas-lights. Another object the designer has in view is to remedy the incongruity often seen in the neighbourhood of Gothic edifices, by their being surrounded by railings and lamp-posts of the Italian style, whereby the harmony of the whole is destroyed. The elegance of the designs here engraved is beyond dispute, and the cost of manufacturing them, we should think, would not be much beyond those we now have.

snake curled round it, on the upper portion of which two infant children are seen quietly seated.



DESIGN FOR A FISH-CARVER. By H. FITZ-COOK. This is not meant to supersede the broad-bladed fish-slice ordinarily in use, but is intended for purposes where the latter is not absolutely indispensable. The dolphin with its foliated terminal is tastefully brought into the blade: the handle, modelled after the Italian style, exhibits a



## NEW DESIGNS IN SILVER.

"The Patent Safety Chain Brooch" received the amount of attention at our hands, on its first appearance, that we thought so novel and ingenious an article deserved, and we have been gratified at perceiving how general have been the public patronage and approval of this elegant portion of ornamental costume. The inventors, MESSRS. ELLIS & SON, of Exeter, silversmiths to Her Majesty, have recently executed a great variety of these brooches, in many new and original designs,—one of which we here engrave. The scrolls with which the design is enriched, are ornamented, or inlaid with choice pebbles found on the coast of Devonshire; and their bright hues are of considerable service in aiding the general effect of this becoming and useful article. In the example annexed, the scroll or tie in the centre is composed of wood agate, having a riband-like appearance; while the sheath



below has a brighter coloured stone, the prevailing tints being red or yellow. We would suggest that purple or black enamel would be applicable, and would be also agreeable to the eye; the latter being admirably adapted for mourning. It will however be scarcely necessary to point out the many varieties of form which may be adopted with success, and the great choice of colour which enamels or pebbles would give to articles of this kind; particularly as a recent visit to this Manufacturer made us fully aware that he is willing to adapt to his purpose any good or useful thought that falls fairly before his notice.

In the construction of forks, we observed that Messrs. Ellis had improved on their ordinary form, and we engrave one designed for the dessert, of the original size. The general outline is good, and



there is a lightness about them, which gives them a great superiority over those usually seen. This simple style of ornament is in truth the best, and much as we may feel bound to praise the elaborate artistic treatment of works of the class, we are always glad to say a word in favour of simplicity and unobtrusive utility. This simplicity allows the manufacturer to produce an article not more expensive than the ordinary fiddle-pattern. We give only an engraving of the handle of the fork; yet we may observe that the prongs are wrought with much delicacy and care.

## LINEN DAMASK FOR WAISTCOATS, &amp;c.

ANY manufacturer who devotes attention to the production of a novelty merits some amount of popular applause; and the votaries of fashion—"ever-changing, ever-new"—are always ready to receive, applaud, or patronise whatever is submitted to their inspection. The annals of costume will abundantly show that this love of novelty is not always checked by judgment, nor regulated by good taste; in fact that many monstrosities have been and are worn, solely because they satisfy that craving for novelty which is so common among ourselves. When therefore we see a really good thing brought forward, and one likely to be beneficial to trade in general, we hail it with pleasure. The article to which we now claim attention is a production of the Sister Isle, and we need not say how rejoiced we shall always feel at seeing proofs of a desire to exert manufacturing industry in a land where the means of living by labour are generally far too rare. The waistcoat pattern of which we give an engraving is the production of MESSRS. BLAIN, of the Hopcton Damask Works, Belfast, and it is intended for light summer wear or evening dress, in place of the ordinary Marselles. Although a beautiful it is a cheap fabric, and is made of damask, the flowers being wove in the stuff precisely similar to an ordinary diaper, so that they are by no means vulgar or obtrusive, having little more than the mere glossy or changing surface to attract the eye. The convolvulus is the floral ornament chosen by the designer, and its elegant tendrils, and beautiful leaf and flower are happily disposed for a decoration of the kind, and are as correct an imitation of nature as the fabric would admit of without the aid of colour. It is by no means the intention of the designer to restrict his effort to the production of this single pattern; but to introduce designs suitable for the Army, Navy, Ecclesiastics and Corporate bodies; he also proposes to make these vests of various shades, resembling the French Silk Vesting. For extreme simplicity, and unostentatious taste, this article may be recommended, while its economy adds to its other claims to notice. Our cut shows the general design, though of course the flowers are in the original much more subdued, being a mere variation or shade upon the delicate tint of the groundwork, like the shifting tints on shot silk.

It gives us much pleasure to record the growth of good taste and spirited action in this way; and while recording and applauding Messrs. Blain for their successful labours, we would anxiously hope to see the manufacturers of the sister kingdom join the praiseworthy endeavour, and assert their claim to attention among the fabricants of the world.

Mr. Blain states his conviction that the beautiful fabric of damask could be successfully applied to many articles of general consumption, instead of being restricted, as hitherto, to table-cloths alone.

The staple trade of Ireland requires an extension of its field of application; and we are well-wishers to aught that may effect it.

The capabilities of Ireland for manufactures are notorious; it has been affirmed by one of the principal civil engineers of the day, that, running from one of the lakes, Lough Corrib, there is water power sufficient to turn all the spindles at work in Manchester; but it is all running entirely to waste, inasmuch as there is hardly even a flour-mill upon either of its banks; yet Lough Corrib is but three miles from the finest bay in the kingdom,—the bay of Galway,—the bay being directly opposite to the shores of America, the mart where raw cotton is bought, and a large proportion of the manufactured cotton sold.

The manufacture of linen is, indeed, almost the only branch of manufacture which exists in Ireland; we must except, however, that of lace, for which the city of Limerick has made itself famous; and perhaps the embroidery wrought chiefly in Donaghadee, and its neighbourhood; Belfast, is, as our readers know, the seat of the manufacture of linen; the fabric is of unquestionable excellence, and, of late years, great advance has been made in subjecting the fabric to the skill of the designer. We have here a very satisfactory proof that the old beaten track has been departed from, to the manifest gain of the public, and we hope also of the producer. This article, comparatively unimportant as it appears, is one of the proofs of the wisdom of Her most gracious Majesty's visit to Ireland; the waistcoat under notice was made to be shown as a novelty on that occasion, and, we understand,

at the Belfast Linnen Hall, when the queen was there received, each of the deputation who met her majesty wore one of these novel dresses; a judicious arrangement, and one with which we doubt not the illustrious guests were well pleased.

It is scarcely necessary to add that Messrs. Blain are very famous manufacturers of linen, in all its departments; and although, in this instance, they exhibit a work remarkable chiefly as a novelty and as a proof that ingenuity and taste may greatly



extend the commerce of any commodity, the staple of their trade is in those articles which every one uses. We have seen, at their warehouse in London, works of their produce, in table-cloths, table-napkins, and the numerous other objects for "home service," a variety of patterns of rare beauty and elegance, the material greatly improved, and the ornamentation forming a marked and happy contrast to the stiff and formal designs which, not many years ago, "adorned" the tables of the upper classes. Such improvements as those we refer to are not immediately obvious, for they cannot court attention by brilliant colours or striking shapes; they are none the less valuable as missionarys of civilisation; indeed, as the most essential of them are seen more or less every day, it is a matter of very high consideration that they should bear the impress of THE ARTIST. While in Paris visiting the Exposition, we were particularly struck by the specimens of diaper seen upon two or three of the stalls; the material was very wretched. Messrs. Blain would have been ashamed to have sent forth such from their factory; but the style and character of the ornament were such as would have been worthy the finest silks of Lyons. It is this care to comparatively minor matters which gives prominence to nearly all the productions of France; but as we have elsewhere, and often, said, we are on the way to excel our neighbours in taste, as much as we surpass them in material, we shall see in a year or two, we trust, whether the results of our manufacturing industry will not bear out this assertion.

ON THE APPLICATIONS OF SCIENCE  
TO THE FINE AND USEFUL ARTS.ON THE CHEMISTRY OF COLOURS EMPLOYED IN THE  
ARTS AND MANUFACTURES.

NO. VI.—LEAD, MERCURY, ARSENIC, TIN, &amp;c.

IN the present article we shall bring to a close our descriptions of those colours which are strictly metallic. The few pigments which are of an organic origin will be considered separately.

**LEAD.** This metal is found abundantly in nature under various forms of mineralisation, the most common, however, being the sulphuret, which is usually known by the name of Galena. The ores of lead are raised in Cornwall, Wales, Derbyshire, and the other northern counties, and also in Scotland and Ireland, the annual produce having been for the last three years as follows:—

	Lead ore.	Lead.
1846	73,564	59,161
1847	79,311	59,410
1848	77,884	54,853

Nearly all the lead ore of this country contains silver in various proportions, which is separated from it either by oxidising the lead or by taking advantage of the property of the two metals—silver and lead—to crystallise at different temperatures: the last process, which was the discovery of Mr. Pattinson, is the one most generally employed, as it is found to be far more effective and economical than the former.

There are four compounds of lead and oxygen known to chemists, but only two of them are of any importance in the Arts. *Protoxide of Lead* is most readily obtained by submitting either nitrate of lead or the carbonate to the action of a dull red heat. This compound is of an orange-red colour, and if prepared with care, it is very brilliant and beautiful. Some artists' colourmen, in Paris, have a secret method of preparing this pigment of a far richer tone than any which can be procured in this country. It is stated that the artificial nitrate of lead is mixed with a very small quantity of tallow, previously to its being exposed to the action of the fire; great caution must, however, be observed if any such process as this is adopted, as a very small excess of any carbonaceous matter would serve to reduce the oxide and produce a button of metallic lead. This French pigment is sold as *Golden Yellow*. It is stated to be as permanent as any of the lead compounds, but the ordinary protoxide is certainly liable to change its colour under the combined influences of light and air.

*Red Lead* (Minium). This pigment appears to have been employed from a very early period, as many of the paintings discovered at Pompeii are found by analysis to have employed this colour very extensively in their reds and browns. The ancients must have had a method of preparing red lead superior to that possessed by modern manufacturers, as their works retain all their original brilliancy and freshness, whereas the minium of the present day is of a very fugitive character.

*Red Lead*—the dutoxide of lead—is often found native, but not of sufficient brilliancy for the purposes of the artist. In nature it is usually associated with clay, and the sulphuret of metal. It is artificially prepared by exposing the protoxide to a more continued action of the fire. This is one of those preparations in which the very curious influence of mass is evident. It is quite impossible to prepare a small portion of red lead of so brilliant a colour, as when a large quantity is employed. The cause leading to this peculiarity, which is by no means confined to this preparation, it is not easy to explain—probably the result is due to the influence of cohesive attraction, or some similar molecular force, which acts more powerfully through a large than a small quantity.

There is another oxide of lead of a fine colour—the peroxide—which may be procured of a deep rich puce tint by careful manipulation, but its want of permanency has prevented its use in the arts. The *Patent Yellow*, or, as it is sometimes called, *Turner's Yellow*, is a compound of the chloride and the oxide of lead. It may be prepared by two methods. Litharge and com-

mon salt (muriate of soda), may be mixed together and moistened with water. After standing for some time the muriate of soda is decomposed, and the chlorine of the muriatic acid combines with the oxide of lead, forming an insoluble oxy-chloride, while the soda remains in solution, and may be washed away; after this the oxy-chloride of lead is fused and powdered. It may also be formed by mixing together muriate of ammonia and litharge, fusing them together, and then washing out any soluble salt which may remain. Mr. Pattinson has recently patented a process by which a very beautiful white is produced. We understand the compound is a salt of chlorine and oxide of lead. The most important of the preparations of lead to the artist is the carbonate, or *WHITE LEAD*. It is found native in the lead mines of Cumberland and in Ireland, but for all the purposes to which it is applied it is artificially prepared. The old method of preparing it for commercial purposes was to expose large surfaces of sheet lead to the action of the fumes of vinegar and the atmosphere. By this process the lead was first covered with a coating of oxide, and this was gradually converted into a carbonate. Several patents have from time to time been secured for preparing this important material, and although some modification of the old plan is usually adopted for the production of a fine white for the artist, which shall possess the requisite opacity and "body," it is, perhaps, advisable to employ a direct process of chemical decomposition.

This may be effected by making a solution of either the nitrate or acetate of lead, and then adding to it an alkaline carbonate in solution. The change which takes place will readily be understood by observing the following simple plan of the decomposition:—

NITRATE OF LEAD. ——— CARBONATE OF SODA.



CARBONATE OF LEAD. NITRATE OF SODA.

From the immense demand for white lead, which is employed as a body colour for all the purposes of house painting as well as by the artist, manufactories have been established in numerous places, and the material produced at these establishments has usually taken the name of the locality; hence the numerous names for white lead in the market, Nottingham, Roman, and Venetian white, Kreus, Flake white, &c., are all of them carbonates of lead prepared by some method similar to those above described. Pure white lead combines most readily with oils and resinous vehicles, forming with the organic matter an actual chemical compound such as is not produced by any of the other whites which have been introduced to the notice of painters. One evil attends the use of any of the lead pigments, that is, their tendency to blacken under the influence of an atmosphere containing sulphuretted hydrogen, even in small quantities. White lead is one of the most delicate tests for the presence of this gas, turning rapidly to the dark grey colour of the sulphuret of lead by effecting its decomposition, and combining with its sulphur. It must, however, be borne in mind that this action is only rapid when pure white lead is exposed in an unprotected state; if it is well secured by the vehicle in which it is mixed, and covered with varnish, it resists for a prolonged period any of those influences which are found in operation in the atmosphere of all crowded cities, arising from the numerous sources of organic decomposition which are constantly occurring. Sulphate of lead has been recommended as a substitute for the carbonate, but it does not appear to possess any substantial advantages; it is prepared by adding dilute sulphuric acid (oil of vitriol) to any soluble salt of lead, when it falls as an insoluble salt. **CHROMATE OF LEAD** has already been noticed under the head of Chromium. The **IODIDE OF LEAD**, which is readily formed by adding a solution of iodide of potassium to a solution of lead, when it falls a fine yellow colour, is too

liable to change, as, indeed, are all the combinations with iodine, by the combined influences of the air and the solar radiations, to be of any use to the artist.

Lead, in various states, is employed in the manufactures; lead mordants are often used by the dyer and calico-printer; the peculiar manner in which the oxide of this metal combines with any organic fibre, presenting a physical peculiarity by means of which the permanence of many colours, which would be otherwise fugitive, is secured. In the manufacture of flint glass, or crystal, lead is very largely employed; it gives greater density to the glass, but its great advantage is the high degree of transparency, to which it gives rise. Lead is also employed as a glaze for some kinds of pottery, although its use is far less extensive for this purpose now than formerly, the purer salt glazes having been substituted in some cases, and the decomposing granite—china-stone—in others. It is stated that some manufacturers have been in the habit of introducing lead into the enamel which is employed to cover iron vessels. This cannot be reprobated in sufficiently strong terms, as the action of the salts of lead on the system is most injurious, and in numerous culinary operations there is a constant liability that lead may be removed. It must, however, be distinctly understood that the enamel employed by respectable manufacturers is of perfectly innocent character, and its cleanness recommends it to attention.

**MERCURY.**—This peculiar metal, liquid in the ordinary temperature of our atmosphere, is sometimes found native, but it more commonly exists as the sulphuret, or cinnabar, the beautiful pigment, **VERMILION**. Mercury was known to the ancients, and it appears that their *minium* was not, as has sometimes been supposed, red lead, but the sulphuret of mercury. In all probability the vermilion employed by the Greeks and Romans was the native product, and there is but little doubt that it was procured from the quicksilver mines in Spain, in some of which quantities of vermilion are prepared in Holland, and sold under the name of Dutch vermilion, much of which, it must be confessed, is of a very brilliant colour. **CHINESE VERMILION** is also of some repute; much of the finest variety which reaches this country appears to be a native cinnabar, but some which also passes under this name is a factitious compound with sulphur and arsenic.

Vermilion is manufactured by thoroughly well mixing eight parts, by weight, of mercury, with one of sulphur. By this process the black sulphuret of mercury is formed, which is exposed to a gentle heat, for the purpose of securing the more intimate mixture of the mass. It is then removed to other parts, and exposed to such a temperature that the sulphuret is sublimed; this is collected in other vessels, and the sublimate reduced to powder is the pigment required. Every stage of this process requires the utmost care, the brilliancy of the colour depending entirely on little niceties of manipulation which can only be arrived at by experience. Vermilion of commerce is very frequently adulterated with red lead, but this may be readily detected if a little is placed upon metal plate and exposed to heat; if the vermilion is pure it will be entirely volatilised, leaving the oxide of lead behind. A vermilion possessing an orange tinge has been introduced under the name of *Extract of Vermilion*, and is one of the many colours which have been brought to the notice of artists by Mr. Field. This is prepared by grinding up vermilion with water, and allowing the mixture to stand for a minute, when a deep red powder falls, and an orange powder still remains suspended, and being poured off, is then allowed to settle. The chemical difference between these two powders has never been carefully ascertained; it is, indeed, doubtful if any exists, the tones of colour being in all probability due to some purely physical differences in the particles of the mass. These compounds appear to possess every quality of permanence; it has been stated that under the influence of light vermilion has blackened from the revival of the mercury. If this, however,

has been the case, it must be attributed to some peculiarity in the particular vehicle used in the preparation on which the observation was made. Such vermilion as is carefully prepared is certainly not liable to any such alteration from solar radiations; at least, an extensive series of experiments made with many varieties gave no indications of change.

There are two *Iodides of Mercury*, one of a very fine yellow colour, and the other of a brilliant scarlet. The first is formed by adding iodide of potassium to a solution of the protoxide of mercury, and the second by mixing the same sort of iodine with a solution of corrosive sublimate, care being taken not to use the iodide in excess, as the beautiful red precipitate is liable to be re-dissolved thereby. It is to be regretted that two colours of such extreme brilliancy should be so fugitive as to render their use always uncertain.

*Queen's Yellow*—Turbith's mineral, the subsulphate of mercury—is sometimes used, but its permanence cannot be depended on. It is prepared by boiling together mercury and oil of vitriol; a white crystalline salt is first obtained; this is thrown into warm water, and an insoluble yellow subsulphate is formed.

With the exception of vermilion we cannot depend upon any of the mercurial colours, and they are therefore but seldom employed by artists. In manufactures the only important use of mercury is for the purpose of "silvering," as it is incorrectly called, mirrors. This is effected by forming an amalgam with this metal and tin in the condition of foil. From the volatile nature of the metal in all its combinations, none of the mercurial colours can be employed on pottery; the only use of mercury to the potters is, therefore, to improve the gold colours they employ.

**Zinc.** This metal, which is abundant in this country, has been brought into extensive use within a few years. The carbonate of zinc has been strongly recommended as a substitute for white lead, as resisting the action of any of those emanations which blacken the lead whites. There is some advantage in this respect, but the semi-transparency and want of body in both the carbonate and oxide of zinc, will prevent their ever occupying the place of white lead for general purposes.

To the potter the oxide and carbonate of zinc are of great importance, not for any colour which they give, but from their possessing the very remarkable property of developing the full beauty of the greens, yellows, and blues, produced from other metals. The native oxide or carbonate of zinc is never sufficiently pure for this purpose, and great pains are taken to prepare it artificially in a state of purity.

At Sévres the oxide of zinc of commerce is dissolved in nitric or muriatic acid; arsenic is disengaged as arsenuretted hydrogen gas; iron and manganese are dissolved, and lead and copper left insoluble. To the clear solution a small quantity of carbonate of soda dissolved in a great excess of water is added, and the whole well shaken together. The first precipitate thus formed contains all the iron and manganese, and is rejected; an additional quantity of carbonate of soda is then added, and a pure carbonate of zinc thus obtained is employed to improve their other colours.

**BARTES and STRONTIAN** produce whites of a very pure description, which are sometimes employed to add to the density of zinc white. They are not, however, of much importance. The metal **BISMUTH**, in combination with nitric acid, produces the very pure white which is usually sold under the name of "pearl white," but it is exceedingly liable to decomposition. **OXIDE OF ARSENIC** and **OXIDE OF TIN** are also whites, but they are seldom, if ever, employed by the artist. In combination they are used by the potter and the glass manufacturer to ornament their wares, producing the most opaque enamels. A fine enamel white is formed of

Borax . . . . .	14 parts.
Oxide of Tin . . . . .	14 do.
Oxide of Arsenic . . . . .	4 do.
Powdered Glass . . . . .	68 do.

A pink colour is also prepared under the

name of "*Stanno-Chromique*," at the French porcelain manufactories, which is a compound of stannic acid, 78.91, oxide of chromium, 0.52, and a due proportion of lime and alumina.

The protochloride of tin is of great importance to the dyer and calico-printers, from the insoluble compounds which it forms with the colouring matters of madder, cochineal, and other vegetable and animal substances.

All the colours which are produced from the mineral kingdom, with the exception of ultramarine, have now been examined in all the chemical relations which are of any importance to the artist or art-manufacturer.

**LAPIS LAZULI** is the substance from which the true *ultramarine* is obtained; and a selected specimen gives on analysis:—

Silica . . . . .	35.0
Alumina . . . . .	32.0
Sulphur . . . . .	3.5
Soda . . . . .	20.
Potash . . . . .	a trace
Iron . . . . .	a trace
Water . . . . .	9.0
	100.0

This beautiful mineral was known to the ancients, and described by the Greeks and Romans as the sapphire. The Armenian blue was, without doubt, a preparation from the lapis lazuli. This mineral is found most extensively in Asia; and China in particular produces large quantities of it. The Chinese make a great variety of ornaments with it, and it is worn as a mark of distinction by their mandarins. To manufacture ultramarine from lapis lazuli the following process is adopted.—The stone being heated to a dull redness is plunged into water, and is by this means easily reduced to fine powder. This is mixed with resin and wax, placed in a linen cloth, and kneaded in warm water. The first product is usually rejected, the second being the finest ultramarine. Of all the colours employed by the artist there is not one which exhibits the high degree of permanency of ultramarine.

An artificial ultramarine has been for some time prepared, and many of the specimens exhibit a brilliancy of colour quite equal to the native production. There are several methods—not differing in any of their essential particulars—by which artificial ultramarine may be prepared. In all of them the colour depends upon a peculiar reaction of the sulphuret of sodium formed, on the silicate of alumina. It has been stated that the colour depends upon the presence of a small quantity of iron, but this does not appear to be the case, the colour being obtained when iron has been most carefully excluded from the composition. Much uncertainty still hangs about the question of the permanency of this compound—the general impression is that it changes when in combination with such organic matter as the oily vehicle employed by painters, under the influence of air and light. That it has less permanency than the natural production cannot be for a moment doubted; but as we have before indicated, there is no doubt but greater permanency may be given to it by preparing it in large masses and prolonging the operation to the greatest extent. It will naturally increase the cost of the product, but this is of no importance compared with the gain of durability.

The organic colours will next claim our attention, and we hope to show many very important physical peculiarities connected with their preparation, which do not appear to have received sufficient attention. With these the Chemistry of Mineral Colours will be concluded. It is necessary, however, to remark, that although we believe no important information connected with the mineral colours has been omitted, yet we are conscious that several minor points of some interest in the process of manufacture have not been noticed. It being necessary not to occupy too extended a space in a Journal where every column is valuable as conveying miscellaneous information, it was thought advisable to deal only with such points as conveyed every amount of popular information, to the omission of those which are valuable merely to the man of science or the actual manufacturer.

ROBERT HUNT.

## THE VERNON GALLERY.

### HIGH LIFE. LOW LIFE.

E. Landseer, R.A., Painter. H. S. Beckwith, Engraver.  
Size of each Picture, 12 ft. 5 in. by 1 ft. 12 in.

WERE one about to write a natural history of the dog, in his domestic character, the works of Mr. Landseer would furnish as truthful authority for the habits and manners of the various species, as the study of the "living model" itself could afford. A picture by this artist, without a dog in it—not an idle, useless animal put in to fill up a gap, or having no especial business there, but one forming a necessary part of the whole composition, and whose presence is essential to its completeness—would be an anomaly in his practice, and would almost incline us to doubt the authenticity of the work. His knowledge of the creature is most profound, and must have so resulted from a study deep enough to engage the attention of a philosophical physiognomist of the human race. He shows him in the hut, the kennel, the cottage, and the drawing-room,—the friend and the companion of man, sharing his wealth and his poverty, his enjoyments and privations; in short, one of the family. Therein, however, Landseer differs from the Dutch and Flemish painters, such as Ruens, Snyders, P. de Vos, and others, who depicted the dog engaged in the dangerous hunts of the wild-boar and the lion, where there was opportunity of exhibiting his courage and prowess when roused into action by the excitement of the chase. Such scenes are perhaps better calculated to display the energy and physical development of the animal, if not his intelligence and sagacity.

The two subjects here engraved form a striking contrast to each other. That to which the title of "High Life" is given, shows us a dog, of the hound species, seated in an apartment of a castle, which, judging from the furniture and its other contents, is that more especially occupied by the lord of the mansion, probably a knight of the olden time, for

"Helmet and sword, breastplate and glove lie there."

The master is evidently a bookman and a scribe, as well as warrior, for implements of writing are scattered on the table, interspersed with heavily-clasped volumes. The breed of the dog, and the objects by which he is surrounded, clearly bear out the title of the work.

The animal pictured under the cognomen of "Low Life" has undoubtedly no claim to higher rank, either by birth, education, or those with whom he associates. Such an ill-looking mongrel is rarely seen in the company of a gentleman, and yet there is such an air of impudent self-complacency in the countenance of the creature as he sits basking in the sunshine—so much assumed dignity, as would warrant the supposition that he were of royal race, and proper company for any one. But he is evidently a dog not to be played with by a stranger; that broad chest and deep jaw, those short, thick-set legs, would render him a formidable enemy if attacked, and a valuable ally to his master, whether for good deeds or evil. The true character of a thorough fighting-dog has never been better portrayed, and whatever the duties which devolve upon him, there can be no question of his performing them faithfully and vigorously. By the butcher's block and knife, which form a portion of the accessories, we should surmise that his master belongs to that fraternity; and prior to the passing of the Act of Parliament forbidding the use of dogs for the purposes of draught, such as we see here were frequently employed in the metropolis for drawing heavily-laden trucks of meat, being more economical than a horse, or even a donkey, and capable of doing much work.

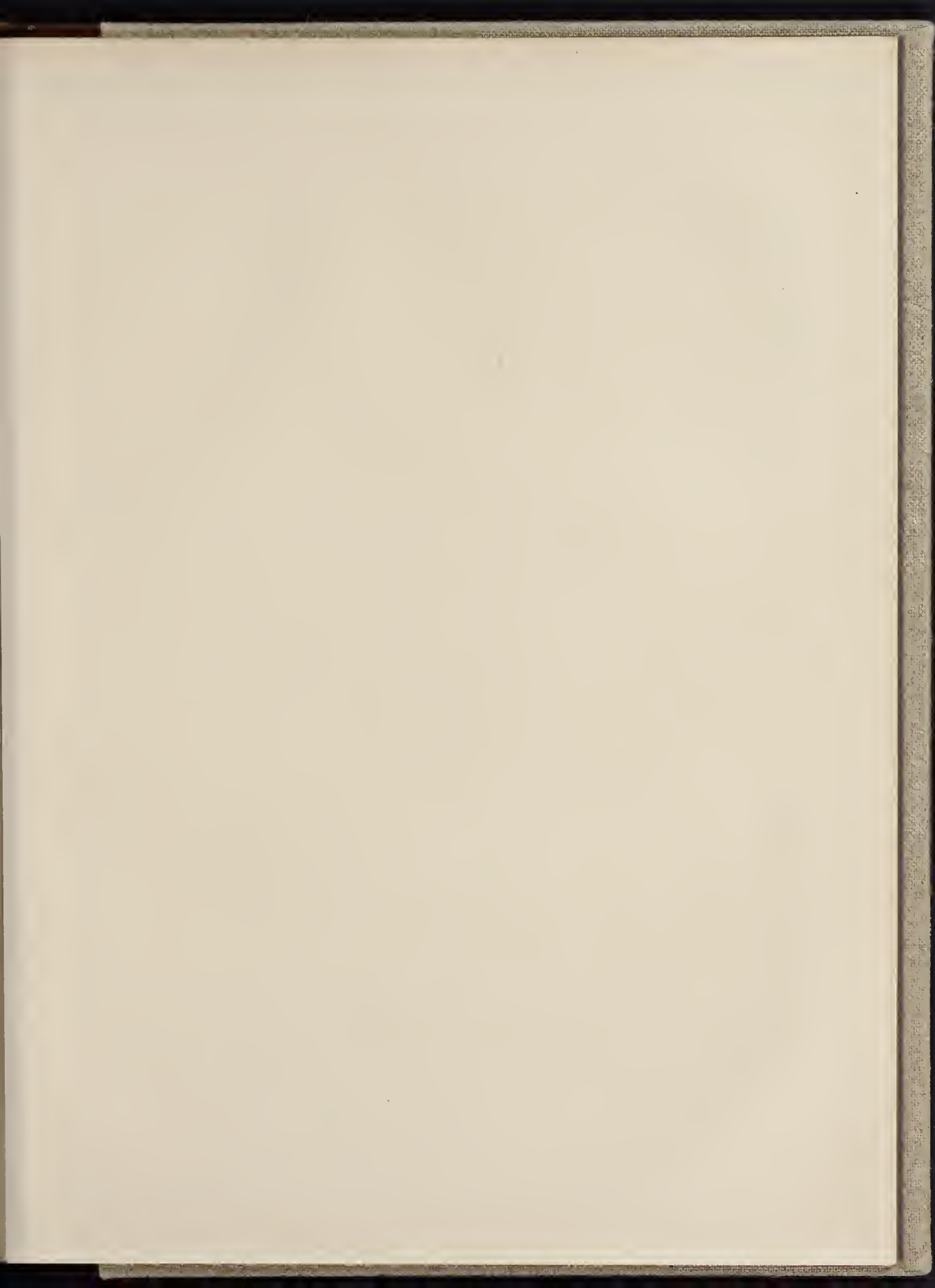
These two little pictures are of comparatively early date, but they are good examples of Landseer's pencil; full of character, and painted with exceeding care and finish. They have been very cleverly engraved by Mr. Beckwith.

## OBITUARY.

MR. HENRY WALTER.

To our obituary list of the present year must be added the name of this artist—one of many years standing, and an occasional exhibitor at the Royal Academy and the British Institution. The subjects he treated were chiefly landscapes and cattle. He has left behind him a very considerable number of sketches, which we have had an opportunity of inspecting; they are exceedingly clever and would be valuable additions to the portfolio of the collector. Messrs. Colnaghi have, we understand, taken charge of them for the purpose of disposal.









1855



## THE FRENCH EXPOSITION OF 1849.

THE great interest which, particularly during the present year, has been excited by the grand French Exposition of Arts and Manufactures, and, hence, by Expositions in general, shows, that the public mind is becoming eminently alive to the important effect of such displays on national commerce and national prosperity. We have already endeavoured to gratify and edify our readers by a somewhat extended report of the state of industry, with special regard to the decorative section of it, as we found it in Paris in the month of July last. But in consideration of the fact, that the idea of bringing together the best selections of every species of products, will, in the year 1851, be carried out in this country on a more extended scale than it has yet been elsewhere (the Exposition on that occasion, instead of being National being European, whereby the English manufacturer will be enabled to compare and weigh his own with foreign productions, to improve by the lessons thus taught his efforts in project and in execution, and to open fresh channels for British Commerce and British Art), we have deemed it necessary to add an appendix to our former remarks, that the public may be made aware, from Continental experience, of the best means for realising so desirable an end, and may be put in possession of the history of those failures which it will be necessary to avoid. This appendix we most willingly take from a "Report," now before us, "On the Eleventh French Exposition of the Products of Industry, submitted to the President and Council of the Society of Arts, by Matthew Digby Wyatt, architect." In the first place, we commend the Society for having secured the assistance of this gentleman—than whom we know of no one so competent to the task assigned him, if we regard his research as an antiquary, his business-like investigation of Manufacture, or his acquaintance with Art. His Report he divides into three sections, which are as follow:—Firstly (A), A description of the present building (in the Champs Elysées), and generally of the nature of the present Exposition. Secondly (B), A short account of the history of the institution of past Expositions, and their connection with the industrial progression of the country; and, Thirdly (C), An analysis of the official arrangements, their routine; and, in an appendix, copies of public documents connected with the organisation of the present and past Exposition. We have gone carefully through the work before us, and purpose to extract from it the matter we consider most important to our readers; but first, it is due to the energy of the French nation to select from Mr. Wyatt's introduction a series of facts, showing at how early a period our Continental neighbours attained celebrity for their manufactured Art, from what causes National Exposition of the products of industry originated, and in what respect they have made Art the property of the people rather than the exclusive enjoyment of a luxurious aristocracy.

"The traditions of excellence in manufacture reach, in France, to a very remote period. As early as the commencement of the thirteenth century, her celebrity in the production of stained glass, of goldsmiths' work, of Limoges' enamel, of ornaments in carved ivory, and of illuminated manuscripts, had become European. Aided by the influence of the great banker and merchant, Jacques Coeur, the Industrial Arts attained an almost unrivalled development at the beginning of the fifteenth century; and under the patronage of the royal connoisseur, Francis I., the union of the highest order of artistic ability, with the mechanical skill and experience accumulated during many centuries, stamped with a peculiar and unmistakable character of perfection, many of the celebrated productions of the period of the Renaissance. The establishment of the silk trade at Lyons, about the year 1450; the ancient proficiency of Paris, St. Denis, Lagny, Beauvais, and Cambrai, in all other branches of weaving; the Gobelin tapestry; the carpets of the Savonnerie; the Sévres china institution, and the commencement of the employment of cotton about the end of the seventeenth century, are all landmarks in the great scheme of French manufacture. Now, although in all the departments of trade enumerated, the highest Art was associated with manufacture in supplying the wants and gratifying the tastes of the lay and clerical aristocracy, it was not until the advent of the Revolution that the attempt was made in France to popularise any of these productions. From the year 1797 we may date a gradual attempt to disseminate, from the few to the many, the luxury of beautiful design in all objects of daily and universal use. It is true that since this tide has set in, we have met with no such artists in manufacture as

Benvenuto Cellini, Jean Gonjon, Léonard de Limoustin, Petitot and Bordier, Clodion, Girardon, Bernard de Paltisy, Girolamo della Robbia, Pierre L'Escot, &c., but in their stead have arisen myriads of earnest men, anxious to afford additional employment to the swelling masses congregating on the great points of centralisation, and desirous, at the same time that they supplied to all at a moderate rate, an approximation to the enjoyments of taste, formerly the appanage only of the minority, to establish and maintain that great bulwark of the wealth, intelligence, and respectability of their native country—the enormous and now all-powerful '*Bourgeois class*.'"

With regard to the Exposition of this year, there are several important circumstances to be considered. Many of the arrangements of the building are most excellent. Warned by an accident which happened on a former occasion, the architect had taken every precaution against damage by weather, and in addition to this had erected two lateral courts, one dedicated to the reception of objects in metal, and the other containing an enormous reservoir, in which all the drainage from the roofs is collected so as to form a supply of water immediately serviceable in case of fire. But it appears that several unnecessary expenses have nevertheless entered into it. "Both internally and externally there is a good deal of tasteless and unprofitable ornament; all the pilasters are papered and painted in a species of graining to imitate chestnut wood, and even the ceiling is covered over with the same work. Large *carton-pierre* trusses apparently support the timbers, and a *painted* bronze bas-relief fills the tympanum of the pediment, at the principal entrance." Mr. Wyatt, in deprecating these unnecessary and wasteful professional forgeries, continues to say that "if each simple material had been allowed to tell its own tale, and the lines of the construction so arranged as to conduce to a sentiment of grandeur, the qualities of 'power' and 'truth,' which its enormous extent must have necessarily ensured, could have scarcely failed to excite admiration, and that at a very considerable saving of expense." Here then is an error which ought to be shunned in the erection of the temporary building for the Exposition of 1851. The cost of the present building as communicated by M. Andignane (Chef du Bureau de l'Industrie) was 16,000, but it must be stated that this does not include the agricultural shed, which made the sum amount to 18,000, and that in these calculations it is to be remembered that the money is paid only for the hire of the materials for three months, the whole remaining the property of the contractor at the termination of the exhibition. As the nearest approximation to correctness procurable, it may be added, that 1s. 3d. has been the average of the cost of building per foot square English in the two last French Expositions; but at the same time it is to be remarked that the work is done in an extravagant style, and that the expenses of some branches of building are considerably greater in France than in England. In such matters there is no more startling difficulty than the classification of products. In the present Exposition there can hardly be said to be any arrangement at all, from the want of necessary preparation beforehand, caused by the revolution.

In the year 1827 M. Payen arranged scientifically into the division of the arts, Chemical, Mechanical, Physical, Economical, Miscellaneous. In 1834 M. Dupin wisely established his system of division on the basis of the relation of the arts to man. Thus—Anthropic Arts; Alimentary, Sanitary, Vestibular, Domiciliary, Locomotive, Sensitive, Intellectual, Preparative, Social, and this analysis adhered to in 1839 was found to work well. Some confusion attended the classification of 1844, which was as follows:—The Arts; woven, mineral, mechanical, mathematical, chemical, fine, ceramic, miscellaneous. As a simpler arrangement than all, Mr. Wyatt proposes only a division into the modifications of material in the raw state, in the manufactured state, and in the ornamented state—production, manufacture, decoration; he then proceeds to treat of the character of products in 1849, which we have already sufficiently discussed.

In the section (B), Past Expositions, the author advocates the claim of the Manufacture to the honour of having first suggested and originated such institutions, and remarks on the aristocratic nature of the first exhibition which took place at St. Cloud, and chiefly comprised the richest furniture of Boule, Meissner, and Jacob; the finest clocks and watches of L'Epine, and Leroy; the superb porcelain of Sévres, Angoulême, and Nast; the most elegant book-binding, silks of Lyons, historical paintings, and flower subjects. With this exhibition and the following one which took place in the Maison d'Orsay at the beginning of 1798, many curious circumstances are connected; but as they

would rather amuse our readers than add to any useful information, we pass them by, to proceed to the official expositions, the first of which took place in the same year. The principal productions exhibited were specimens of cotton-spinning, clocks and watches, particularly those of Breguet, mathematical instruments, crayons, chemical products, and the porcelain of Dilh and Guerberhard, which rivalled that of Sévres. So successful was the result of this Exposition that one was proposed to be held annually, and twenty silver medals were offered as premiums, with one gold medal to be awarded to the manufacturer who should have opposed the most formidable rivalry to English workmanship. This Exposition was held in the Champ de Mars. Wool, woollen fabrics, spun cottons, carpets, china, earthenware, morocco leather, and specimens of printing, constituted the features of the second exposition, in 1801, held at the Louvre, and it was now that a prize was awarded to the immortal Jacquard, the originator of the loom which bears his name. Although the interval of time, only one year, between the second and third exhibitions was so short, it had been a period of great activity and energy, and a progressive scale of improvement was very discernible. On this occasion, the chief additions were the hydraulic ram of Montgolfier, the stocking-frame of Aubert, the silk-spinning machine of Vaucanson, and the chemical products of various manufacturers. The fourth exposition, in 1806, under the Empire, and held in the Esplanade of the Hôpital des Invalides, exhibited a proportionate advance. It was rich in silk thread and cotton lace, blonde, cloth, mixed goods, and imitations of Cashmere shawls; the improved manufacture of iron and steel, and the application of the power of transferring ornaments from copper-plates to porcelain, now stamped the collection with a novel character. A valuable comment we must here extract: "That isolation which for many years separated in so great a degree manufacturing France from the other producing powers of Europe, while it placed her in many points of view in an unfavourable position, yet by forcing her energies to supply alone what other kingdoms derived from mutual co-operation and dependence on each other, laid the foundation of that facility and universality of manufacture which so eminently distinguishes her in the present day. It is partly owing to this absolutely inevitable state of continued exertion, in despite of wars and troubles, which, under ordinary circumstances, would have tended to crush completely her nascent industry, that we find France, on the occasion of the fifth Exposition, in 1819, still in the high road to honour and distinction. The improvements in every species of metal work were enormous, and the Exposition was carried on with all the splendour of restored monarchy. The sixth, in 1823, contained the model of the first suspension bridge in France; and the seventh, in 1827, was chiefly remarkable for displaying so great an increase in the number of contributors. The influence of steam now began to be felt and turned to advantage with regard to textile fabrics; and from this year is dated the celebrity of the French for their paper-hangings. Improvements in glass-making and the revival of the process of staining, add another element to the resources of decoration." The revival of the arts of "enamel" and "niello," the formation of elastic tissues from Indian rubber, and the re-creation of wood-engraving characterised the Exposition of 1834; while at the next, in 1839, the system of large sales and small profits, first showed itself. Hear the declaration of the jury as to the elements of this Exhibition—"Inventions and improvements classed according to the importance of these results as affecting manufacture; the extent of the factories, and their topographical situation; the actual and commercial quality of the goods; cheapness attained by increased facilities of production." Of the general character of the tenth Exposition in 1844, our readers are sufficiently aware. All admit that it revealed the successful result of long continued peace and of a peaceful government. To return then to the exhibition of this year. It differs from the former ones in being the largest, in the admission of live stock, and in the following important particular, which we ought to study with laborious attention with reference to the mode of conducting arrangements in our own country. The regulation ran thus:—"That no unauthenticated bankrupt should be permitted to exhibit, and that none but manufacturers distinctly recognised as such, should be allowed to enter the list as competitors." The whole cost of transport, to and fro, of all goods received by the juries, was defrayed by government, but no insurance against fire, &c. undertaken. Manufacturers were admitted to their goods at all times, and the public according to the conditions we have already stated. A president, an inspector-general, and assistant inspec-

tors, were chosen to superintend the receiving, arranging, and preserving all the products forwarded, accompanied by six sub-inspectors and one messenger. The salaries of all these individuals together amounted to 146*l.* per month, while seventy-five firemen and guardians were also employed at seventy-five francs per month.

Such are the principal facts brought together with admirable judgment by Mr. Wyatt. For other statistics which less immediately concern England, we cannot afford space, but content ourselves with referring those who wish to prosecute such inquiries to the report in question. We give in conclusion one more extract. "In reference to the funds from whence the money should be drawn to defray the expense of this institution, it appears that in the year 1791 a law was passed declaring that the profits arising FROM FEES PAID ON THE GRANTING OF PATENTS should be appropriated to the encouragement of national industry, and from that source a considerable portion of the necessary sum has been derived. Previous to the year 1834 we learn from a decree signed by Louis Philippe, granting a supplementary credit of 90,000 francs, dated 26th July, 1834, that these profits had been allowed to accumulate until they had arrived at a sufficient amount to more than cover the whole expenses of the Exposition of that year."

The publication of this valuable document is highly creditable to the Society of Arts as well as to the writer; it is another—and a most satisfactory proof of the new spirit which animates the council; and may be accepted as additional assurance that the Society is now entitled to public confidence and deserves public support.

#### ON THE GOVERNMENT SCHOOLS OF DESIGN.\*

It were but a short-sighted and illusory glance of the subject, to confine its investigation within the narrow bounds which include the duties and proficiency of the officials of the schools alone; the scope and range of its observation must extend far beyond limits so circumscribed, to realise a full and comprehensive view of its real position. There are important external influences to be brought into immediate, active, and harmonious co-operation with the system, before a satisfactory and successful consummation can be effected. Those for whose benefit these efforts were primarily called into action, and to whose advantage eventually they will most essentially minister, must personally evidence and attest a sense of their importance by more than mere empty expression and verbal clamour: the manufacturers themselves must prove the sincerity of their cry for help in the struggle for Art-advancement, by earnest preparation on their part to appreciate and profit by that help when it shall be rendered them.

Chief among the operating causes which tend to retard the progress of Art-manufacture in this country, both artistically and chemically, is the absence of the essential requirements on the part of the manufacturers themselves.

In an analysis of the impediments that clog the machinery of the schools, this check stands forth in prominent revelation; and insincere and futile would be all attempts to reduce it to good working order, if we either overlooked or underrated its potent agency. It is the broken link in the chain, whose entire connection involves the very principle of actionary impulse and consequent progressive power. This is a humiliating and startling admission, but it is no less literally and positively the truth; no one at all conversant with the matter will venture its denial, and it is deceptive and mischievous to attempt the concealment of this *great fact*. In the march of taste the manufacturer's own position was in the van, his motto "onward," but where will the mass be found?—either in the rear, or, in too many cases, beating a retreat.

It is unnecessary to note that there are many—very many honourable exceptions among our manufacturers of whom England may be justly proud; still they are the exceptions only, the rule remains as stated. Vast as is the inferiority of the Art-workmen of our own country to those of France, still, relatively viewed with the means of instruction, and the incentives to embrace them, at the command of each, the odds are in

our favour. It must not be inferred that it is wholly on the part of the artisan that this vast disparity of talent between the productions of the two countries is dependent; those who have come in contact with Continental Art-manufacturers will bear testimony to the generally superior qualifications, both theoretically and practically, of that class to the bulk of our own, and this of itself to commence with, is an advantage of incalculable amount. In manufacturers immediately connected with Art it is of paramount importance that the direction be in qualified hands; natural taste, fostered by earnest study, is indispensably requisite to ensure complete success. Possessed of this the manufacturer himself becomes an impulsive and stimulating source of action to the whole busy circle of which he forms the radius.

It is needless to enlarge upon all the advantages resulting from such a desirable and necessary relation on the part of the employer to those employed, and the confident and mutual reliance that must ensue where such a relation actually exists.

Reflection will call to mind many great and powerful names witnessing to this important truth; names which stand as beacons of example and encouragement to present and future aspirants in the struggle for Art-honours.

Referring to a class of manufacture that admits a closer connection with the Fine Arts than any other, we may allude to the glorious career of the great Wedgwood; he was an example of the results to be obtained from a manufacturer *fitting for his position*. No chance or whim directed him to secure the services of Flaxman; appreciating knowledge prompted the selection, and mark the triumphant finish that harvested their labours. This, too, be it remembered, in the infancy of manufacture, when the field of Art-labour was yet a virgin soil, unbroken and unown. Had this impulse been followed up, what might not have been hoped for in the present day? Why has it not? Why are his works in many respects not only now a source of marvel but of despair? The advanced state of science offering more valuable aids,—artistic skill more readily and abundantly available,—the demand for the finer articles of production vastly increased,—and yet the void he left, now verging fast towards a century since, is still a blank.

Manufacturers, ponder on this. Remember 'twas not fate alone he left, though such a fate were cheaply purchased at the labour of a life, but with it followed more substantial honours—a princely fortune.

Rebut the charge which has been too often made, that our commercial prosperity as a nation is more the result of improved facilities for extended trade, consequent upon the advantages secured by abundant capital, than to any intrinsic merit in the artistic quality of our manufactures themselves.

England's mechanical genius is undisputed and pre-eminent, but this is altogether apart and separate from taste.

How can we reconcile the sincerity of the acknowledgment, which most manufacturers admit, of the absolute necessity that their artisans should be submitted to a course of Art-education and toil, through a routine of arduous and continuous study, to enable them to produce a more elevated class of labour, with the fact that they themselves at the same time evidence no inclination to improve their own capabilities of assisting in the attainment of that excellence, or even of recognising and appreciating it when attained? To the one class, amended and extended productive knowledge must be but the hoped result of long and self-denying study; while to the other, the power of its estimation and direction must be presumed the intuitive and prescriptive quality; a vested possession, unsought and too often unprized.

This is a most singular position, as remarkable in its selection as it is unfortunate in its operation.

If they really and sincerely feel the imperative necessity, for their own interests only, of an improved status in Art-products, and that this is to be attained through the operation of the schools—let them at least evidence this conviction by a frequent personal attendance at the classes;

let their presence stimulate the exertions of those by whose efficiency they must largely benefit, while the examination of the various well selected examples of artistic skill surrounding them, will enlarge and improve their own competence to direct and apply the advanced powers of those under their control. The general apathy of manufacturers in this respect has had a very unfavourable and injurious effect upon the operations of the provincial Schools of Design, of which, as a rule, they have been selected to form a directory, and their indiscriminate appointment is open to well-grounded objection. When its members combine with the advantages of their standing, acknowledged taste and judgment, then will their influence materially tend to the furtherance of the task involved, and their accession be most valuable; but these qualities should be the indispensable concomitants to the appointment. It seems an anomaly that the very parties whose productions have been censured, and for whose improvement the schools were founded, should be trusted with the office of directing their own amendment. To many the task is altogether distasteful and irksome, and the duties devolving upon its performance consequently neglected.

The efficiency of the manufacturer cannot be too highly estimated nor too rigidly enforced, for the interests dependent upon it are vital to the growth and extension of British commerce—the application and adaptation of the labour of the schools in its subsequent employment is in the main entrusted to him. In general he decides upon the merit of the various designs submitted to him; upon his veto depends which shall be adopted, which rejected, and what alterations shall be made prior to production. He becomes in fact the censor of the work upon which he sits in judgment, and just as he is qualified for the task will it be well or ill performed. How often has it occurred, when in the discharge of this duty he has selected portious of examples in various styles to form a compound suited to his peculiar relish—a dash of Gothic—relieved by a spice of Renaissance—soured by an infusion of Grecian—and enlivened by a flow of Arabesque—an absurdity of "confusion worse confounded," mingled but misunderstood.

Vain have been the pleadings of the unfortunate designer against this ruthless mutilation of the hopeful offspring of his racked and harassed brain: aghast he stands in mute despair: vain the protest against this sacrifice of the unities; Midas wills it, and all theories of taste must fall before the practice of his whim. Old Astley, the celebrated equestrian, noticing a drummer in his band during the overture not joining in the performance, asked him the reason he did not play—the musician replied that it was a rest—"A rest!" exclaimed the indignant manager, "I don't pay you a rest, but pay directly!" Just so, the factory Solon does not pay for unities. His proficiency then becomes an important feature in the economy of the general scheme, and as far as the operation of the schools has as yet tended, through lack of practical bearing, they have done little to disperse the confusion of ideas under which he has so long laboured.

Whether sincere or not, the outcry for help from the proselytes to taste, was loud and general, and had anything, that by the most favourable construction could ever have been mistaken for efficient aid been rendered, all would have been satisfactory; but after twelve years of turning and stumbling, it is discovered that the blind have been leading the blind. Let us examine one cause of this.

The masters of the schools and the manufacturers have been, generally speaking, in a false and mistaken position with regard to each other. The master gave the manufacturer credit for understanding what it was he required, and was prepared to assist in its fulfilment; while the manufacturer not only expected to have his wants supplied, but to be told what those wants were, or rather had to be taught what those wants should be; the practical requisites which the masters could not, by any possibility, upon their first location in the seat of a manufacture novel to them, be supposed to understand, the manufacturer should have been competent to have supplied. But was this found to be the

\* (Continued from Page 271.)

case?—We believe that the almost unanimous report of the masters would testify their dis-appointment.

It has been stated by manufacturers, in evidence before the committee of the House of Commons upon this question, that "they are continually on the look out for good designs, but cannot find them." Now, such an assertion must be daily balanced against the qualification of the seeker for the task he has imposed upon himself, before its proper weight can be estimated.

Far be it from our wish or purpose to conceal or deny the general inefficiency of designers themselves to produce such a class of composition as would bear the test of sound judicious criticism; this inefficiency is acknowledged and deplored; the object of these papers is not to shield the incompetency of any means necessary to the attainment of the end, but to render service to all; and this is most effectually done by revealing the whole plain truth. Let the position of designers and artisans be what it may, this can be proved, beyond a doubt, that far superior works have emanated from them, and that they are capable of executing those of a far higher quality, than generally meet the public eye and form the staple of manufacturing products. The real stumbling-block in the path of improvement is not the shadowy fear of public patronage, but the substantial reality, in the absence of appreciating and assisting power in those directing them. What is not rightly understood, cannot be properly estimated; there stands the rock a head. Let a better class of designers be educated, and unless those for whom they labour possess the qualification to estimate and direct their efforts, "*cui bono?*" A man of talent will, with the very worst materials within his control, work out a task that shall win our admiration; but a dunce, with all the aids and appliances which the ingenuity of others has placed at his disposal, will but prove his own incompetency. Had "good designs" been really wanted, extraneous help might have been sought and obtained beyond the pale of the factory limits.

Is there not rather a vague and unsettled notion in the manufacturing mind as to what a "good design" is; and does not this confusion extend itself to all that comes within the sphere of its operation? Has there been a single monstrosity perpetrated that has not found its productive advocates, who claim for it that doubtful title—and should perverted taste have secured for it a successful sale, (that pocket touch-stone), how many will be found to question, much less deny, its right to the cognomen? Has it the same meaning within the walls of the schools of design, that it implies within the walls of the manufactory?—and if not, if there be not a unanimity of idea upon this important point, then is the very first and most important step in the march of progress yet to be made.

From this fact the relative position of the manufacturers and the masters of the schools, has too often been a parallel case to that of Captain Cuttle while officiating in the optician's shop, during the mysterious disappearance of his proprietor, Sol Gills, and his would-be customer, so vividly depicted in Dickens' "Dombey." Prefacing that Rob, alluded to, is the shop assistant, let the illustrious author speak for himself:—

"And how is master, Rob?" said Polly.  
 "Well, I don't know, mother, not much to boast on. There ain't no bisness done, you see. He don't know anything about it,—the Cap'n don't. There was a man came into the shop this very day, and says, 'I want a so-and-so,' he says,—some hard name or other. 'A which?' says the Cap'n. 'A so-and-so,' says the man. 'Brother,' says the Cap'n, 'will you take a observation round the shop?' 'Well,' says the man, 'I've done it.' 'Do you see what you want?' says the Cap'n. 'No, I don't,' says the man. 'Do you know it when you do see it?' says the Cap'n. 'No, I don't,' says the man. 'Why then, I'll tell you wot, my lad,' says the Cap'n, 'you'd hetter go back and ask wot it's like, outside, for no more do I.'"

Now, the "good design" always being looked after, is the "so-and-so" of the extract. The

schools and the manufacturers do not, at present, understand each other on this head. The masters indeed, know what are the requisites in the formation of a "good design," as admitted by artistic knowledge based upon the diligent and careful study of the perfections of Art-inspiration, in the exemplification of ancient and modern styles, and would cheerfully labour to furnish this; but the good design wanted is of a very different order of inventive speculation;—it is, in truth, but a "so-and-so."

Sir Joshua Reynolds observes that "Every seminary of learning may be said to be surrounded by an atmosphere of floating knowledge," and no one susceptible to the impression will doubt its truth and force. Let then this atmosphere be freely breathed, let there be a frequent and regular intercourse between the masters and the manufacturers, in which opinions and requirements may be fairly discussed, and principles of suggestive action duly canvassed, and thus cement the bond of mutual interest.

What deters them? Surely the task is not beneath them; to learn to do that "*well*," which, "*well or ill*," they have to do, is no ignoble duty. Allison justly observes, "Even the necessary arts are exalted into dignity by the genius that can unite beauty with utility." Why be content with prayers to Jupiter instead of putting their own shoulders to the wheel? The faculty of improved perception, from which all refinement of taste has its origin, must have means and scope for development and action; it can only be acquired by habits of investigation and comparison, but once possessed, it will continue its improving course as long as the energies of the mind retain their force and vigour.

In the improvement of the Artworkman, example is as potent an auxiliary as education itself. It necessarily involves a foregone preparation, it is preceded by and is consequent upon instruction, and manufacturers and their representatives in direction, ought to present in themselves personal evidence of its possession and its attendant value and influence.

Earnestly would we urge upon the youth of the manufacturing districts to enroll themselves as students of their local Schools of Design. Though deprecating as we do the mistaken course in their direction, which has marred the higher purposes for which they were instituted, still we hesitate not to declare, that as drawing schools upon a sound basis, and upon terms so moderate as to be accessible to the working classes generally, they must be the means of great and substantial advantage to those who wisely profit by their help, and through them and their labours, will exercise a salutary influence upon the community at large.\*

The objects forming the working materials of the schools are generally chosen with considerable judgment, and present exemplifications of the perfection of ancient and modern styles, the repeated examination of which must force upon the dulllest comprehension, an innate admission of their beauty, and an irresistible desire to know in what that beauty consists, and the means by which its essence has been embodied. The educational influence which works of art exercise upon the youthful imagination, for good or evil according to their quality, is scarcely admitted to the full extent in which it operates.

Benjamin West, when President of the Royal Academy, imperatively urged the advantages which would result, if drawing became a part of general education, communicating as it would, to all connected with the mechanic arts, a superior skill and taste, and through them influencing the general improvement of the people. He writes, "The influence of taste thus early engrafted, and extending itself to all classes of manufactory, will meet the higher and more wealthy orders, whose accomplished minds will feel and relish the

increase of elegance diffused over their domestic retirements. For never have, and never will, the arts take root in any country, till the people of that country generally feel and understand the constitutional excellence and refinement of domestic comforts which they spread around them." Again he writes—"I know no people since the Greeks, who have indicated a higher promise to equal them, than the British nation. But this can only take place when the whole mass of the people shall be awake to the usefulness of the arts and the splendour they confer; and that every province would then afford the means of cherishing them, by exhibition and patronage, with the same pride the Greeks filled their temples, or the Italians their churches, with works whose fame is now fixed for ever."

This was the conviction of a time-honoured experience in one, whose judgment demands consideration and deference.

The perfection of Greek Art was not more directly the consequence of a higher order of intuitive intellectual qualification, than it was relatively the result of the continuous influence of the generally elevated standard of Art-labour (from that employed upon the ordinary vessels of domestic utility to the exalted representations of the heroes of mythic tradition), by which they were constantly surrounded. It was an era of Art-feeding and Art-worship. The daily and hourly recurrence to objects of beauty and proportion, however humble the material forming their composition, most inevitably have exercised upon their judgment an expansive and corrective power. The silent, gradual, and permanent, though almost unconscious teaching, which the youthful mind derives from such early associations, is as incalculably valuable as it is indelibly lasting.

So in our own time the frequent observation of, and association with, the monstrosities which form the bulk of our Art-manufactures, in the same ratio exercise their unhealthy and baneful influence upon the vitality and growth of national taste. In youth the sight becomes accustomed to them, before the judgment is sufficiently ripened to question their propriety, or the standard of criticism consequent upon comparative investigation, is raised in the mind, to arraign their enormities. Even in maturer years, the object which at first sight disgusted us by its offensive absurdity, will, upon repeated contact, to some extent modify its repulsive effect, and thus tend to weaken the barrier which taste raises against the incursions of barbaric usurpation, witnessing to the truth of the old maxim, that "evil communications corrupt good manners."

It is an oft-used assertion, and one which cannot be too frequently repeated and enforced, that beauty is as cheap, and often cheaper, than deformity. This truth is disputed only by those who cannot distinguish between the two. The trouble that is often taken, and the perverted ingenuity that is brought into action to produce some monstrous effort of novelty,—some galvanic spasm of abortive whim—is vexatiously remarkable. One tithe of the effort, a fraction of the labour judiciously applied, would have realised a happy issue, but the conquest would have been easy, and therefore beneath the aim of these champions of self-created difficulties. We may admit the "difficulty" of the task imposed, but the admission is followed by the same regret expressed by Dr. Johnson under similar circumstances, that it had not been "*impossible*." Generally these productions bear no more affinity to true proportion and elegance than the contortions of the mountebank do to the grace and ease of the Apollo, and yet the poses of the juggler are effected but with long and painful exertions.

If "a thing of beauty is a joy for ever," and it is heresy against Art-religion to doubt its truth, what griefs has manufactured ugliness caused for the endurance of suffering humanity.

Though it is impossible at once to stem the influx of that flood of vitiated taste, engendered by a corrupt pandering to the cravings of a cheap and greedily vaunt, still it is practicable to breast the violence of the tide, and to divert its course into clearer channels, through whose passage it must necessarily be purged and

\* Since writing the above we are gratified to learn that the system of "exceptional classes for adults," upon the principle advocated in the first part of this article, is about to be adopted at some of the provincial schools. We have no doubt of the vast benefits that will result from it to the *élite* of the Art-workmen, particularly desirable at the present time, when the proposed Exposition of 1851 will call into active operation the highest available talent that can be obtained. We shall allude to this more particularly on a future occasion.

purified. It has been too often proved that a superior production has resulted in an increased demand to render that position problematical; and those only are deaf to the teaching of this lesson, who are also blind to the appreciation of the possessive merit it enforces.

It will admit of question whether the worst design, which by a large and successful sale has furnished the anti-taste party with data whereon to expound and propagate the errors of their creed, may not within itself have possessed some latent principle of good, the fortunate accident of its birth, either in felicity of colour or effective contrast, whose appeal has won the general sympathy; but in consequence of the absurdity and outrageous vagaries in which it has been shrouded, but in spite of them; and which principle, if worked out with more adventurous and becoming aids, would have insured a still increased, and at the same time, a creditable success.

The very fact that such productions in such a state have had a chance of success, by being submitted to public notice, is a reflection upon the manufacturer from whom they have emanated, and the lament that often accompanies the declaration that such perpetrations suit the public taste, is but sheer cant. The public pocket is too often the sole source of anxiety; and the means of access to it are not too scrupulously scanned. The object of art has been altogether lost sight of in the pursuit of gain; the desire of profit alone, without even the wish for its realisation from creditable sources, has retarded the progress of manufacturing skill most seriously. In many branches of manufacture the designs are selected, and large stocks worked off, before the poor, abused public, have anything to do with the matter, and being made, it is unnecessary to state that, had or good, no efforts will be wanting to force a sale; and it is lamentable to observe in how many instances the recommendation of a seller is allowed to outweigh the promptings of a better judgment in the purchaser. Still it is gratifying to know, that to a very considerable extent, and in a degree which daily experience confirms as increasing, the manufacturer is being taught by the public—the consumer is in advance of the producer. Now let us just review the ordeal through which manufactured designs pass prior to meeting the public eye; the filtration to which they are subject, which unfortunately, in the aggregate, works in a reversed process, by which all the better particles are washed away, and the grosser alone remain.

First, the manufacturer himself; next, the buyer for wholesale houses; then the retailer. We have sufficiently alluded to the first influence, and it would be but iteration to enlarge upon it further.

The next agent, acting more immediately on printed fabrics, is the wholesale "buyer." As a very just description of this class, and particularly worthy of notation, we extract from a contemporary the notice of a correspondent as confirmatory of our own opinions.

**UNEDUCATED "BUYERS."**—There is an evil in our trade (Manchester and Glasgow prints) which it is most desirable should be remedied as soon as possible. Our goods, in the first instance, are selected for purchase by young men of wholesale firms, who are called the "buyers." They are, therefore, practically the *first*, and are very important judges. I am sorry to say they are generally quite uneducated and unfit for the task. I doubt if many of them can even draw, far less use a colour-brush. As for a knowledge of the principles of taste or design, they would jeer at the very mention of them. Their chief standard for selection is the resemblance of a pattern to what is at the time in vogue. *Novelty* is the main inducement to them to buy. Excellence in design is not heeded by them at all, for they are quite insensible to it. If so be a good pattern is chosen and it sells well, it has no chance of being bought again. The buyer puts it aside for some greater novelty. So little judgment have these young gentlemen that, however good the pattern and successful its sale, in far too many instances the majority of them will not select it again, but they run to other patterns not nearly so good, because they are merely *new*. You will thus see that the state of the education of these young men is a most important item in the progress of design; and it would be a great service if their employers would insist that they should produce not only certificates of having attended at some School of Design, but also show specimens, at least, of an ability to draw and perceive accurate forms. A class for the instruction of these "buyers" would be of great value towards improving design.

Z.

*Cheapside.*

This is evidently from the pen of one in the "secrets of the prison house," and "Cheapside" experience upon this branch of the subject is invariably conclusive.

Too great publicity cannot be given to this position of affairs; consumers should know the counteracting influences at work to prevent the *good design* (certified as always being looked for) from ever coming into sight. The evils of this system are so self-evident that it would but weaken their force to enter into further details of its baneful working.

This trial endured, next comes the retailer's turn, and here, alas! low and far between are the chances for gratulation which the transition offers. His primary object in the selection of his patterns is to choose those which, in reference to the amount of show, he can purchase at the cheapest rate and sell at the dearest. The superior class of manufacturers—those who really desire to amend the present standard of Art-labour—are, to a very material extent, most seriously hindered by the operations of their inferiors, who, themselves the disciples of a perverted taste, seek but gaudy blazon and display, offered at prices which tempt the retailer, by the hope of realising from them larger profits than a better class of article bought at a fair remunerative value could probably admit, and thus fatally cripple all improving efforts. There is an unhealthy cheapness mutually alike destructive of the interests of the employer and employed, producing risk of capital to the one, with ill-requited toil, want, and privation, to the other.

He who by superior ability and knowledge can produce an article ministering either to our luxuries or our necessities, at a reduced rate without sacrifice or injury to the interests of those engaged in its processes, is a general benefactor, as he thus extends the available resources of social enjoyment, and increases the attendant comforts of civilisation. Not so he who seeks to force an extended trade, at prices which neither allow the admission of creditable work, nor admit the payment to those employed in its execution of the just and fair remuneration for their labour. The love of show, which the cheapness (so deemed) of a certain class of productions tends to generate and supply, threatens in its spread the best interests of trade. It is a leading characteristic of the times—and a most repulsive and degrading feature. Successively have passed the Golden age—the age of Bronze—but lately the Iron age: are we not fast verging on "The Age of Tinsel?" The desire to possess a seeming "bargain" often blinds the purchaser to the means, alike morally and physically destructive, that have been used to produce it, but which, if laid bare, would in every rightly balanced mind cause the bait to be indignantly and honestly repelled. Infected by this commercial "plague spot" the retailer makes his selection from the executed designs, and so affected, can it be presumed the best would be selected, even if they were appreciated! But the very qualities requisite in the formation of a "good design" (harmonious colour and subordinate arrangement) are prohibitory of the "startling effects" which too often enlist his sympathy.

Honourable exceptions there are to this class, many whose names are eminently connected with the furtherance of all progressive efforts in Art-manufactures, but still the far greater proportion are amenable to these strictures, and we best serve the interests of the former by exposing the degrading competition to which they are subject, and by which they suffer.

What manufacturer of any eminence would be content to have his resources estimated by the quality of his productions, selected to form the ordinary stock of an average retail establishment. We believe not one. The influence that the retailer exercises upon the general character of artistic products, is of vast import to their quality and success. Vain were it to expect that manufacturers will persist in the production of a higher class of Art, if the medium through which it has to be submitted to the consumer is adverse to, or ignorant of, its merits; thus crushing all reasonable hope of public appreciation and remunerative demand.

Serious has been the issue from this cause,

to many a spirited and regenerative effort, and the most enterprising and intelligent of our manufacturers will evidence to this truth.

In far too many cases the purchaser is led by the dictum of the shopkeeper; and the parrot cry of "the fashion," is too often allowed to deafen the ear to the whispers of offended taste. In the majority of cases this professedly disinterested anxiety in the choice of the pattern is really but a cloak under which he seeks to relieve himself from a heavy stock which his want of taste in selection has made unsalable. Should question be made as to the quality of the proffered articles, with reiterated assurances the dubious buyer is informed that the stock comprises the very best and newest productions of the most eminent firms.

Happily the public has now better means of forming its own judgment on this matter; the healthy influence of the various Exhibitions of Art-manufactures, both in London and the provincial towns, to which the manufacturers themselves send their contributions, has tended to open direct communication between them and the public, and has been the means, in many instances which have occurred to our own knowledge, of compelling reluctant shopkeepers to order works of a superior description (which they had previously declined), finding there is an appreciation of and demand for them, and fearing the consequent loss of trade by not having a supply.

The stimulus also which the judicious arrangement and exposition of the better class of works of manufactured Art, both English and Continental, which for some time attracted so much attention to the office of the *Art-Journal*, when located in the Strand, must not be overlooked. The public there saw a class of Art-labour superior to what had been offered to notice before, and immediate inquiry and subsequent demand was the result; manufacturers themselves confessed in many instances that the productions there exhibited, in their own branch of Art, were beyond their previous knowledge of its capabilities. A considerable impetus was also given to the artistic economy of shop decoration; the taste evidenced in the disposition of the specimens was a *hint* not thrown away, as the windows of some of our first-class retail establishments now bear satisfactory witness.

But the crowning test of the relative status of English Industrial Art is about to be applied: the proposed Exposition of the Art products of all nations, in 1851, immediately projected by His Royal Highness Prince Albert, for whose stimulative, honourable, and zealous exertions in their welfare, English manufacturers, and through them the English nation, should and do feel proudly grateful, is looked forward to with the deepest interest. The direction of the necessary details of action involve a most delicate and arduous duty, and imperative is the requirement that no cause for doubt arise as to the honest and truthful discharge of its functions.

On every side the public enthusiasm is unbounded, and the project received with hearty welcome, pregnant with sanguine hope. The avowal of confidence in the issue as regards England's supremacy, so general at the various meetings held in reference to this subject, is however, upon reflection, not unfringed with the fear of disappointment that threatens, from the evident oblivion under which the minds of the mass labour as to the positive requirements that success demands. If this foretaste of triumph be based upon present or past executive capabilities, there is much cause to apply the old adage "twixt the cup and the lip;" if, more reasonably, it ground itself upon express efforts of immediate exertion and progressive advance, then it may herald the advent of a brighter day in the annals of the useful arts. It is worse than useless to be satisfied with attending meetings in favour of the plan, speaking its approval, "cheering for a clear stage and no favour;" and then returning back to tread again the old path, and dull plodding pace of benighted mediocrity. Efforts to be effective must be immediate, for there is but little time for action; 1851, to those who live to see it, will soon arrive, and where those called to act in the scene have yet to learn their parts, the intervening year will soon have told its tale. Let manufacturers remember the



contest is "universal," so will be the fame, an enviable distinction, worthy all labour, and only to be won after a severe and arduous struggle.

Unless the difficulty be duly estimated, it is hopeless to expect an effective preparation to meet it worthily; and what might, if wisely turned to account, become a source of national pride, may end in national defeat and humiliation. Already the Continental manufacturers in the higher branches of Art are prepared to swamp us entirely, were the Exhibition next year instead of that succeeding it; we have but one year's breathing time, we were about to add, but it is not so, we have but one year's wear and tear of mind and body before us, by which to make some atonement for the apathetic lethargy in which time past has been dosed away.

The time had need be carefully husbanded, every hour duly estimated, no exertion checked by nigardly denial of the necessary means for its efficient action, to give us even the *chance of a chance*; for we must not estimate the task as one of conquest only over the laurels already gained; the same time we have for preparation is also at the disposal of those already far advanced beyond us. The ground must be at once prepared, and the seed sown to realise a golden crop in that year of hope and expectancy. Let the spirit, animating the future competitors upon the platform, return with them and direct the operations of the factory; let it breathe the influence of emulative encouragement upon the exertions of their artisans, and let the necessary means, demanded by the emergency to supply the requisite ammunition for carrying on to a successful issue this utilitarian war, be liberally and promptly rendered. Those who are now loudest in their peans of coming victory have never ventured in the field of action, and know not its dangers and its risks.

If English manufacturers with the disadvantages under which they have laboured, through want of that encouragement from the state, which has been so effectual and prominent a help to the exertions of their Continental rivals, can in the forthcoming trial maintain a proud and honourable position, the credit due to them will be enhanced by that fact; but successful or not in the awarded distinctions, the competition must result in their eventual benefit, from the after impetus given by *twelve months' efforts to improve*. For the present we dismiss this part of the subject thus briefly, but it will have frequent and serious consideration in the pages of the *Art-Journal*, in which its advocacy was first promulgated, and has been since untiringly enforced.

In conclusion we would remark, that the present is an opportunity for the Schools of Design to test their utility, and come to the rescue; they may be of valuable assistance in the coming campaign, and manufacturers should at once cordially and reluctantly seek that aid and impress it into their service, for with all their acknowledged deficiencies of practical bearing, all their disappointment of the high expectancy to which their foundation gave birth, they are and will be the surest source from which England may expect a generally improved and extended class of Art-workmen.

B.

### SOME THOUGHTS ON CHILDREN'S BOOKS.

A PEEP AT THE JUVENILE LITERATURE OF 1849.

BY MRS. S. C. HALL.

THE more we turn over volume after volume of children's books, the more we feel assured that the present century has produced only *one* writer of juvenile fiction capable of conveying amusement and instruction in a form so attractive, so full of interest, so thoroughly and entirely useful, that whenever we feel it right to give books to a child, the first we must give are those which Maria Edgeworth has written.

They were the first given to ourselves; the first, most probably, presented to all who, during the last five-and-twenty years, have been doing

their best—aided by increased and increasing knowledge, illumined by the new lights that are perpetually dancing, even to dazzling, around us—to aid and assist the young—to train as well as teach—"ideas how to shoot," and yet no writer for children has achieved the strength and simplicity of this great teacher. The *Early Lessons* of Maria Edgeworth are as cherished, as useful aids in education to the parents of the present race of children, as they were to the parents of those who find nothing to supersede them,—that is to say,—as far as they go.

We hope not to be misunderstood. We do not say there are not many admirable books written and published for THE YOUNG, books of the same class as, although inferior to, Mrs. Hofland's valuable story of "The Son of a Genius," which achieved not only a European, but a universal popularity. We remember being charmed by several of Harriet Martineau's tales; we felt their truth and beauty, and thought them well adapted to convey information to, and create an interest in, young minds,—leading them to consider the union of *cause and effect*. These were not intended as children's books; but we constantly see books as much beyond the comprehension of mere children, as those we have named, placed in their hands by vain parents or injudicious teachers, who seem to consider the juvenile school-room a *forcing-house*, rather than the garden of natural and wholesome study.

It is far more difficult to write for the children of the present day than it was to write for those of the past. They are, of course, the same race of beings, but differently "got up;" they are knowledge-craved; there is no care beyond what was called into action in our young days to regulate the temper or cultivate the affections; an undue preponderance is given to intellect—hard, dry, intellect; no myths are written that improve upon Doctor Watts's; not half the necessary investigation as to the moral training of the nursery governess, although she is tortured by intellectual queries; young masters and misses in general are rather miniature men and women than genuine "children;" they talk of things which it is impossible they can understand; they are parrot-taught; they are pallid from mingled study and injudicious treatment; they are alternately overworked, pampered, and exhibited. Since literature has become the fashion, and people of rank make a plaything of the pen,—toying with the flame of soap-dragon, and fancying they are playing with heaven's own lightning,—since such pastimes have been "the mode," children, or little more than children, write rhymes and tales; and foolish parents show or repeat them, or make the little ones do so; and they are admired for their "intellect," and pressed into an unhealthy condition of display and excitement; the blooms are forced long before the feeble stalks have strength to produce or to support them; the simple natural book suited to their age would not be suited to their taste—a taste as artificial and unnatural as the half-æro-dramatic religious tales which it became the fashion, some few years ago, to set up as superior to Miss Edgeworth's "Moral Tales," but which are now only remembered as proofs of the evil of attempting to treat sacred subjects with a familiarity that never did, and never can, beget serious, much less sacred thoughts.

We would not for a moment assume that religious books are not to be placed in children's hands; but we would have them chiefly confined to BIBLE READINGS, so that the child may early cultivate the habit of looking *only* to the blessed source of Christian life and light, for religious instruction, for comfort, for inspiration,—so that the word of Holy Writ may be associated from youth upwards, with every idea of worship. It has long been our view of this most important part of education, that a portion of every day should be devoted to religious reading, study, and prayer. This period should be reverently thought of, and a portion of time be devoutly set apart for the purpose; a wise, tender, and judicious teacher should bring the little child's words and actions to trial at such seasons, avoiding particularly the evil habit of always arraying its *misdeeds*, and overlooking those little triumphs

of temper and forbearance, those exercises of love and charity, with which the child should be taught that God is well pleased, and brought to lay before Him, as an offering of obedience and of love. The time thus spent at the commencement of the day will shed a halo over its duration, and add a fresh enjoyment to the moral and intellectual instruction which such books as Maria Edgeworth's cannot fail to impart; but let us, while we are thankful that these models of juvenile story literature for children, are always with us, and while we regret that none of her followers have attained such excellence in that particular line, be thankful that amid the influx of children's books there are many which either entirely, or in a degree, are well calculated to add to the wisdom and cultivate the affections of the little people who crowd around us,—particularly at this home-loving and happy Christmas time,—for proofs of interest and affectionate kindness towards them.

Some few years ago it was not only religion in starch and buckram, long-winded and fatiguing stories of prodigy children, a biography of an early saint, who, according to one writer, "did not know the Lord until her seventh year,"—and another, who was "converted in her sixth,"—it was not only this order of books that occasioned a paralysis of juvenile spirit and innocent joy in our nurseries, but the shelves of the domestic book-case were weighed down by scientific books, deep enough to perplex the mighty ones of Queen's College. Imagination was placed beneath an extinguisher; every toy was a science; and, as to tales of Fay or Fairy—none such were permitted to show the hem of their gossamer garments within the limits of a playground. "Cinderella" was considered almost immoral; "Robinson Crusoe" was banished to an island more solitary than that from which he escaped; the "Arabian Nights" were sneered into oblivion; and if even the "Ugly Duck" had been offered to a publisher in those days, it would have been declined as "dangerous" to the masters and misses of Old England.

We have, in a great degree, escaped from these melancholy restrictions. Innocent fictions (and some, both foreign and domestic actions, that certainly are *not* innocent), have been supplied to lessen the mental labour which mistaken zeal for improvement imposed on the very young, while some exceedingly able and right-minded people still work very hard to "ground" youth, until they destroy its elasticity and render it prematurely old, without the soundness which is only born of experience; and others again persist in rendering "helps," mindless encumbrances to memory. There are, however, Heaven bless them for it! many who are desirous of stimulating a torpid imagination, and preventing the affections from lying fallow; thus we have Poems and Tales by Mary Howitt, which are never-failing sources of pleasure during the long winter evenings, when the fire burns brightly, and children entreat for a new poem or a new story. The Messrs. Chambers, of Edinburgh, who were the first to combine good and cheap literature, and whose prosperity has stimulated, not enervated, their exertions, give us, from time to time, "Tales for the Young," in a reasonable and beautiful form, which, though short of our standard of excellence,—a standard raised by Maria Edgeworth, and which floats as a monument over her grave,—usually convey lessons of truth and usefulness. Miss Edgeworth entertained so high an opinion of the influence and character of these gentlemen, that, notwithstanding the entreaties of the London publishers, who were eager to secure anything from her pen, she gave them "Orlando," written when she had numbered nearly eighty years; and though the book would not sustain comparison with her earlier works—as an evidence of the juvenility and vigour of her mind at that age, and as a proof of her undying affection and tenderness towards the young—it is as precious to our feelings as her more valuable publications are to our judgment.

The great difficulties to surmount in juvenile literary composition are those of writing either *above* the comprehension of children—and

thus injuring their minds by over-straining, or becoming inexplicable to them altogether—or descending to their feebleness and giving them neither wholesome exercise nor beautiful stimulants. No parent or teacher is justified in putting a book into a child's hands without a careful perusal of its contents, and due reflection as to the capability and character of the little creature for whom the gift is intended. The thoughtful and reflective child will require its imagination to be frequently awakened, and its sympathies called forth; while every effort must be made to wile the careless and the gay to thought and reflection. Much of the most important balance of character depends upon juvenile training; but this is rather in the hands of the teacher than the publisher; the latter may do his best, but the teacher must make the selection; and he especially careful to choose according to the natural disposition of the child,—giving imaginative and playful works to the dull and gloomy, matter-of-fact books to the less thoughtful and over-faustful; and so apportioning tasks that they may be always a profit as well as a pleasure.

Precocity is not wisdom, repetition is not knowledge; every thing forced out of its natural growth is, more or less, unhealthy and disagreeable; boys do not get on faster at Harrow, or Eton, or Rugby, than they used, or make a better figure as young men at the Universities than in the olden time. Girls, despite the fixed period for "coming out" rush earlier into womanhood, talk unblushingly of love and marriage, waltz and polk with genuine foreign familiarity; and a few of the "gifted ones" perform manual exercises on the pianoforte without the alloy of tune or taste, mistaking noise for execution, and the shrug of a bare shoulder for expression. Such at least are the evidences of early training which are met under different modifications, according to the different phases of society in which you mingle. The higher you go the less display of this kind you encounter. The young aristocrat knows her position too well to attempt competition, or to care for the "success" which is her inheritance. It is certain that the *graces* of society do not distinguish the "Young England" race; and it is a question worth considering how we can improve the still younger who are perpetually springing up around us. The tone and character of society is changed, but certainly neither the matter nor the manner of our literature is improved. Our juvenile literature in particular has at present no distinctive feature; unless indeed we give it the negative sort of praise of being more unaffected than it was some ten or fifteen years ago, when, as we have said, a mistaken zeal preached a crusade against the natural and innocent fictions which re-create the mind; but our present literature is not self-sustained. Mrs. Austin's exquisite translation of "The Story without an End," sent hosts of translators to work; and with some few exceptions they have deluged our libraries with translations, or imitations, of books, our youth could well dispense with. But we must acknowledge one great improvement; stimulated by our foreign relations, the taste of our children is no longer vitiated or debased by the vile caricatures—the monstrous daubs which were the "pictures" of our childhood. It is almost impossible to exceed the excellence of the embellishments of the volumes which are sent forth at a price most wonderful, when we consider the time and learning necessary to such perfectness; and the child's knowledge of art, and love of the beautiful, cannot but be fostered by such examples.

There is certainly no lack of juvenile books; many of our readers will remember the delight felt in their young days by the arrival of a parcel from "Harris, of St. Paul's Churchyard." He has been succeeded by MESSRS. GRANT & GRIFFITH who have not only produced many fresh helps to knowledge, and several well selected tales, but republished, in more attractive and modern forms, some of the favourites of our own early days; foremost amongst these is Mrs. Hoffman's "Son of a Genius;" (a tale that has enjoyed celebrity for nearly half a century,) and almost all this excellent and pure-minded woman's other juvenile works; though few of them are suited for the very young. Mrs. Loudon's

"Facts from the World of Nature" is a fit Christmas gift to any child, who has numbered a dozen years, and the young cannot be too soon interested in the great facts of nature, or too early taught the reverence due to the mysteries they cannot comprehend: another volume calculated to give the young, or, indeed, the old, reader, a good deal of information, is Mrs. R. Lee's "African Wanderers;" the character of the fiction is somewhat stiff and formal, but Mrs. Lee's residence in Africa, when she was Mrs. Edward Bowditch, gave her the experience of personal observation, which she has turned to excellent account, and as this is the second edition, it is evident that the public value her enterprise and industry as they deserve. "The Modern British Plutarch" is a right good gift for a "grown up boy," or girl, for both should be taught to reverence those who, though known to us, are already history to young England. This was one of the industrial efforts of a late most valued contributor to this Journal, Dr. Cooke Taylor, and is a proof of the versatility of his talent and exceeding industry. His habit of elucidating and simplifying whatever he touched upon would have rendered him a most valuable writer for youth; if he had devoted his time to such a purpose his works would have been of the greatest value to the rising generation. In strong relief to these, and many other utilities proceeding with becoming gravity and importance from "the corner of St. Paul's Churchyard," stands "Tales from Denmark," by the madcap, Hans Christian Andersen, translated, *con amore*, by Charles Boner, and illustrated by Conitt Poggi; these tales, however unequal in literary merit, as, indeed, all Hans Andersen's are, nevertheless become, one and all, the delight of the young and the refreshment of the old. "The Dream of Little Tuck" is another story from the same rambling, graphic, and self-satisfied pen, with enough of imagination for half a score tales crowded into one. Hans Christian Andersen is one of the Northern lights—coming we know not whence—going we know not where—yet leaving behind a mysterious and brilliant memory. "How to be Happy, or Fairy Gifts," is a pleasant *rechauffé* from "Le Cabinet des Fées," which would be an awakening present to imaginative children if they did not weary of so much fiction. There are some excellent moral allegories in the volume, and the embellishments consist of eight steel engravings, which we have seen, we think, before; but to a child, *old things become new*. "Scenes in Foreign Lands" is a pleasant school-book, and indeed a pleasant book out of school, containing facts, put without ornament or fictitious interest. Such books are always of value in a school library, and this has enjoyed a long popularity. The illustrations, though abundant, are not well executed, though, in general, they are helps to the information conveyed by the letter-press.

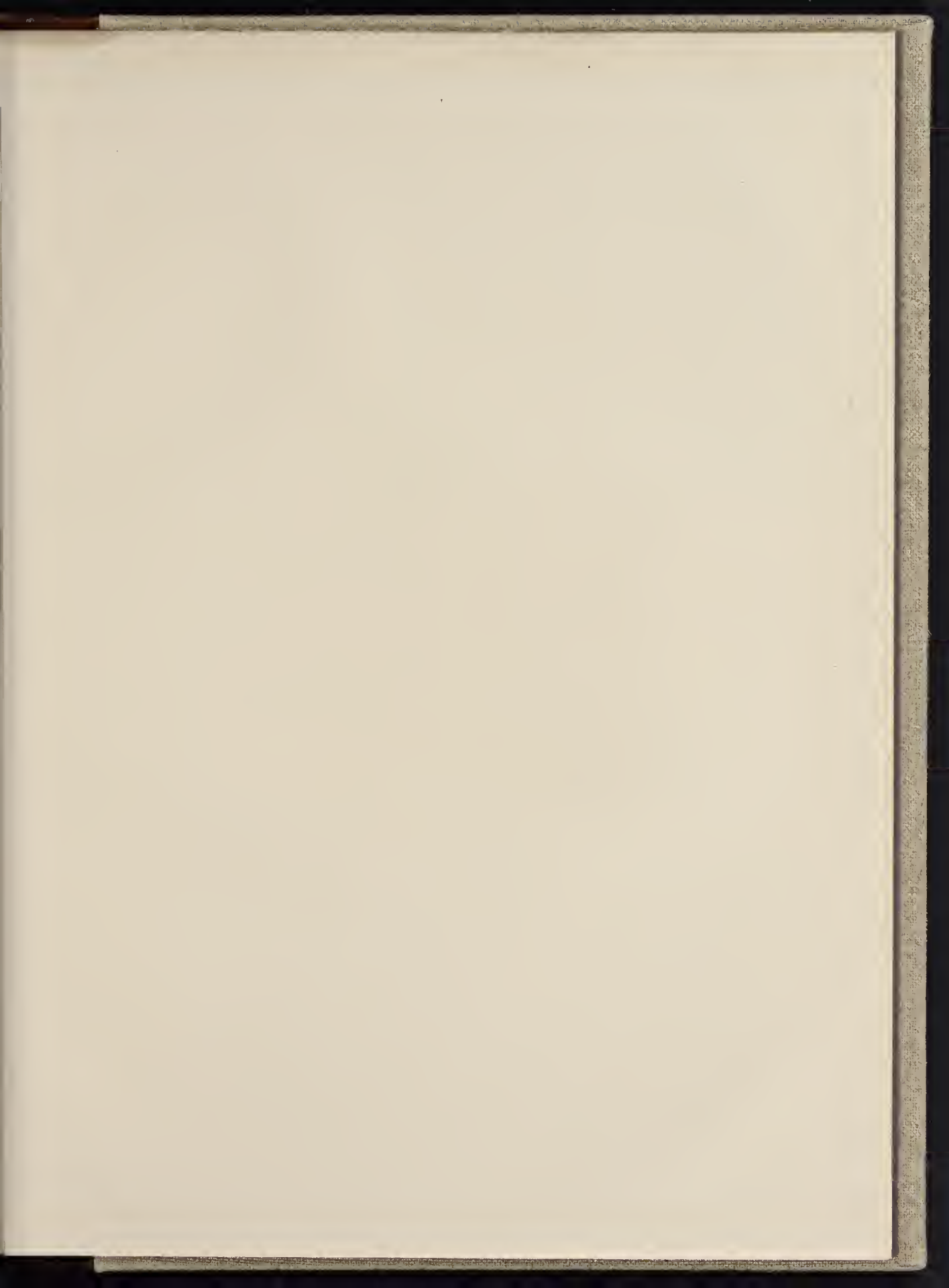
Other juvenile books are upon our table from the bureau of ARTHUR HALL, VENTRE, & Co. "Pippie's Warning, or mind your Temper," by Mrs. Crowe, is a very different sort of book from the "Night-side of Nature," or "Susan Hopley." It is a right pleasant dog-tale of a *Dogstar*, whose waywardness and wanderings are told with a purpose,—and a good purpose it is. We read it steadily through and were sorry when it was finished. "Cola Monti" is from the delicate and eloquent pen of the author of "How to Win Love" and so is "Michael the Miner," less suited for mere childhood than either of the last named books. There is a winning tenderness in the style and phraseology of these tales which would divest more actually severe lessons of their bitterness—the sting of the bee can be cured by its own honey. "Stratagem," by Mrs. Newton Crosland, is too full of "stratagems" to deserve a place in a juvenile library. It grieves us to write thus of an author who is in general so correct in her judgment, and so zealous in doing right; but we are convinced that virtue should be excited by virtue, and that the longer vice is kept from the eyes and ears of childhood the better. These are truths which Miss Edgeworth took great pains to impress on our own mind, when its opinion was by no means fixed upon the best course to pursue, as to whether or not

evil should be put before a child as an incentive to good,—to "keep innocency" is a command of holy writ,—the difficulty being how to do so; but the longer it can be preserved the better, and the more hope there is of its taking root and bearing a virtuous fruitage. The story is well conceived, and written with much spirit. Whatever Mrs. Crosland writes she writes carefully and with good intent, though in this instance her judgment is at fault. Books bearing such titles as "Stratagem," and "The Excitement," carry condemnation on their title-pages,—no matter what moral is tagged to the word. "Stratagem," either active or passive, are the rock-a-head of many a gentle-hearted but timid child, and the farther away the knowledge of such tangled webs is kept the better. The books issued by this house are very nicely "got up," well and firmly bound, and clearly printed, matters very essential when we remember the class of readers for whom the volumes we have noticed are intended.

Another city firm was long famous for good children's pretty books, and "Harvey & Darton" were familiar to the mothers of England; they are now succeeded by YORKE, CLARKE, & Co., and the old firm of Gracechurch Street has not deteriorated in their hands. The books sent us from this house are not only unexceptionable, but selected and produced with care and good taste: a little series of four volumes, entitled "Miracles of Nature and Marvels of Art," are in themselves a perfect school-room treasure; the illustrations and letterpress, working well together. The object the compiler had in view in the presentation of truth, whether physical or moral, in an attractive form, is fully attained, and we anticipate for these beautiful little volumes an enduring popularity. Of two other little hooks, "Rural Scenes," and "City Scenes," we need say nothing; their having reached an eighth edition is, perhaps, sufficient proof of their popularity, and in this instance it is eminently deserved. "The Boy and the Birds," by Emily Taylor, with illustrations by Thomas Landseer, is also sufficiently known, and cannot be too popular; it is a most charming and most valuable book. Priscilla Wakefield's "Family Tour through the United Kingdom" has reached its fifteenth edition. This amiable woman in her time enjoyed a large and most deserved share of popularity; she was accurate and industrious; but this volume needs re-writing; the face of the country is changed; knowledge is advanced, and what the young only glanced at in her time they now enquire about, and desire to be informed upon; consequently the information, though pleasingly given, is meagre in comparison to what is looked for in the present day.

There is no work that we know containing a more judicious mingling of both pleasure and instruction, than the old favourite "Evenings at Home," by Dr. Aikin and Mrs. Barbauld; a new edition published by the graphic pencil of Mr. Harvey, and re-arranged by Miss Aikin and her brother; this book is a genuine evergreen, full to overflowing with whatever is beautiful and instructive; it has gone through sixteen editions, and will most likely find its way through as many more; "the Evenings" are such as should be spent in every English home.

"Nut Cracker and Sugar Dolly," a publication of MR. CUNDALL'S, is a very Christmas-sounding title, and many of the fairy tales contained in the pretty square book, embellished as it is by woodcuts after the designs of Lewis Richter, are pleasant for our little friends, and may create a merry laugh at the Christmas fire; but there is one tale in it to which we take great exception; it is called the *Christ Child*, and is conceived in the very extravagance of German taste. It is right and fitting to pray that our wants be relieved, and it is right also to share our last crust with those who need, but it is derogatory to our faith, in a toy-tale, to introduce the twelve Apostles carrying corn and apples, and Our Saviour lighting a stove with the wood of his own cross! Translators should not only perform their duties faithfully, but they should take care that they "do" nothing into English that is offensive—and rightly so—to our religious feelings.





THE LIFE OF JOHN H. ...

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While we praise these volumes we cannot avoid wondering that "The Juvenile Annual" which, of old, Mr. Fisher used to send forth at this season with some claims to fitness, if not to excellence, should, despite its gorgeous pink and gold, and its very pretty engravings, be so utterly incomprehensible in its letterpress; we mean, of course, incomprehensible to the class for whom it is designed; the writer, taking for granted that every child who reads knows quite as much as she does herself about everything; writing, for instance, in a virtuous style about the Cathedral at Antwerp, and thrusting children into love tales long before they enter their teens.

We have limited this brief and rapid glance to the well dressed "gentle" books, intended for well bred little masters and misses. Had we undertaken to notice the training of the infant schools, and the national school books employed in the great educational movement which is heaving upwards the mighty masses of the population, we should have had a very different report to give; as it is, we have exceeded our limits, and would simply entreat those who write for children not to think it a task of light or small importance; every book that a child reads must inevitably do its impossible mind either good or harm. It is an awful thing to suggest the wrong, or not uphold the right, to the young. *Of all literature, Juvenile Literature is the most important to the future;* and "The Child's Book" cannot be selected with too much care, and should never be presented without a steady perusal from the first page to the last.

### THE DISTRESSED MOTHER.

FROM THE GROUP IN MARBLE BY  
SIR R. WESTMACOTT, R.A.

This very beautiful group of sculpture was the result of a commission given by Lady Eyre to Sir R. Westmacott, for a monument to her sister, Mrs. Warren, widow of the Bishop of Bangor. During, however, its exhibition at the Royal Academy, in 1822, it was seen by the Marquis of Lansdowne, to whom it was courteously surrendered, and it is now placed in his lordship's mansion, at Bowood. A duplicate was subsequently finished for Mrs. Warren's monument, and a third group has since been executed for Mrs. Ferguson, of Beal, near Raith, in Scotland.

In the composition of this work, with a view to its original purpose, it was the design of the sculptor to represent a way-worn and exhausted female, sitting with her infant in her arms and her back at her feet, as if resting on her wearisome journey; and this choice of subject had reference to the benevolent disposition and character of the lady, the memory of whose virtues it was intended to perpetuate; so at least we learn from a letter addressed to Mr. T. K. Hervey by Sir R. Westmacott, of which a paragraph appears in the "Illustrations of Modern Sculpture," edited by Mr. Hervey.

That the "Distressed Mother," as here presented to us, is no common wayside wanderer, is sufficiently evident in the nobility of expression which marks her face, even amid its anguish, and in the delicacy of her form and limbs. Thought travels, with such an air, to scenes of comfort—perchance, of luxury, she once enjoyed, and to a home of happiness whereof she was the day-star. Hence arise a deeper feeling for her present condition, and a more hearty sympathy with her bitterness of soul, rendered still more poignant by finding the door of hope thus unexpectedly closed against her,—the fountain dried up where, as she had known, relief was to be found. Had the sculptor given to either mother or babe a more attenuated expression, not only would the work have lost its artistic beauty, but it would have failed to unlock those springs of imagination which carry back the thoughts to the past, and contrast it with the present.

This group forms a kind of pendant to that of the "Happy Mother," from the chisel of the same accomplished sculptor, engraved and published in the *Art Journal*, in July, 1843.

### THE EXPOSITION OF FRENCH INDUSTRY IN LONDON.

UNDER THE DIRECTION OF MONSIEUR SALLAN-DROUZE DE LAMORNAIX.

THE great and increasing desire displayed by the British public to witness the progress of French Arts and Manufactures, as presented to view in the National Expositions of Paris, has originated the present project, by which it is intended to assemble in one concentrated group, for the benefit of those who were unable to visit the Exposition of 1849, the best productions of Industrial Art which it contained. It has also been attempted to bring together as many as possible of the best works which could not be prepared in time for the Exposition in the Champs Elysées. The result is far more satisfactory than we could have anticipated. The spacious rooms at 13 George Street, Hanover Square, were taken for the purpose, and M. Sallandrouze de Lamornaix appointed director; and it must be confessed that a great number of objects which will deeply interest our own manufacturers have been contributed, and that the pleasing effect they produce at first sight is greatly owing to the judicious and tasteful skill evinced in their arrangement. In the latter respect as well as in others, the exhibition has an advantage over its enormous prototype. Although in every instance, the best manufacturers have not exhibited their ablest performances, yet probably no exhibition ever before conveyed a glance so just an idea of the merits and defects of French Decorative Art.

The predominant feature of the exhibition, consists in its Gobelin tapestries and Sèvres porcelain, standing the more isolated because of a character never even attempted by the British manufacturers. The first room is chiefly occupied by bronzes of a not very high order of Art, the superb bookbindings of M. Gruel with which our readers are already sufficiently familiar, and a very fine silvered tea-urn of a style rather Venetian than French. The second room contains decorative papers, many of them far above the common order, and several specimens of carved furniture, among the most graceful of which is an ebony chair by M. Faure in the taste of the eighteenth century. The works of Messieurs Talan and Laurent deserve also to be creditably mentioned.

The third room is an extensive gallery, excavated to some depth so as to obtain considerable height, for suspending against the walls large specimens of splendid Ambasson carpets, of the most brilliant patterns and artistically blended colours. Amidst these, and almost casting them into the shade, is the wonderful specimen of tapestry, representing Peter the Great saved at the shrine from the Strelitz conspiracy. This beautiful copy of Stenben's celebrated picture is perhaps the finest specimen ever produced from the looms of Gobelin. It is undoubtedly the most remarkable production in the entire collection, but is rather calculated to excite our astonishment than our emulation, for how could the most spirited and enthusiastic manufacturer, unless under the immediate control of government, venture to commence such an undertaking at the risk of 4000 guineas, and in a department of Art which receives so little patronage? Next to this magically woven picture, is a carpet of Persian design, in which the arrangement is nearly perfect and the colours admirably blended. It, of course, emanates from the Savonnerie, and constitutes a suggestion of no little value and importance to our Kidderminster manufacturers. The bronzes in the same apartment are by no means of startling interest, nor has M. Denière, who has contributed much, made a happy selection from the productions of his manufactory. We have already in our notice of the Paris Exposition spoken favourably of the brass works of M. Villemens, of ecclesiastical character, and are now glad to see them in London. We would especially direct attention to the altar candlesticks nearest the centre of the stand devoted to his manufactures. Among the pianos, placed contiguously, there is little to admire in a deco-

orative point of view. Of Sèvres china there is a considerable assortment, and many specimens are of great delicacy of design and execution. Some small cups of pretty form are so thin and gossamer-like as to ally them to the famed "egg-shell" of the east; while other examples of a harder character have been mainly suggested by Raffaele-ware of the sixteenth century. Of the latter class three specimens are of the utmost beauty; two of them are vases of white, blue, and gold, upon one side ornamented with masks, vine leaves, and leaves of the convolvulus, and on the other, with severally a triton and a mermaid. Their forms and enrichment are equally graceful, but we cannot commend the brass handles with which they are furnished. The third specimen is a kind of fagon or ewer, of the same colours. Its form seems to be mainly taken from that of some Limoges productions of Rixman or Courtois, while its decoration in the Italian style of arabesque ornament with inserted portraits, leaves little or nothing to be desired. These vases do not appear to have been finished in time for the Paris Exposition of 1849. The white *biscuit* porcelain exhibited cannot compete either in design or quality with the Parian of Messrs. Copeland or Messrs. Minton in England. The most meritorious attempts are evident copies of old Dresden models, with however some such works as the portrait of François I<sup>er</sup> on horseback and others, which are worthy of commendation. Many enamelled cups and tazzas are contributed in imitation of the black and white fabrications of Limoges of the sixteenth century, but these are very far from equalling the originals, as the work upon them is generally too crowded, and the more sparkling colours, which are occasionally introduced, are for the most part thin and inselty. Three very large vases, from their great value, attract considerable attention, but we cannot bestow on them our admiration as to detail, even if their forms be unexceptionable. A marked feature in Sèvres porcelain of the present day is the frequent use of neutral tints, an excellent medium very little understood or appreciated in our own manufactories. Drabs, browns, salmon-colours, &c. predominate upon the surfaces of vases only here and there relieved by tints of a more brilliant line. In the small corridor leading to the next room are two pieces of furniture, by Gohé, of great excellence. One of these, in carved oak, forms a kind of prie-dieu or private altar-piece. It is in the Gothic style, and richly ornamented with panelled tracery, figures, pinnacles, monograms, &c.; the lower portion exceeds in beauty the canopy at the top. The fourth room contains the few objects of scientific machinery which have been forwarded. Here are also some of the productions in zinc of the "Vielle Montagne," and a picture painted to show the advantages of zinc over lead colours in point of durability. Both media have been employed in the painting, and while the lead colours have changed considerably, the zinc remain perfectly pure. The fifth, an exceedingly handsome room, surrounded by columns supporting galleries, contains some of M. Delcourt's delightful paper-hangings, and a few specimens of the silks of Lyons, the principal piece embroidered with the arms of Lyons, being intended for the Hotel de Ville of that manufacturing city. Near the silk appears a small but choice collection of gimps and coach linings, in which department we have already mentioned that the Parisians are reaching to a high perfection. In the centre of this room are a large gilt ewer, a salver, the bas-reliefs on which are taken from the shield and helmet by Cellini, preserved at Paris, and arranged round are several superb carpets of Ambasson, papers from the manufactory of Zubeck, and panels of stamped leather, though the latter exhibit but little novelty of treatment. Before ascending the staircase, a case of jewellery attracts notice, from the establishment of M. Philip, Passage Choiseul, but conveys no idea of the great perfection which has been attained in France by a combination of diamonds and tortoise-shell for this purpose. There is nothing to discourage our Birmingham manufacturers in the department of the useful metals. Decorative iron-casting, which certainly formed an

important feature in the National Exposition, is not even represented here, while the bronzes are few, and not of elevated order. M. Matifat's inkstand, which we have already engraved, is one of the best productions of its class contained in the entire collection. The best designed cloaks are those of Azur, 12, Castle Street, Holborn, but they are too wry to be favourable examples of the Renaissance school. The pressed brass of Thoumier, Rue St. Antoine, is also sadly wanting in composition.

Ranged round the gallery are many of the works of French designers for textile fabrics, some of them displaying a good feeling for form, and all showing a dexterous facility in manipulation. We will only call attention to the groups and swags of flowers for prints by Claude Frères, Rue St. Joseph; the delicately finished patterns for muslin by M. Braun; and the more singular designs of M. Lubinski, Rue des Jeuneurs, who contributes a vast quantity, among which a corner piece for a silk pocket-handkerchief is perhaps the most original. Besides these, however, the compositions of M. Couderé should not be overlooked. Near the same spot are the clever automata of M. Therond, Rue Montmorency. An adjoining apartment upstairs contains only such matters as have given France her manufacturing celebrity particularly, i.e. the exquisite Cashmere shawls from the looms of Gausson, Hébert, and Deneirouze; a few of the laces of Delisle and of Deschamps, and specimens of artistic jewellery. Here is a magnificent inkstand of red coral supported by monsters, excellently designed and ably carried out in a most intractable material. It was made, we believe, at Genoa. M. Rouvenat contributes some bracelets and jewelled bead-dresses ornamented with flowers, carved in the rare pink coral; and M. Rudolphi and M. Froment-Meurice, some of their choice bijoux, particularly a large seal-handle and a gold brooch with blue enamelled background containing niches, in which is placed a silver figure of St. Cecilia, surrounded by infant musicians. The latter object claims our warmest admiration. Only one room remains to be described. It is fitted up with the best kinds of tapestry, pictures possessing all the beauty of colour, and almost the delicacy of finish, of the masters from which they are copied. These works issue from the manufactories of M. Sallandrouze de Lamornaix, the Director of the exhibition. The most important specimens are curtains destined for the reception rooms at the Hotel de Ville, Paris, although other portières in the several styles of Louis XIV., Louis XV., and the Renaissance, cannot fail to secure admirers. The imitations of Oriental patterns, whether for wall hangings or valances, are also eminently successful. It is a pity that in England so little attention is paid to this important branch. We take leave of the exhibition with a feeling of unexpected satisfaction, and we trust that this and all similar means may operate in increasing the amicable feeling, which exists between France and England, and urging the manufacturers of each country to an honourable emulation.

#### PRINCE ALBERT'S VISIT TO THE BIRMINGHAM EXPOSITION.

It is among the most inspiring and legitimately cumulative sources of our progress in the Arts, that at the head of this great country of ours, there reign supreme a Queen and her Consort, distinguished by all the virtues which should adorn the household hearth, and which show with a double lustre when occupying so elevated a position. Patrons are they, in the truest sense of the word, of the Fine and Manufacturing Arts,—a patronage having its origin in something more than the mere desire to encourage; but shown by the actual existence of specimens in the arts of painting, etching, and musical composition, as the result of royal working together with skilful and willing hands. Under these circumstances it is not to be wondered at that the recent visit of the Royal Consort to the Exposition of Manufactures, now open at Birmingham, was looked forward to with something more than ordinary interest.

His Royal Highness proceeded to examine the interior of the Exposition; and some of the more common articles excited much attention, such as a series illustrative of the manufacture of tin goods and buttons; some swords, manufactured by Mr. Mole, and some exquisitely-finished guns and rifles from the celebrated manufactory of Mr. Westley Richards, were highly commended. Chubb's locks came in for a fair share of credit, and an iron hinge from the establishment of Mr. Paul Moore elicited a few questions. Mr. Gargony explained the action of his steam and vacuum gauges; Councillor Lawden, his specimens of guns, &c. &c. The French stall of Lamornaix was minutely examined by His Royal Highness, and many specimens highly praised, many judicious remarks made, and the source of their excellence attributed very justly to the employment of artists. The papier-mâché of Messrs. McCullum & Hodson and Mr. Frederiek Walton were glanced at, but the attention of the Prince was completely absorbed by the collection of ecclesiastical furnishings contributed by Messrs. Hardman; his Royal Highness conversed freely with Mr. Hardman, and expressed himself delighted that England could produce specimens so splendid and ornate; he also inquired most particularly into the process of enamelling, glass-staining, &c., and left the stall highly pleased. Messrs. Jennens & Bettridge exhibited various new articles which were much praised; among others an acanthus chair and a very elegant fire-screen, somewhat similar to that engraved by us in our March Number, but with a naturally coloured centre,—these his Royal Highness examined attentively. He also commended highly the table and cut glass of Messrs. Bacchus; made several observations which proved he had neither been unaidful nor unobservant of our progress in this manufacture. Turning to the truly magnificent stalls of Messrs. Elkington & Mason, a minute examination of the various articles followed, in which his Royal Highness was aided by the lucid explanation of Mr. Henry Elkington; the exquisite bronzes, copies from Pompeian vessels, &c., which have been so successfully accomplished by this firm were much praised. The stalls of Mr. Minton, and Alderman Copeland, with their excellent specimens of table china and Parian statuettes next passed under notice; several questions were here asked. The truly magnificent candelabrum of Messrs. F. & C. Osler could not fail in attracting attention, and the particulars as to its height, the weight of material employed in its construction, were asked by the prince; some suggestions as to its lighting were also made; it, in common with some of the smaller objects on the stall, was much praised. The stall of Mr. G. R. Colliis attracted but little attention from his Royal Highness, who passed hurriedly in front to examine the contributions of Mr. Herbert Horne in stoves, grates, fenders, &c.; as also the stall of Messrs. Mapplebeck & Lowe in the same class of goods, with the addition of the iron castings of the Gostbrookdale Company, with many of which His Royal Highness expressed himself pleased. The table-glass of the Messrs. Richardson was only cursorily looked at. The Parian and metal works of Mr. William Potts came next, one or two of which were commended. His Royal Highness paused for a few minutes at the stall of Mr. R. W. Winfield, and made inquiries as to the modes of tube drawing and the methods employed to give colour, all of which were answered by Mr. Winfield, who was in attendance. The bronzes of Messengers, and the enamelled glass of Mr. Lane, were next examined, and a pause of some time made at the stall of Mr. Rice Harris & Son, who were in attendance, where his Royal Highness was evidently much delighted with the exquisite engraving, colour, and form of many of the objects then shown; he appeared to be much pleased with some of the cups, of which we have engraved one or two in our October number. A recent contribution from Messrs. Reeves, Greeves, & Co. in swords was carefully gone over, handled and tested; one of the partners explained the peculiarities incident upon the various qualities of steel and mode of tempering, in proof whereof he broke one of the blades hardened only, and exhibited its crystalline fracture—another, which had been tempered, bent with ease. Leaving the Great Hall the party entered the corridor, when Mr. Prosser, C.E., exhibited and explained his tuberoiling machine, and Sir Samuel Bentham's machine for the cutting of ship's timbers. In room A, Alderman Geach pointed out to us the fine and substantial quality of the iron from which axles made by the Patent Shaft and Axle-tree Company were made; and the ex-mayor explained the principles of his hydraulic jack, and a new variety of railway carriage connectors. The clever mechanical constructions of Mr. Knight were described by Mr. Knight, Jun., and their ingenious ticket-marking machines shown in operation. Whitworth's

knitting machine in operation elicited a hearty burst of admiration from the prince. Mr. Davis explained the principles of the rotary engine; Messrs. Martrum & Smith their very excellent and economical filters. The glass pipes and ingenious fastenings of the Naissea Company were carefully looked at. Mr. Henton's application of counterbalance to obviate the unpleasant oscillation in locomotives, and Mr. Redmond's envelope machine came in for a fair share of attention. Returning to the great hall, his Royal Highness examined carefully, and expressed himself as much pleased with the Queen's pattern bridle and various specimens of whips contributed and explained by Mr. Brittles. This terminated the examination of the Exposition; before leaving, his Royal Highness expressed himself much gratified with what he had seen, and enquired when it was the intention of the committee to close, at the same time thanking one and all for their attentions paid during his visit.

Altogether, not fewer than sixty-three thousand persons have visited the Exposition; strong and convincing evidence is this to our mind of what we have for a long period contended as to the utility of Expositions, even in their lowest sphere of usefulness, viz., as a legitimate place of resort for the people.

#### DEATH OF WILLIAM ETTY, R.A.

ART has lost its greatest ornament in William Etty. We say this without the least intention of detracting from the merits of any one of his contemporaries; but when the character of his works is considered—the pure and classic feeling which distinguishes them, and his deep and entire devotion to the highest order of representative Art—it must be acknowledged that the remark is both true and just. If the great masters of antiquity challenge the admiration of mankind by the unqualified excellence of their productions, then the modern painter who approaches the nearest to these in beauty of expression and grandeur of design, merits at our hands scarcely less of eulogium than is awarded to them. This did Etty to a degree beyond that of any other artist of our school, past or present.

Having, when the exhibition of his pictures recently took place at the Society of Arts, so fully entered upon a criticism of his works, it is unnecessary for us to re-open the subject.—alas! that the spirit has departed from us which drew its inspiration from the beautiful among the sons and daughters of men—the eye is dim that saw nature only when surrounded with the colours of the rainbow—and the hand lifeless that perpetuated on the canvas the magic of its glory.

Etty was an enthusiast in his art, but his enthusiasm was not of that fitful kind which comes and goes when and where it will; it was steady, continuous, and abiding; cheering and lighting him through many a toilsome path till he had reached "the highest point of all his greatness." Of a reserved and retiring disposition by nature, he was, till his state of health rendered comparative retirement indispensable, by no means a recluse, but a social being, yet in a quiet unostentatious way. To a mind more than ordinarily well informed, were added a fund of genuine humour, which made his companionship a source of real enjoyment, and an imagination that clothed his words with the graces of poetry. Except perhaps, a high, broad forehead, and an expression of countenance that bespoke intellectuality, there was little in his personal appearance to indicate the extent or the direction of his genius; and none who may have met him, as we did many times during the past season, sauntering through the streets, with his head bowed, and feeble step, would have recognized, under such an exterior, the most poetical painter of modern times,—the disciple of Titian, and Correggio, and Giorgione, and Rubens.

In the *Art-Journal* of the present year (pages 13 and 37) appears a biography of Mr. Etty from his own pen; to this we must refer the reader who desires to know the particulars of his great career. He had for some years past laboured under an affection of the heart, which brought him much suffering and bodily weakness; and at length, almost suddenly, terminated his existence, at York, his native place, on Tuesday the 13th of November, in the sixty-third year of his age. He lived just long enough to witness the triumph of his genius over prejudice and narrowness of mind, and has left behind him a name to which his fellow-countrymen may point with pride and exultation.



## MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY have elected John Henry Foley an Associate member, an appointment in all respects honourable to the artist and the Institution, and one which cannot fail to be satisfactory to the profession and to the public. In this instance the election is remarkable, because the principal works of the sculptor have not been exhibited in Trafalgar Square. The "Youth at a Stream" was shown only at Westminster Hall; the statue of "Falkland" has not been publicly seen; and his recent production, "Ino and Bacchus," (with which the readers of the *Art-Journal* are familiar from a very beautiful engraving) was not sent to "the exhibition." The great abilities of Mr. Foley have, however, been appreciated. He is an Irishman; that was no cause of disqualification; and, as in the case of his eminent countryman, MacDowell, we believe Mr. Foley was scarcely known to one of the members of the body among whom he now ranks. He owes his elevation entirely to his own merits. It is very gratifying to record so unequivocal a proof of the perfect impartiality with which the elections of the Royal Academy are conducted.

THE NEW HOUSES OF PARLIAMENT.—We have taken a peep into the various chambers of this beautiful edifice during the past month, for the purpose of noticing how it progresses. In the House of Lords, we saw Mr. Cope at one end, and Mr. Macleise at the other, working steadily at their respective frescoes;—the former on "The Committal of Prince Henry by Chief Justice Gascoigne," and the latter on "The Spirit of the Law,"—but the intervening scaffolding prevented our forming any opinion of their performances. The House of Commons, with the lobby and libraries attached to it, is considerably in advance, though so much remains to be done, that we should think there is little probability of the members occupying it when Parliament meets—except in an unfinished state. It appears to us that this apartment will be inconveniently crowded whenever there happens to be a very "full house." The simplicity of its decorations, compared with the magnificence of the upper house, is strikingly manifest; there is not at present, nor we believe is intended to be, either gilding or colour employed here, but merely carved wood-work of polished oak. In the Upper Waiting Hall where the frescoes are to illustrate the names of eight of our greatest poets, Mr. Herbert has just completed the "Lear" of Shakspeare, and Mr. Tenniel is at work upon the "St. Cecilia" of Dryden. The Royal Gallery is but little advanced since our last report, the construction of the ceiling is perfected, and two or three of the panels, into which it is subdivided, are coloured, but rather as experiments, and with a view to test the effect, than for the purpose of retaining what has been done. The flooring of the Gallery is also yet to be laid down. With regard to the exterior work, the farther end of Westminster Hall, which looks down Abingdon Street, is rapidly advancing towards completion, and will be a highly enriched specimen of architecture, and workmen are very busy round and about the crypt of old St. Stephen's Chapel, so as to bring this portion of the edifice to a finish. The basement of the great Central Tower, with the exception of some portions of the internal ornament, is also completed, and the tower itself begins to rise above the level of the surrounding roofs; the Clock Tower at the eastern end of the building is fast "looking up;" in short, as much seems to have been done, since our last visit, as could be accomplished, consistently with the proper execution of the work, and the comparatively limited means in the hands of those who direct it.

ALLEGED INJURY TO ONE OF THE VERNON PICTURES.—A statement appeared, early in the past month, in the *Athenæum* and other papers, complaining that serious injury had been sustained by one of the pictures in the Vernon Gallery, that numbered 27, painted by Mr. S. A. Hart, R.A., in consequence of the culpable carelessness of an artist employed to copy it for publication in the *Art-Journal*. The case was

very greatly exaggerated by the correspondent whose statement the editor of the *Athenæum* cited; but as Mr. Hart himself considers that his picture has been injured, we are bound to distrust our own judgment and that of several competent authorities whose opinions we have obtained; although we and they consider that if there be any injury, it is one which sixpence and a silk handkerchief can effectually repair. In other words, the varnish in an obscure corner has retained three marks of lines, which lines resulted from the artist laying on his threads (for reducing) upon the actual surface; an act for which he is justly condemned, as a departure from his contract. To our certain knowledge, however, not a score of the hundreds who have since carefully examined the picture, have been able to detect the three lines in question until pointed out to them; and we are quite sure that of those who have seen them, not two have considered the "injury" as lessening the value of the picture by one shilling. It is to us a subject of very earnest satisfaction, that although upwards of thirty artists and engravers have been employed for us—first at Mr. Vernon's house (daily) and since at the National Gallery (two days of every week) during the last two years, this incident is the only one that has occurred to intimate the semblance of danger to the pictures as resulting from the exercise of our privilege to engrave them—a right accorded to us by Mr. Vernon before his "proffer" of them to the nation. It is our duty to see that no injury is sustained; the officers who have them in trust are equally bound to watchfulness; and they do guard them with scrupulous and zealous care.

THE BRITISH INSTITUTION.—An opportunity has been afforded us of inspecting the copies, made by students and others, of some of the pictures by the old masters, &c., lately exhibited in these rooms. As may reasonably be presumed, these copies are of various degrees of excellence, few of them decidedly bad. Of the beautiful "Frost-Scene," by Cyp, there are nine copies, of which the best in oil is by Mr. W. R. Earl, and in water colours, by Miss A. W. Rowe. A "Landscape" by D. Teniers has been well copied by Miss Barlow, and Mr. J. Richardson; the "Dead Christ" of A. Curacci, by Miss Greenier, in water-colours. Of Turner's magnificent "Shipwreck" we saw twelve copies, of which we preferred those by Mr. Evans, in oil, and by J. Whichelo, in water colours. Vanderwerf's little gem of "Venus and Cupid," has been cleverly followed by Mr. Maddox; and the "Farrier's Shop" by Dietrich, by Miss Brimmer in water-colours, and Mr. Deloiz in oil. The "Female Head" by Greuze, is a comparative failure by all who have attempted it, fourteen or fifteen in number. A large "Landscape" by S. Rosa, has been most artistically copied by Mr. Earl, and Mr. Retzag's copies of the "Poussin" are worthy of mention. Mr. Hay shows very considerable talent in his copy of Lord Yarborough's "Holy Family" by Titian, and Miss Farmer in a small but clever water-colour copy of Guido's "David with the Head of Goliath." Turner's large and glorious "Italian Scene," as might be expected, is beyond the reach of all who have tried their skill upon it. The "Diana" of Titian is repeated eight times; those which best pleased us are by Mr. Deloiz and Mr. Burlison. The remaining works call for no special notice.

LINEAR PERSPECTIVE.—We have a short article in type on this subject from Mr. Herdman, in which he undertakes to refute the objections urged against his system by those correspondents whose letters were introduced last month. Want of space, however, compels us to postpone its insertion to a future opportunity.

DONATION TO THE NATIONAL GALLERY.—A sum of 10,000*l.* it is reported, has been bequeathed to the National Gallery by Mr. Lewis, son of the celebrated Liverpool theatrical manager, on condition that his father's portrait be admitted within its walls. The portrait is a whole length, painted by Sir Martin Archer Shee, and represents the comedian in Spanish costume, as the marquis in "the Midnight Hour." A very fine engraving from it was published soon after it was originally painted. The pic-

ture is well composed, and is good in colour and effect; and although the Garrick Club might be named as its most fitting resting-place, it is equally deserving of a place in the National Collection with the portrait of Kemble, as an extremely good example of the President's pencil.

THE COLOSSEUM AND CYCLOPAMA.—In the death of Mr. Bradwell these exhibitions sustain a severe loss; there are, however, in contemplation certain changes which will undoubtedly be carried out with all the spirit which has hitherto distinguished the management. The Swiss scenery is, we believe, to be removed to make room for the representation of a silver mine. Some additions have been made to the sculpture, but these are comparatively unimportant. When the Colosseum was first opened under the present proprietorship it was understood that the sculptural works were to be replaced by others, and it is highly desirable that such a change could be effected; the difficulties, however, in the way of this arrangement are perhaps insurmountable, because the most important groupments in the collection were executed for exhibition at Westminster Hall, and hence, although a similar opportunity for replacing the present works by others of similar interest may never again occur, we yet think that judicious substitutions might be made. The view of Paris, with its surprising illusory effects, continues highly attractive, and may, with undiminished gratification, be visited several times. The Cyclopama affords a strikingly faithful view of the scenery of the Tagus, from Belem Castle to Lisbon, under a variety of effects, the grand serial tableau terminating with a representation of the fearful ruin occasioned by the earthquake; the opening scene, the sea view, with Belem Castle as a principal object, and comprehending the anchorage of the British ships of war, as seen under varied and beautifully graduated lights, is a masterpiece which can never be surpassed in diornic representation. The singularly vivid description of the burning of the city, and the storm at sea, are all the results of a combination of Art and Mechanism which have never before been carried to an equal degree of perfection.

THE NELSON MONUMENT.—The first instalment of the debt so long due to this testimonial is in course of payment, by the fixing of Mr. Carew's bas-relief of the "Death of Nelson," on that part of the pedestal which faces Charing Cross. It is, at present, impossible to judge of the merits of the work itself, or of the general effect which will be produced on the whole column by this addition, inasmuch as the canvas screen behind which the workmen are engaged, has not yet been removed. It occupies no inconsiderable time, after the first casting of the metal, to dress and finish off the work; and it was thought better to do this in its final resting-place, rather than in the foundry.

THE POLYTECHNIC INSTITUTION.—This popular Institution maintains in public favour the consideration which it has so long enjoyed, by the ever-varying character of the amusements that it offers. Science is here practically illustrated in a manner so simple, as to come within the apprehension of the most ordinary intelligence. As a museum of objects of utility and modern scientific invention, the Institution affords an admirable picture of the progress of the time; and no other collection is there affording so much necessary information in forms so readily comprehensible. The series of dissolving views, which is now exhibited, affords subjects from some of the most remarkable sites of the city of Rome; and the lectures on the chemistry of food are highly instructive to that great mass of the public who have never thought it worthy of their attention to inquire into the nature of their daily sustenance. There will shortly be produced here a set of views of "London in the Olden Time;" and, at the same time will be delivered a course of lectures on the Philosophy of Scientific Recreations,—subjects so felicitous for pictures and lectures cannot be otherwise than attractive.

BANVARD'S MISSISSIPPI.—This has been one of the happiest ideas that have ever been realised in the class of panoramic exhibitions. Its reputation for veracious representation continues to

attract numbers of persons desirous of beholding the character of American river scenery. The English spectator is, however, not perhaps so much struck with the civilised banks of the lower river, as with the appearances that meet the eye in the regions traversed by the Missouri, where the red man is yet the only human actual tenant of the soil. Here everything is entirely new to the European spectator; the wide spreading prairies, gorgeous with the bloom of the wild pea, and luxuriant with a herbage through which only a herd of buffaloes could make a passage; the singular appearance of the variegated clay bluffs; the domes and square cliffs formed naturally by an almost mathematical accuracy, and here and there an Indian encampment in all its aboriginal simplicity. We must confess, with all homage to literary travellers, that we learn more of the face of America in this Panorama, than we have ever learned from books.

**BURFORD'S PANORAMAS.**—There are at present three pictures exhibited at this establishment; these are the Vale of Cashmere, the Ruins of Pompeii, and the Alpine district round Mount Rigi. The Vale of Cashmere equals in beauty and fertility the most favoured regions of India, to every part of which country recent events have given a deep interest. This view is taken from a point near the city of Cashmere, showing on every side the impassable barrier formed by the Himalayas which shut in the plain. The subject is admirably selected, and every justice has been done to it. In the Alpine view the spectator is placed on the Rigi-Kulm, whence his view extends over a space so vast, that the distances are lost in a film of mist. The most remarkable of the snowy peaks which rise above the horizon is the Jungfrau; we see also the Finster-Aar-horn, the Schrekhorn Mount Pilate, the Wetterhorn, and every other famous peak in the region of eternal snow. The whole of these pictures are remarkable for their natural truth in colour and general treatment. The distances, in all, are executed with an airy sweetness approaching the utmost excellence of landscape art.

**FRENCH VIEWS OF THE ENGLISH EXPOSITION.**—An article in the *Journal des Debats* discusses this topic with ability; it is, however, remarkable chiefly because of the contrast it makes between the liberal policy of England and the ungenerous course adopted in France—the one admitting all nations to compete, the other excluding all competitors not French by birth or naturalisation. The result will no doubt be, that at the next Exposition in Paris the narrow and unwise system will be entirely changed. We extract a passage on this subject:—

"It is not in place now that the French Exhibition is closed—only to be reopened five years hence—to dwell on the advantages presented by the admission of foreigners to these solemnities. We believe that they are as manifest as the noon-day sun. Those alone are unable to discern them who entertain the fixed idea of surrounding France with a Chinese wall, at a period when the animosities which once divided nations are disappearing, and when both governments and private individuals are expending enormous sums for the construction of complete channels which must so much facilitate international communication. To the producer there would be new models and new ideas,—to the consumer the opportunity of knowing the articles which the best correspond with his necessities, and pointing them out to his purveyors."

**MADAME TUSSAULT'S EXHIBITION.**—The expected celebrities here are the Mannings, but if the wishes of those wretched malefactors have been considered, it is impossible that the likenesses can be at all accurate. Should such indecent additions continue to be made to this exhibition, the "horrors" of the collection will assuredly preponderate. It is painful to reflect, that although there are noble and worthy characters really deserving of being immortalised in wax, these would have no chance in the scale of attention with a thrice dyed miscreant. Poor Father Mathew for instance, one who has benefited his kind to an incalculable extent, occupies his nook unnoticed and uncared for; but instead of bringing peace to the hearths of thousands of families, had he been the death of only one, he had been as eagerly sought in wax as Rush or Manning.

## REVIEWS.

**PANTHEA, OR THE SPIRIT OF NATURE.** By ROBERT HUNT. Published by REEVE, BENHAM & REEVE, London.

In this volume is traced the devious progress to truth, of a youthful and ardent mind influenced by the fascinations of a false philosophy. The matter is brought forward in a great measure in the form of dialogue, a shape in which it has been preceded by some of our most admirable essays in philosophical disquisition. The sage of the narrative is Laon Elphage, who "was known among the philosophers of the day as Laon the Mystic. He was regarded by many as a follower of Jacob Behmen, and he excited the anger of others by declaring his firm conviction of the truth of many of the views entertained by the Rosicrucians. In the neighbourhood to which he had retired he was looked upon as a conjuror or a madman." The student, Lord Julian Altamont, is an exception among the heirs of noble houses; he formed his views from Andrea, the Pama Fraternitatis, and so resolved that the only real element of power was mind; he determined not to rule by the might of his ancient name, and desired that men should not fear him, because he was born to wealth and its honours. He longed to reign a pure teacher of truth, and was ambitious of being exalted by the sacred impulse of knowledge to stand between the multitude of his brother men and the mysteries of nature, an interpreter and a benefactor. "For this high calling I would willingly renounce for ever the barbaric dignity which clings like a ghostly cercleth to the house of Altamont." With these words terminated the aspirations of the student, as written on a page of Andrea, and as read by his father, a nobleman, of the school called good and old—*et hinc lacryme—lacrymæque*. Bearing in mind the innumerable clay-footed theories of the vain philosophy of the day, we are gratified to find Panthea, the universal goddess, thus declare herself—"Though high in ascendancy superior to the clay-clogged mortal, I am but 'the faithful servant of the Eternal Presence, whose influence is seen in all things and whose power is manifested through infinite space. To the mortal, many phenomena must remain obscure. That which you may know I will tell you." That there is an appointed time for the development of every great discovery can never be doubted, when it is remembered that mankind has been for thousands of years familiar with all the means of every great discovery by which the human race has benefited; the beginning is simplicity, and simplicity is the latest quality at which we arrive in all things. The world is old enough for some discoveries to be made available, but not yet so for others that may be to come; the elements of which may be in our daily path, but to the combinations of which the one particular eye has not yet been opened by a touch from the feather of Panthea's wing, at the bidding of the higher power. Of this book, which we would gladly have noticed at greater length, it is by no means too much to say, that it reminds us of Sir H. Davy's "Last Days of a Philosopher," and also very much of De la Motte Fouquid's beautiful dream.

**THE MOST CONSIDERABLE MONUMENTS OF THE MUNICH CEMETERY.** Published by G. FRANZ, Munich; WILLIAMS & NORGATE, London.

The poverty of invention which is so painfully evident in our English cemeteries, has often been matter of surprise to us; and the way in which simple head-stones are repeated over an entire churchyard until the eye is disgusted with the melancholy monotony, astonished us at the paucity of invention displayed by us in mortuary mementos. It is little less absurd than the re-duplication of the old epitaph "Affliction sore, long time I bore;" and which, destitute of mind or elevation, has been repeated all over the land. It is not so with our continental neighbours; their invention does not die over the grave; they give us some of its fruits even in the cemetery; and not infrequently erect over the dead, artistic and elegant structures. The work before us exhibits a great variety of designs, many particularly good, and we would especially direct the attention of the English sculptor to its plates.

**TINTS FROM AN AMATEUR'S PALETTE.** By ALFRED JACKSON. Published by EFFINGHAM WILSON. The title here is figurative; these tints are not compounded from metallic tubes, although made of the hues with which we paint from the life. It is a little volume containing essays on Genius, Music, Decision, Love, The World, Poetry, and other similar subjects; all written in a kindly spirit, which does infinite honour to the heart of the author.

**A SELECTION OF STUDIES FROM THE PORTFOLIOS OF VARIOUS ARTISTS. Part I.** By GEORGE BARNARD. Published by G. ROWNEY & Co., London.

This is a rather large work, consisting of sketches made by different artists, which Mr. Barnard has lithographed; such at least we presume it to be from its title, though no other name than the lithographer's appears on the prints. The subjects in this part are "Studies of Elm and Oak, Stoneleigh;" "Birch, near Kenilworth;" "Oaks at Old Stare Bridge, Stoneleigh;" "Monarco, Coast of Genoa;" "Scotch Firs on Hampstead Heath;" and the "Banqueting Hall, at Kenilworth, by Moonlight." They exhibit Mr. Barnard's well-practised pencil to much advantage, and form pleasing "studies" for the amateur.

**"WE BESECH THREE TO HEAR US, GOOD LORD."** Drawn by W. HUNT. Lithographed by L. NOEL. Published by GAMBART & Co., London.

The great success of the "Three Chorister Boys" has, we presume, given rise to the present undertaking. Mr. HUNT, so well known in his water-colour drawings of rustic children in their most humorous exhibition of character, introduces us here to one engaged in sacred duty. A young Sunday school girl is standing in her place at church, in the act of responding to the Liturgy in the words which form the title of the print. The idea is good, and is very well carried out; we have no doubt the work will share in the popularity of its predecessor. It is lithographed with exceeding delicacy.

**FREE-HAND STUDIES.** Devised and drawn by Stone by J. DWYER and E. C. LAUGHER. Published by ACKERMANN & Co., London.

The ever-beautiful and varied forms of botany supply the "Studies" which the artists here offer to the learner. Two sheets of them are now before us, the *Cycanthus*, and the *Robinia hispida rosea*, drawn of their natural size, with a remarkably free and flowing pencil on a tinted ground, the lights being put in with white chalk. To the ornamental designer, especially, and scarcely less so to the young draughtsman, they will be found highly useful; to the one by giving his hand a free and facile direction, and to the other by offering examples worthy of imitation in his practice.

**BUILDINGS AND MONUMENTS, MODERN AND MEDIEVAL.** Edited by GEORGE GODWIN, F.R.S. Part IV.

This cheap and handsome re-issue of the principal cuts which have appeared from time to time in the *Builder*, is an exceedingly useful addition to illustrated literature. We know that, owing to the judicious taste of its editor, that work is read and purchased by many who have no connection with "building;" there are, however, a class who are not aware of the value or curiosity of its many engravings, and such persons will, no doubt, gladly avail themselves of this re-issue of them, printed on finer paper and with greater care, and accompanied only with a proper amount of descriptive letter-press. The present part contains some interesting localities, and a cut of an ancient carved fire-place at Dijon, which deserves especial commendation.

**A GUIDE TO WATER COLOUR PAINTING.** By R. P. NOBLE. Published by G. ROWNEY & Co., London.

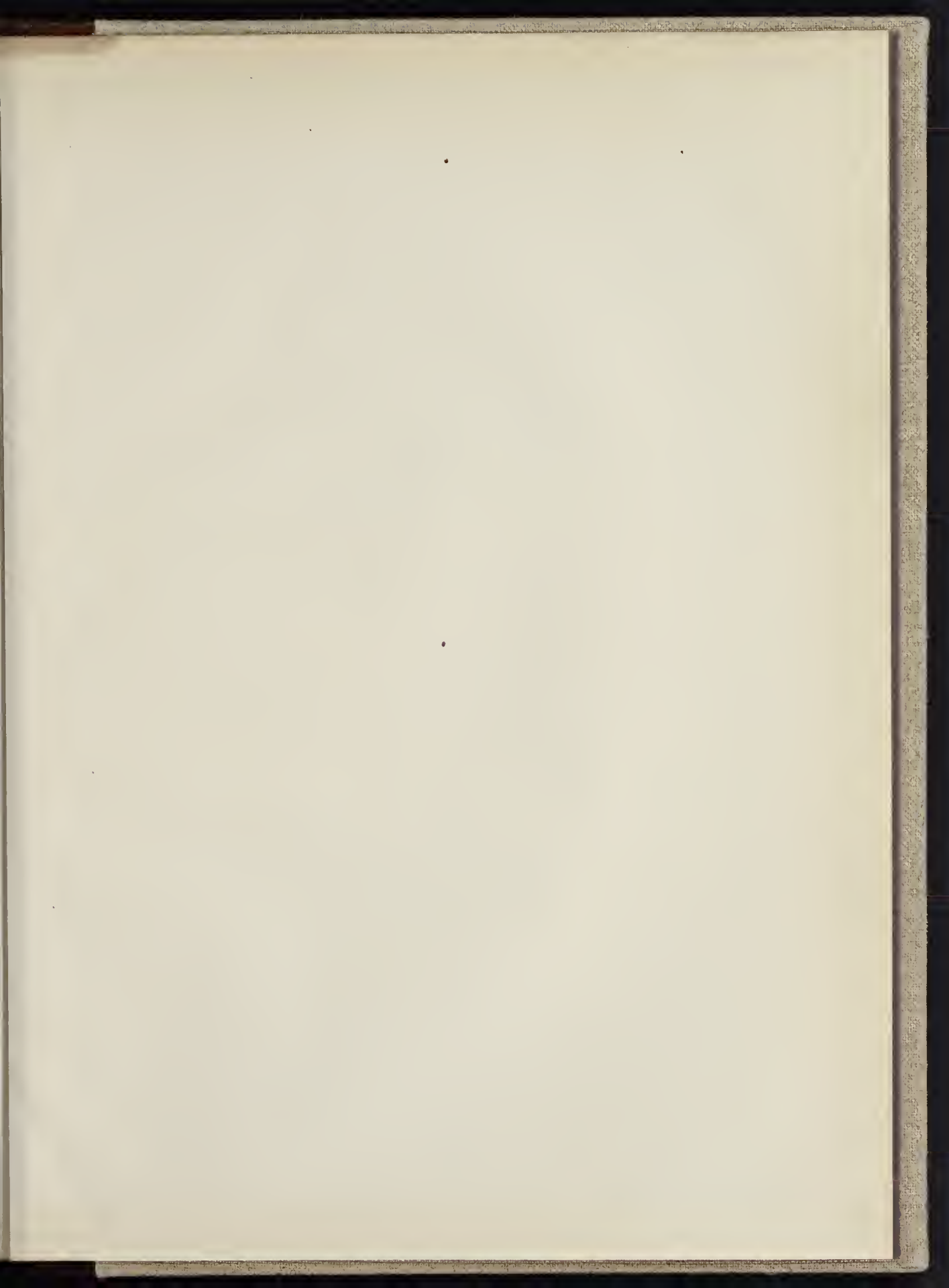
This small treatise professes to afford the young water-colour painter the same ready assistance that the following one offers to the student in oil-painting; and being written in simple language, with an absence of all unnecessary technicalities, it will be found of equal value.

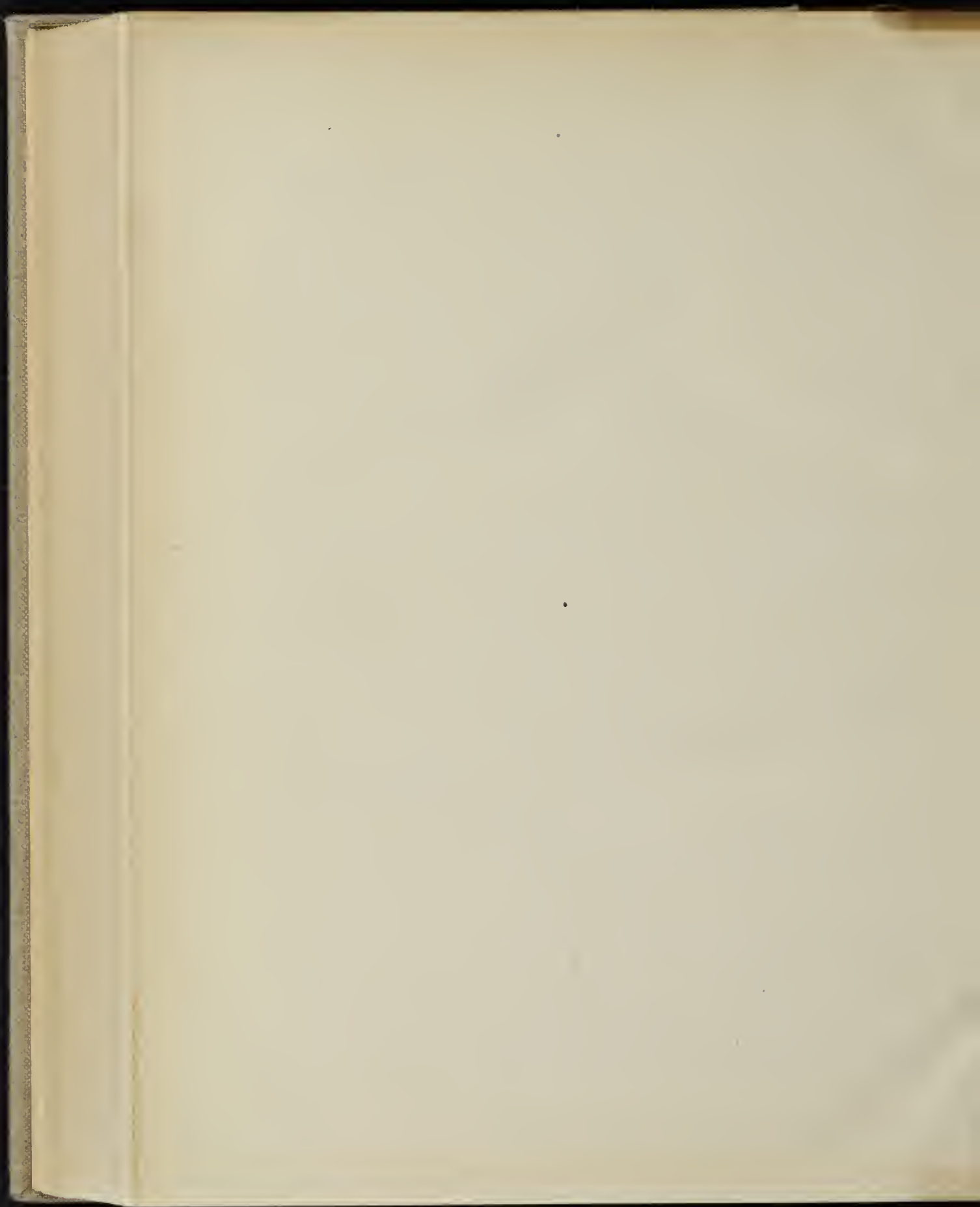
**THE ART OF LANDSCAPE PAINTING IN OIL COLOURS.** Published by WINSOR & NEWTON, London.

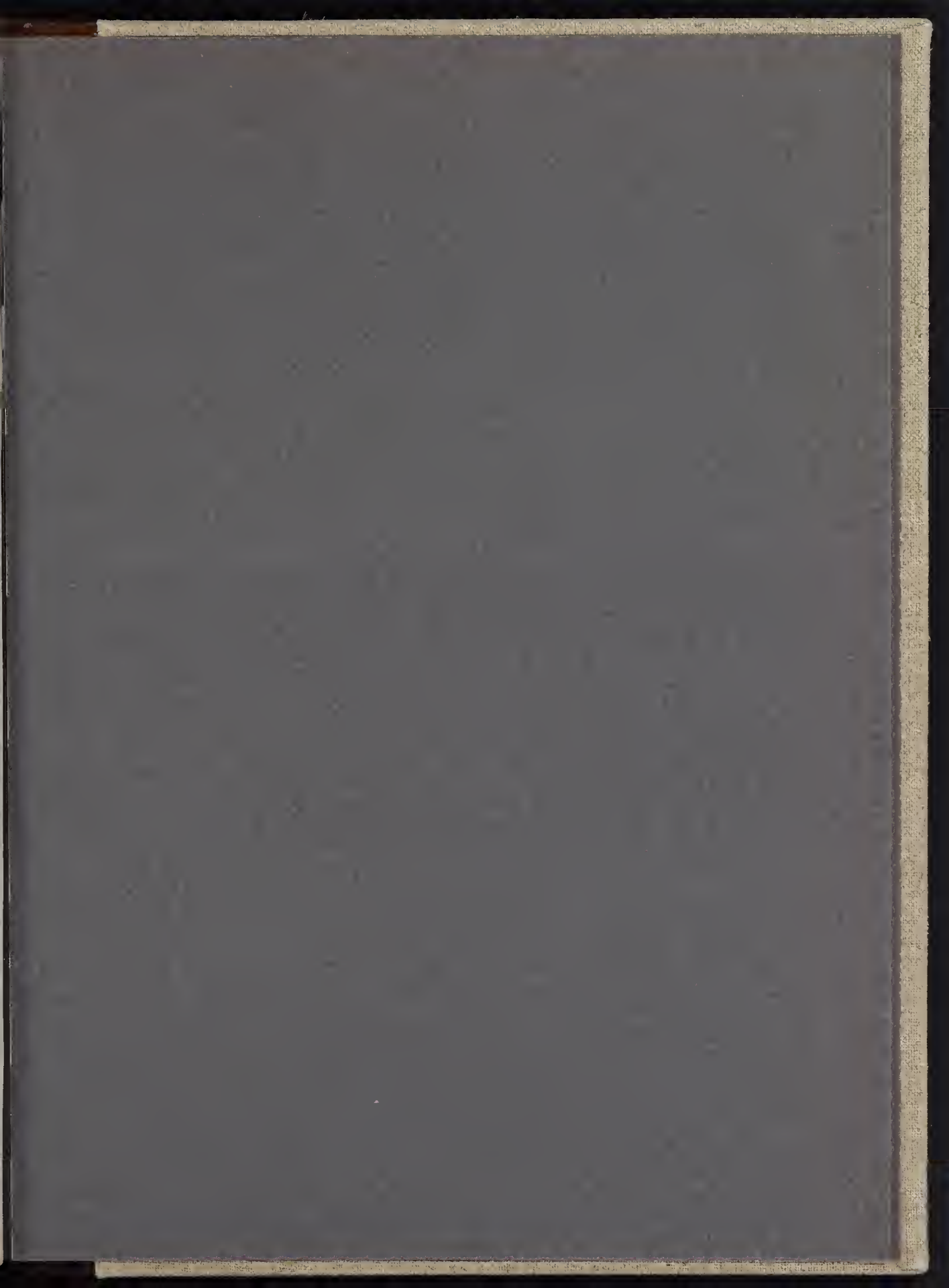
There is much useful information supplied in this little work, which will materially help the young artist who has not the assistance of a master. The colours, and their uses, are treated at considerable length, and in a clear and explicit manner; oils, varnishes, the different process and manipulations, with the principles and rules by which a picture may be completed, are also treated of, and comprehensively laid down.

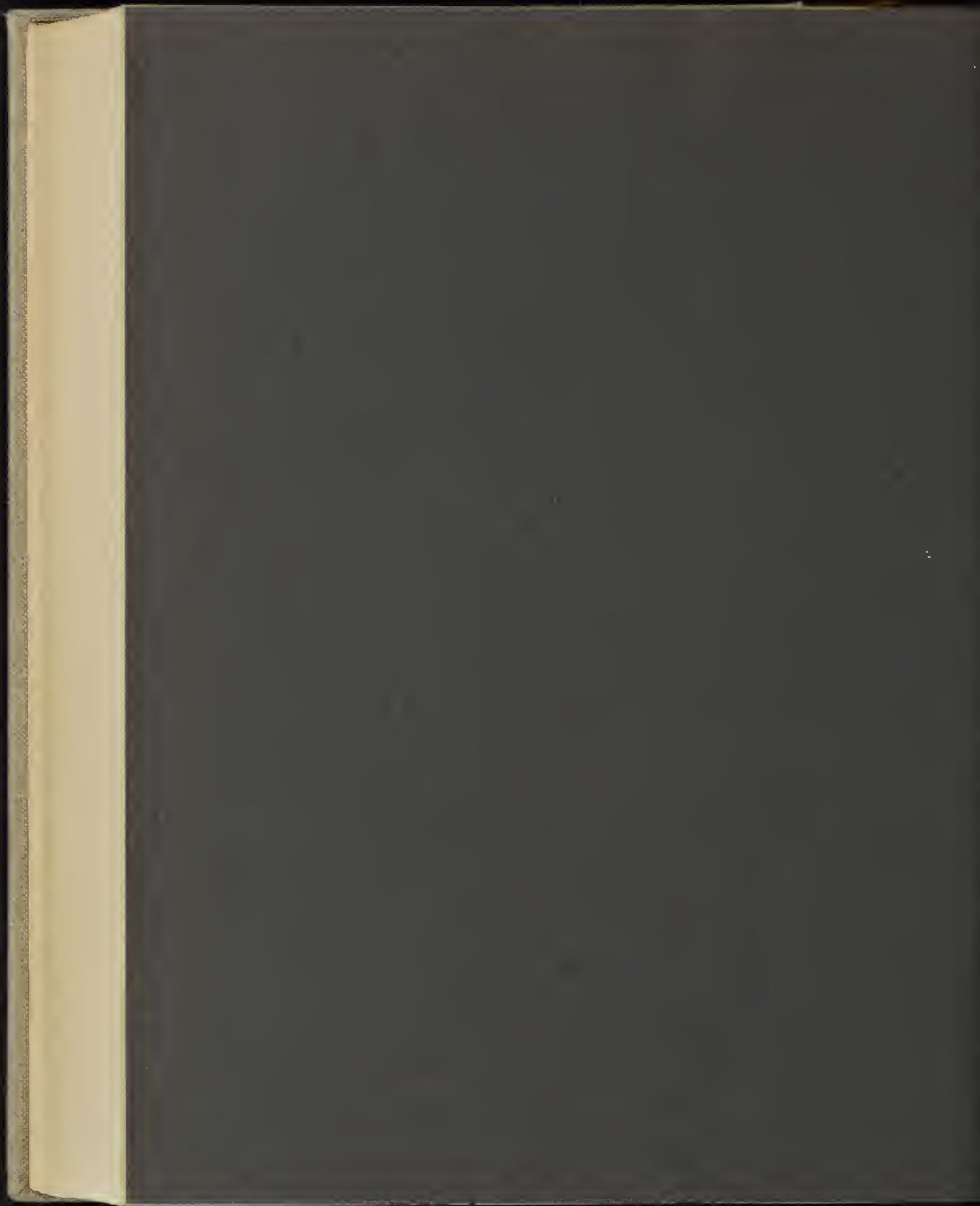
**SYER'S RUSTIC SCENES.** In Six Numbers. Published by G. ROWNEY & Co., London.

Some well selected studies in lithography are to be found in these numbers; sketched with a free pencil, and, generally, with considerable effect. Many of the subjects remind us of Harding's works of a similar nature,—as great a compliment as we could pay their author.









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